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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
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5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA IIB

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FILM STOCK:

REEL 39

Volumes 71-72

BSO
1941-42
to
BSO
1942-43

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PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

1.5 mm

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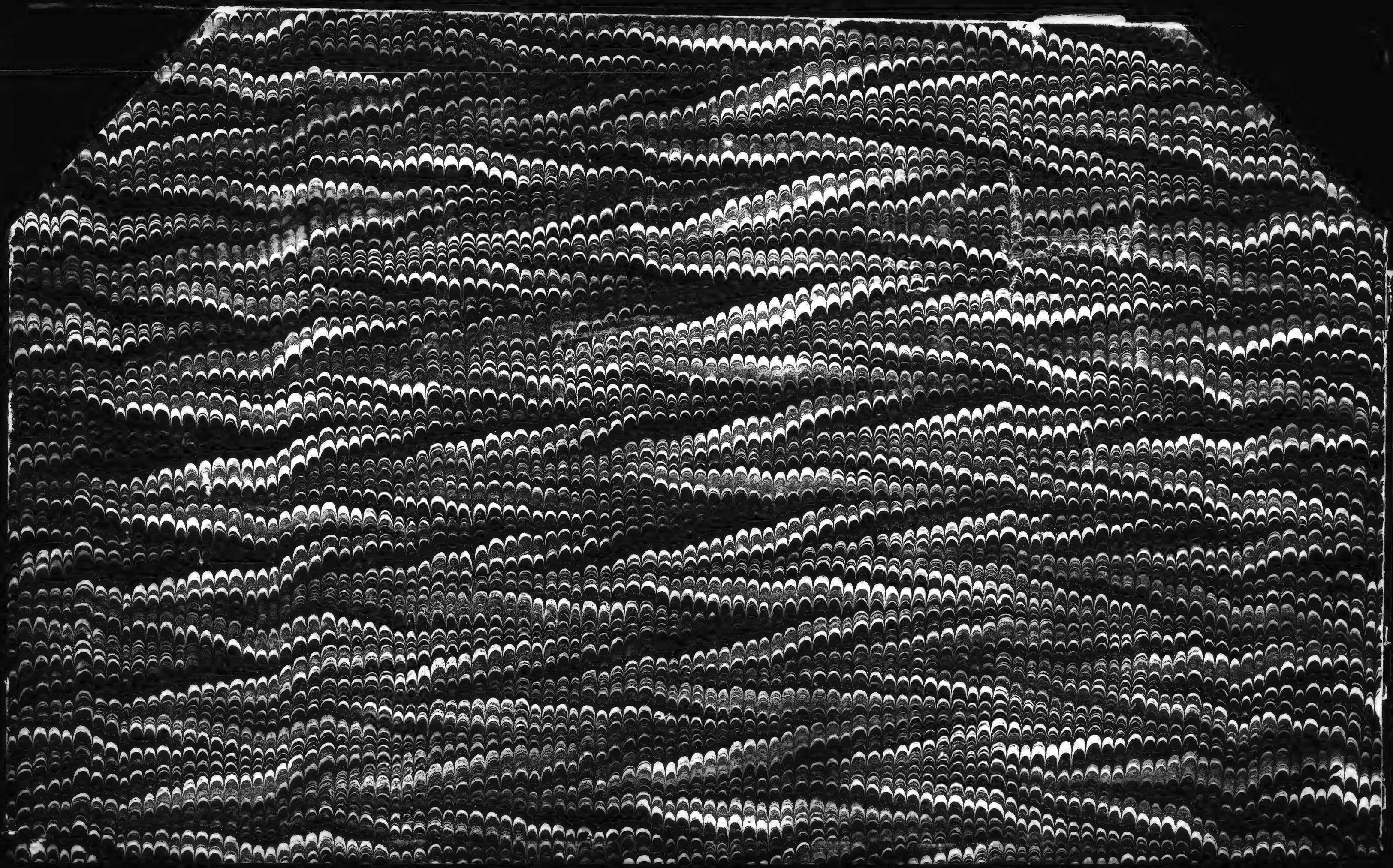

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This Clipping From
LAWRENCE, MASS.
TRIBUNE
SEP 19 1941

Modern A… Disregar… Early Tr…

Sixty-First Season Of The Boston Symphony Opens On Oct. 12

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There will be two great conductors in mid-season. Desire Defauw, the conductor from Brussels, Belgium, who was guest for a week in the season past, will return. Bruno Walter, unheard as a symphonic conductor in Boston since his single appearance here with the Boston Symphony Orchestra in 1923, will conduct the orchestra for the concerts of two weeks. During this time Mr. Koussevitzky will be the guest conductor of the Philharmonic Symphony Society in New York. Mr. Walter was in Boston last spring as conductor of the Metropolitan Opera Company.

This Clipping From
PHILADELPHIA, PA.
RECORD
SEP 24 1941

To the Editor:

I see in the Record of September 17 that Mr. Charles B. Gray asks, "What is the orchestra without Stokowski?" I would like to answer him.

With or without Stokowski, the Philadelphia Orchestra is still the second best orchestra in the world. I say second best because Dr. Koussevitsky has created up Boston way the greatest virtuoso orchestra in the world. However, we have a magnificent orchestra here in Philadelphia and, with or without Stokowski, it is still the same.

Of course what we lost when Stokowski left was the almost world-wide publicity that only he among the present conductors seems able to attract. We lost that impressive mop of platinum hair and those sensitive, artistic, photogenic hands. We lost the dynamic entrances of Stokowski and the after-concert speeches. We lost that well-tailored figure on the podium. Why, we lost a movie star!

But we still have that orchestra and a man who can make it sing as eloquently as anyone has. Perhaps with not that theatrical flourish that was Stokowski's own personal touch, but with a sincerity and sound musicianship equal to any.

Our orchestra may have lost some of its glamour, but it has lost none of its ability to play the music of Brahms and Beethoven and Bartok with a richness that only comes from an old instrument that has perfect craftsmanship.

Don't mourn, Mr. Gray, that Stokowski has left us. Mr. Ormandy may not be as pretty as his predecessor but, Mr. Grey, he is as fine a musician.

MARTIN ZIPIN.

This Clipping From
WASHINGTON, D. C.
POST
SEP 23 1941

Capital's First 'Pop' Symphony Concert A Notable Success—So Is the Beer

Post Staff Photos

DRINKING IT ALL IN—Christian Heurich, 99-year-old Washington brewer, and Mrs. Heurich drink beer as they listen to the National Symphony's first "pop" concert. Lower—Dr. Hans Kindler directs the orchestra as listeners drink it in

3600 Enjoy Brew And Keep Kindler Late With Encores

Washingtonians last night took to the Boston "Pops" as they have in the past to Boston baked beans, cream pie and codfish.

The 3600 music lovers, entertainment seekers and curious who turned out at Riverside Stadium to participate in the National Symphony's experiment of mixing Bach and Bizet with beer, drank it all in.

The crowd, particularly the 1100 who filled every available seat at every available table, at first felt somewhat ill at ease. It was not sure how it was supposed to behave. Table sitters took extreme care not to tinkle bottles or glasses, and for the most part waited for between numbers and intermissions to eat and drink for fear of being discourteous.

But as the program progressed, the table throng warmed up to Conductor Hans Kindler's beaming encouragement, relaxed and recognized that at the "Pops" it was not a sacrilege to have ham (on rye) with Handel, and chili with Chaikovsky. The idea quickly got around that "Pops" also meant popcorn, so that the 37 tiptoeing rubber-soled waitresses were sent scurrying for refills.

Bleacherites also had their suds, but, as in Boston, had to restrain themselves for two intermissions set aside so they could get theirs at the under-bleacher stands—where they had to sit on high chairs, boxes and cases to drink the beer in conformance with the District's alcohol beverage control laws.

Statistical proof that the first-nighters enjoyed both the concert and beverages is offered as follows:

After the National Symphony had finished its regular program, the folks refused to go home, and thunderously demanded more. Conductor Kindler, obviously pleased by the reception, assented and gave five encores, until he remembered he had to make the 11:04 p. m. train for Toronto. A police motorcycle escort was quickly formed, and it got him to Union Station with seconds to spare. So much for the music.

As to the beer, ale, pop, etc., 5064 bottles were consumed, as were 17 cases of wine and a slew of ham sandwiches, hot dogs, popcorn and chili.

No longer an experiment, "Pops" will go on for the second time Thursday night with Rudolph Ganz as guest conductor, and Elsie Houston, Brazilian soprano, the soloist.

Postlude

By Ray C. B. Brown

Opening Attendance Presages Success of Pop Concert Series

Hans Kindler conducts the National Symphony Orchestra in its first "Pop" concert on Monday night in Riverside Stadium. Program: "Pomp and Circumstance" March No. 1 in D major (Elgar), "Comes Autumn Time" Overture (Sowerby), Air in D major from Suite No. 3 (Bach), Third Movement from Symphony in F minor (Chaikovski), "Gold and Silver" Waltz (Lehar), Suite from "Carmen" (Bizet), "Summertime" from "Porgy and Bess" (Gershwin), "Dagger Dance" from "Natoma" (Herbert), Overture to "Der Zigeunerbaron," "Pizzicato Polka," "Donner und Blitzen Polka," "Wiener Blut Walzer" (Johann Strauss).

Timing its entrance with the autumnal equinox, the National Symphony Orchestra began its first series of "Pop" concerts last evening in Riverside Stadium with Hans Kindler on the podium as the genial initiator of a new undertaking by the organization he has so sedulously guided for a decade. While not crammed to capacity, the auditorium was so well filled as to justify roseate hopes for the success of the venture, and the mood of the listeners was one of hearty enjoyment once they had relaxed into the informality of the occasion.

BROWN

Dr. Kindler opened the program with an aid-to-Britain item, Sir Edward Elgar's "Pomp and Circumstance," which is the only one we ever hear of his five marches by that name. The timeliness of this music was realized by those who have not forgotten their Shakespeare, for the title comes from Othello's remark about the "pride, pomp and circumstance of glorious war." The adjective is not as applicable as it was in the days when war retained a certain chivalry in its conduct.

Timely, too, was Leo Sowerby's fine overture, "Comes Autumn Time," which has a tang of tinted woods and frosty air in its robust measures. Atmosphere in music is a difficult thing to analyze but immediate in its effect upon the emotions. The tunes which Sowerby devised for this overture have a freshness that sets the blood tingling, and the profiles of these melodies are authentically American.

For a touch of sedateness and serenity, Dr. Kindler chose the Bach theme known as the "Air on the G String," thanks to Wilhelmj's transcription for violin. This gave place to the "Pizzicate Ostinate" movement from Chaikovski's F minor symphony, and the first of the program closed with the pleasant "Gold and Silver" waltz by Franz Lehar.

An operatic section was to have started with "Ombra mai fu" from Handel's "Xerxes," but his selection was deferred until later to make the concert conform to a broadcasting commitment. The experts included the familiar suite from "Carmen" and two American numbers: the dagger dance from Victor Herbert's "Natoma" and "Summertime" from George Gershwin's "Porgy and Bess." The last was repeated in response to prolonged applause.

Johann Strauss was accorded the third part of the program with the overture to "Der Zigeunerbaron," the sprightly "Pizzicato Polka," the amusing "Donner und Blitzen" polka, and the "Wiener Blut" waltzes. By this time the auditors were ready to demand some extra numbers, and they did so with enthusiasm. What they received were the Handel number, the polka from Weinberger's "Svanda Dudak," and repetitions of the Aragonaise from "Carmen," the Gold and Silver" waltz and "Donner und Blitzen."

Although the Boston Orchestra generally gets the credit for having originated "Pop" concerts in the United States, it was Theodore Thomas who actually started them. The Boston Orchestra was not founded until 1881, and it was in 1868 that Thomas took this way to stimulate public interest in symphonic music. Remembering the popular concerts in Bilse's beer garden in Berlin, he inaugurated a similar form of entertainment in Central Park Gardens in New York.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
SEP 28 1941

Boston Symphony

The Boston Symphony Orchestra, whose position in regard to the American Federation of Musicians has lately brought it plenty of publicity, will inaugurate its 60th season of Providence concerts on Oct. 21, in the Metropolitan Theatre. Dr. Koussevitzky will conduct and will also lead two of the subsequent four concerts in the series slated for Nov. 25, Jan. 20, Feb. 17 and April 7.

The other two concerts will be played under the baton of Desire DeFauw, who made a guest appearance with the orchestra here last winter, and Bruno Walter, who has led symphony orchestras on both sides of the ocean, and last season made a great hit as a conductor of the Metropolitan Opera. He has never before conducted in this city.

New music by composers of this country and of the other Americas will be performed by the Boston Symphony Orchestra this season, some of which may be heard in Providence. Carlos Chavez, the Mexican composer, will conduct music of his own in Boston. The Choros No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance; John Alden Carpenter and Leo Sowerby, whose symphonies will be played. A new symphony by Arthur Lourie will have its first performance. Prokofieff's Third Symphony, as yet unheard in America, will be played, and the First Symphony of Shostakovitch, which Koussevitzky has not yet performed. The great symphonies and other works of the established symphonic repertory will, of course, predominate upon the season's programs. Bach's "Passion According to St. Matthew" will be revived at a Boston choral concert in the spring.

Other special programs will include a pair of concerts to be devoted to Dvorak's music, in commemoration of the 100th anniversary of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selections from his "Requiem" will be performed. The orchestra will launch its season in Boston, Oct. 10, with Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet" and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel.

This Clipping From
TOLEDO, OHIO
TIMES
SEP 28 1941

Boston Group Lists Season

Koussevitzky Lists Special Works

BOSTON, Mass., Sept. 27—Special works to be played at the coming 61st season of the Boston Symphony orchestra are announced by Serge Koussevitzky from his home at Lenox. The conductor will return to Boston over the week end to assemble the orchestra for rehearsal in preparation for the season's opening Oct. 10.

The opening program for Oct. 10-11 will be as follows: Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel. One pair of concerts will be devoted to the music of Dvorak, in commemoration of the 100th anniversary of the birth of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selection from this composers Requiem will be performed.

New music by composers of this country and of the other Americas will figure upon the programs. Carlos Chavea, the Mexican composer, will conduct music of his own. The Chords No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance, John Alden Carpenter, and Leo Sowerby, whose symphonies will be played.

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Don't mourn, Mr. Gray, that Stokowski has left us. Mr. Ormandy may not be as pretty as his predecessor but, Mr. Grey, he is as fine a musician.

MARTIN ZIPIN.

…t 'Pop' Symphony Concert …ccess—So Is the Beer

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Smith signed and tried the manshal again. "All right, boy, keep quiet, and let this trial go ahead," he was told.

So the man at the table with the papers was his lawyer! Smith repeated his denial. Attorney James K. Hughes nodded.

"Yes, I have that in my notes. That's what you told me at the jail, right after Justice O'Donoghue assigned me to defend you. That is the defense we shall offer."

"Well, tell your lawyer about it," said the guard.

"Listen, Cap'n," he protested then to the marshal who was guarding him. "There's some mistake about this. I never killed nobody with no wine bottle. I don't know nothing about this here case . . ."

trial for manslaughter.

"Listen, Cap'n," he protested that it was he, Smith, who was on hand for the hearing which quickened into fascination as it came to him that the Smith, who was on trial for manslaughter.

The trial was only about an hour and a half late in starting and probably will finish today.

was brought up to answer the manslaughter charges.

heard these facts with a certain amount of interest, which quickened into fascination as it came to him that it was he, Smith, who was on

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For Errol Flynn
Beverley Hills, Calif., Sept. 22 (AP)—Jimmie Fidler, movie gossip writer and commentator, appeared before Justice of the Peace Cecil D. Holland today, seeking unsuccessfully a complaint against Actor Errol Flynn, his opponent in a night club tiff early Sunday.

Judge Holland declined to issue a complaint until he had discussed the matter with Flynn.

"I want Flynn forced to keep the peace," Fidler said. "I'm not afraid of him, even though he's younger and heavier and taller than I am. But I make my living with my mouth and if he should punch me so hard I couldn't talk, it would cost e thousands of dollars. "It is ungentlemanly of Flynn to say that my wife stabbed him in the ear with a fork. She didn't use a fork, she used her fingernails. I'm proud of her."

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
SEP 28 1941

Boston Symphony

The Boston Symphony Orchestra, whose position in regard to the American Federation of Musicians has lately brought it plenty of publicity, will inaugurate its 60th season of Providence concerts on Oct. 21, in the Metropolitan Theatre. Dr. Koussevitzky will conduct and will also lead two of the subsequent four concerts in the series slated for Nov. 25, Jan. 20, Feb. 17 and April 7.

The other two concerts will be played under the baton of Desire DeFauw, who made a guest appearance with the orchestra here last winter, and Bruno Walter, who has led symphony orchestras on both sides of the ocean, and last season made a great hit as a conductor of the Metropolitan Opera. He has never before conducted in this city.

New music by composers of this country and of the other Americas will be performed by the Boston Symphony Orchestra this season, some of which may be heard in Providence. Carlos Chavez, the Mexican composer, will conduct music of his own in Boston. The Choros No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance; John Alden Carpenter and Leo Sowerby, whose symphonies will be played. A new symphony by Arthur Lourie will have its first performance. Prokofieff's Third Symphony, as yet unheard in America, will be played, and the First Symphony of Shostakovitch, which Koussevitzky has not yet performed. The great symphonies and other works of the established symphonic repertory will, of course, predominate upon the season's programs. Bach's "Passion According to St. Matthew" will be revived at a Boston choral concert in the spring.

Other special programs will include a pair of concerts to be devoted to Dvorak's music, in commemoration of the 100th anniversary of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selections from his "Requiem" will be performed. The orchestra will launch its season in Boston, Oct. 10, with Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet" and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel.

This Clipping From
TOLEDO, OHIO
TIMES
SEP 28 1941

Boston Group Lists Season

Koussevitzky Lists Special Works

BOSTON, Mass., Sept. 27—Special works to be played at the coming 61st season of the Boston Symphony orchestra are announced by Serge Koussevitzky from his home at Lenox. The conductor will return to Boston over the week end to assemble the orchestra for rehearsal in preparation for the season's opening Oct. 10.

The opening program for Oct. 10-11 will be as follows: Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel. One pair of concerts will be devoted to the music of Dvorak, in commemoration of the 100th anniversary of the birth of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selection from this composers Requiem will be performed.

New music by composers of this country and of the other Americas will figure upon the programs. Carlos Chavea, the Mexican composer, will conduct music of his own. The Choros No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance, John Alden Carpenter, and Leo Sowerby, whose symphonies will be played.

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THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
SEP 21 1941

BOSTON SYMPHONY SEASON OPENING

Efrem Zimbalist, returning to the Boston Symphony orchestra after more than a decade, will be the first soloist of the season at the Friday and Saturday concerts, appearing in Brahms' Violin Concerto. This first of the famous Auer pupils came to this country and made his American debut with the Boston Symphony orchestra in 111. Other soloists will be the pianists Alexander Borovsky, and Rudolf Serkin, and the violinists Joseph Szigeti and Yehudi Menuhin. Serge Koussevitzky will open the sixty-first season on Friday afternoon, October 10. Soloists for the series of six Monday evening and Tuesday afternoon concerts, which begin at October 27, will shortly be announced. During the two weeks in January when Serge Koussevitzky appears as guest conductor of the Philharmonic-Symphony society of New York, then conducting another orchestra than his own for the first time in America, Bruno Walter will be the guest conductor of the Boston Symphony orchestra concerts in Symphony hall. Desire Defauw, the Belgian conductor, will also be the guest of a week.

The new Federal Revenue Act, which has just been passed, makes all sympony concerts taxable. The act becomes effective October 1. Until that date, season tickets for each of the four series may be purchased tax free. The season ticket sale will close September 30, and after that date tickets must be bought at the single rate with the tax added. The combined season rate and tax exemption will effect a saving of approximately thirty per cent on season tickets.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
SEP 28 1941

THE ORC…

Boston Symphony Plans

The opening programs in Boston on Oct. 10 and 11 under Serge Koussevitzky's direction, will comprise Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgorsky's "Pictures at an Exhibition," orchestrated by Ravel. One pair of concerts will be devoted to music by Dvorak in observance of the hundredth anniversary of his birth. Excerpts from Mozart's Requiem will be performed in December on the one hundred and fiftieth anniversary of his death.

New music by composers of this country and of the other Americas will figure upon the programs. Carlos Chavez, the Mexican composer, will conduct music of his own. The Choros No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance; John Alden Carpenter, and Leo Sowerby, whose symphonies will be played. A new symphony by Arthur Lourie will have its first performance. Prokofieff's Third Symphony, as yet unheard in America, will be played, and the First Symphony of Shostakovitch, which Koussevitzky has not yet performed. The great symphonies and other works of the established symphonic repertory will, of course, predominate upon the season's programs. Bach's Passion According to Saint Matthew will be revived at a choral concert in the spring.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
SEP 25 1941

Koussevitsky Hides Away In South For Perfect Vacation

A flight by airplane to an unnamed place in the south in order to obtain complete relaxation, was described today by Serge Koussevitsky, conductor of the Boston Symphony orchestra, who found his estate, Serenac, in Lenox, too accessible to autograph seekers, travelers, and even friends, for proper quiet.

Koussevitsky's romantic story of flight and self-exile took him to a cottage by the seashore where he had no telephone.

"That was beautiful," he said. "I was a complete exile from publishers, composers, and even my secretary and my manager. My only companions were a negro chef and two little children who met me every day. And all I did was nothing—just sun bathing and carrying one child under each arm down to the water for wading. Such a wonderful vacation!"

The conductor has been devoting his time at Lenox to the study of new scores. He will return to his Boston home at the end of next week and will assemble the Boston Symphony orchestra on Oct. 6th for the first rehearsal. The 61st season will open in Symphony hall on Oct. 10th. An early program will be devoted to the music of Dvorak, whose 100th birthday occurred this month. The 150th anniversary of the death of Mozart fall in December and in that month, excerpts from this this composer's "requiem" will be performed.

This Clipping From
PITTSFIELD, MASS.
EAGLE

SEP 25 1941

Koussevitzky Refreshed After Runaway

Conductor Now Sojourning at Lenox Home

LENOX — A romantic story of flight and self-exile in quest of relief from his too-well-known summer home, was revealed today by Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center at Tanglewood.

After strenuous summer weeks of Festival rehearsing and conducting at Tanglewood, combined with teaching and administrative conferences at the Berkshire Music Center, Koussevitzky sought relaxation at his estate, Serenak. But there was no peace to be had—the place was too easy to find.

"And so," Koussevitzky said with a grin, "I took an airplane, which left me in a pleasant place in the South, which I will not name. There I had a cottage by the seashore. I did not have a telephone. That was beautiful. I was a complete exile from publishers, composers and — even my secretary and my manager. My only companions were a Negro chef and two little children who met me every day. And all I did was nothing—just sun bathing, and carrying one child under each arm down to the water to go wading. Such a wonderful vacation."

It is understood that this is probably the first time in his career as musician that Koussevitzky ever spent a vacation in complete relaxation. The conductor has been devoting his time at Lenox to the study of new scores. He will return to his Boston home at the end of next week and will assemble the Boston Symphony Orchestra Monday, Oct. 6, for the first rehearsal.

The 61st season of the Boston Symphony Orchestra will open in Symphony Hall, Friday, Oct. 10, with the following program:

Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel.

This Clipping From
CHICAGO, ILL.
TRIBUNE

SEP 21 1941

KOUSSEVITZKY PAYS TRIBUTE TO THE MAGIC OF FM

Boston, Mass., Sept. 20 [Special].—An unusual tribute was paid to frequency modulation recently here by Dr. Serge Koussevitzky after he had heard the Boston Symphony orchestra, which he conducts, broadcast over the new noise free, full fidelity system.

Dr. Koussevitzky asserted that F-M marks the beginning of a new era in symphonic broadcasting. He added that he had never heard the various instruments so clearly reproduced.

"Heretofore," he said, "a clarinet always has been an awful instrument over the radio. Now it is beautiful. The timbre of the different choirs comes over with exceptional fidelity. Never before in a broadcast have I been able to pick out each instrument individually."

The conductor heard the broadcast via W1XK at Hull, Mass.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

OCT 3 - 1941

Special Works Are Announced For Boston Symphony's 61st Season

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The opening program for Oct. 10-11 will be as follows: Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel. One pair of concerts will be devoted to the music of Dvorak, in commemoration of the 100th anniversary of the birth of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selections from this composer's Requiem will be performed.

New music by composers of this country and of the other Americas will figure upon the programs. Carlos Chavez, the Mexican composer, will conduct music of his own. The Choros No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance, John Alden Carpenter, and Leo Sowerby, whose symphonies will be played. A new symphony by Arthur Lourie will have its first performance. Prokofieff's Third Symphony, as yet unheard in America, will be played, and the First Symphony of Shostskevitch, which Koussevitzky has not performed. The great symphonies and other works of the established spmphonic repertory will, of course, predominate upon the season's programs. Bach's Passion According to Saint Matthew will be revived at a choral concert in the spring.

This Clipping From
PHILADELPHIA, PA.
BULLETIN

OCT 4 - 1941

Patriotism and Music

"The Star Spangled Banner" was never played at any of the concerts during the regular three weeks series of the Berkshire Music Fesival this summer. It was rumored that Dr. Koussevitzky emphatically stated such a composition had no place on a symphonic program and that he would have none of it.

Here in Philadelphia a little bird is spreading the story that the Board of Directors of the Philadelphia Orchestra has ordered this dreadful jangle for breakfast, lunch and dinner, so to speak, for the docile Philadelphia audience. If we must have patriotism mixed with our music, could it not take a silent form? Instead of "Oh Say Can You See" why not set the thermometer in the Academy of Music at 68? We could thus conserve fuel, help to save the British Empire, as well as improve the health of the audience and members of the Orchestra.

REBECCA WINDSOR EVANS
Malvern, Pa.

This Clipping From
NEW YORK, N.Y.
TIMES

OCT 5 - 1941

WITH THE

NOVELTIES by the Boston Symphony Orchestra, under Serge Koussevitzky, this season will include William Schuman's Third symphony and a new symphony by Arthur Lourié, both of which will receive their first performances. Prokofieff's Third symphony, as yet unheard in America, also will be presented, as will the First symphony of Shostakovich, hitherto unperformed by Dr. Koussevitzki.

Boston Herald Oct. 5, 1941

Random Thoughts on the Symphonic Season of 1941-42

By ALEXANDER WILLIAMS

The Boston Symphony will slide into its 61st season this week with remarkably little fanfare. Mr. Koussevitzky returned from a solitary vacation recently and gave out a few of the works that he intended to play. Previously the management released a modest list of soloists. Even this mild announcement provoked the thunder of Mr. Petrillo, czar of the Musicians' Union, who uttered a fierce declaration of war for war's sake.

Undisturbed by these demonstrations the orchestra is going its own way. As a matter of fact at no time in its history, possibly, is it so immune from outside influences of this description. A marvellously perfect ensemble, with a conductor undeniably at the top of his bent, the Boston Symphony is pretty generally regarded as the best there is. For once it does little harm to deny it its share of famous soloists, for the latter are the ones who are destined to lose by the union's machinations. Economically in this case there is no justification for a labor fight. The men, of course, can do as they choose in the matter. At any rate for the time being the orchestra is as invulnerable as any body can be from the arrows of sharp practice.

MUSIC IN PROSPECT

As we intimated Mr. Koussevitzky has been rather chary of mentioning new scores. Carlos Chavez, William Schuman, John Alden Carpenter, Leo Sowerby, Arthur Lourie—these are for the most part unknown quantities as far as their new works are concerned. Specific mention of them merely testifies once again to Mr. Koussevitzky's persistent interest in American music. At the outset of the season we expect such a list, though we may be excused from wild enthusiasm over its announcement. Its absence only at this proper time might cause editorial comment or raised eyebrows from the jealous guardians of our culture.

Mr. Koussevitzky will revive an interesting suite by Prokofieff for the first program and he also announces the Third Symphony by the same composer, which is as yet unheard in this country. Moreover his new found delight in Shostakovitch will give us that composer's First Symphony. Emphasis on Prokofieff is of deep interest to us, not only for the chance to hear his music but also, now that the diplomatic situation between the United States of America and Russia has so radically changed, because of the rumor—totally unconfirmed—that he may come to this country again.

For the rest we are told that the two centenaries of this year will be faithfully observed—that of Dvorak, who was born in September, 1841, and of Mozart, who died in December, 1791. There is still a lot of music on the shelves of the Boston Symphony's library which would be well worth reviving. What of some of the scores composed for the 50th? What of that difficult work, Florent Schmitt's Symphonie Concertante? What of Roussell's Fourth Symphony? What of Falla's Nights in the Gardens of Spain, which would provide a welcome contrast and also a good role for Mr. Sanroma? Well, we could all of us make up programs by the barrel; and doubtless Mr. Koussevitzky is as sorely tempted and pulled this way and that in his own preferences as any one else. We have all trusted him for 16 seasons and he has not conspicuously let us down yet.

THE PHILHARMONIC

If the Boston Symphony has been reticent about its publicity this year, the Philharmonic, with a centennial on its hands, has been just the reverse. It opens its season this week, with the volatile Mr. Stokowski in charge. You will be absolutely astounded to learn that his opening program includes two of his own Bach transcriptions, Beethoven's Fifth Symphony, a work by Henry Cowell, which was a special number with his Youth Orchestra, and—you will never guess—the Prelude and Love-Death from "Tristan." Such devotion deserves something or other.

As you may know, the chief aspect of the Philharmonic's celebration was the engagement of more guest conductors than ever had been signed on in one year for one orchestra before. Our own Mr. Koussvitzky, Mr. Walter, Mr. Mitroupoulos, M. Barbirolli, Mr. Rodzinski are some of the lucky ones, though Mr. Petrillo has breathed fire and vowed that the first named shall not pass. When this policy was announced a sort of agonized groan arose from many of the music critics, who tended to ask, "Where is the music?" Promptly the management suggested that each conductor include an American work on his programs, at which was heaved a sigh of relief that the cause of the American composer would not suffer. Some of the conductors have already set forth fairly elaborate plans, which make the Philharmonic's season look much more interesting than the original announcement of the "ministry of all the talents." Consequently we may expect up here to be rather out of the lime-light for a spell, a condition said to be the envy of good Bostonians.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

OCT 5 - 1941

SYMPHONY SEASON TO OPEN FRIDAY

Next Friday afternoon and Saturday evening, Serge Koussevitzky will open his seventeenth successive season as conductor of the Boston Symphony Orchestra at Symphony hall. The programme for the opening pair of Boston Symphony concerts will begin with Beethoven's in E-flat major, the "Eroica." There will follow the second Suite which Prokofieff has drawn from his Ballet, "Romeo and Juliet." The Suite was introduced to Boston by the composer when he conducted this orchestra in the spring of 1938; it has not hitherto been conducted by Dr. Koussevitzky in Boston. The concluding number will be the "Pictures at an Exhibition" by Moussorgski, the Piano Suite as set for full orchestra by Maurice Ravel. The movements include Promenade-Gnomus-Il Vecchio Castello-Tuileries-Bydlo-Ballet of Chicks in their shells-Samuel Goldenburg and Schmuyle-Limoges: The Marketplace-Catacomba (Con mortuis in lingua mortua)-The Hut on Fowl's legs—The Great Gate at Kiev

Herald Oct 9, 1941

Symphony as Usual

The Boston Symphony Orchestra begins its 61st season tomorrow. At the same time Serge Koussevitzky enters his seventeenth year of successful command. The public has perhaps been alarmed for the orchestra's safety by reason of the hostility expressed by President Petrillo of the American Federation of Musicians. But the orchestra itself is proceeding calmly under its own power, and is paying little attention to the threats from Chicago.

Possibly at no time in its history has the Boston Symphony been so immune against the problem of popular soloists and their effect upon the box office. The public is aware of the orchestra's prowess and the inspiration of a great leader in Dr. Koussevitzky. Other orchestras in announcing their plans have laid particular emphasis on their soloists. The Chicago Orchestra, for instance, listed so many that it is difficult to see how there can be a concert during the season without one.

The New York Philharmonic, which is celebrating its 100th anniversary this year, has called attention to itself as America's oldest orchestra by engaging more guest conductors than any orchestra ever has done before. It is a curious way for an institution to rejoice—to summon in and advertise a roll of eminent guests who have had little or nothing to do with its history. Meanwhile we here in Boston can go back to the pleasant routine of attending Symphony Hall each week with the comforting realization that "things are as they have been." A touch of smugness there may be in this reflection, but occasion for it is so rare these days that it seems pardonable.

BOSTON SUNDAY ADVERTISER GREEN MAGAZINE, OCT. 5, 1941 — 24

'Eroica' Opens the Symphony

Inaugurating his 17th successive season as conductor, Dr. Serge Koussevitzky conducts the Boston Symphony Orchestra in the first of the season's concerts next Friday afternoon.

Beethoven's Third Symphony, the "Eroica," based on the life and exploits of Napoleon, will comprise the first half of the opening program.

Prokofieff's Second Suite from the Ballet, "Romeo and Juliet," first introduced to Boston by the composer himself in the spring of 1938, and the Ravel orchestration of Moussorgsky's "Pictures at an Exhibition," make up the second half of the program.

The concert will be repeated on Saturday evening.

SERGE KOUSSEVITZKY

Boston Sunday Advertiser Oct. 12, 1941

Orchestra In Mozart Symphony

With Dr. Serge Koussevitzky leading the Boston Symphony Orchestra in a masterly performance, Beethoven's "Eroica" Symphony ushered in the season at Symphony Hall.

As was to be expected this was a magnificent reading of the "giant" symphony, presented to a season that holds brilliant promise.

For the second pair of concerts on next Friday afternoon and Saturday evening, the program holds Mozart's "Prague" Symphony in D major, the first performance of William Schuman's Symphony No. 3, and Tchaikovsky's "Pathetique."

On Thursday evening the Cambridge series of concerts opens at Sanders Theater.

This Clipping From
PITTSFIELD, MASS.
EAGLE

SEP 25 1941

Koussevitzky Refreshed After Runaway

Conductor Now Sojourning at Lenox Home

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CHICAGO, ILL.
TRIBUNE

SEP 21 1941

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TRIBUNE

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PHILADELPHIA, PA.
BULLETIN

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REBECCA WINDSOR EVANS
Malvern, Pa.

This Clipping From
NEW YORK, N.Y.
TIMES

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By ALEXANDER WILLIAMS

The Boston Symphony will slide into its 61st season this week with remarkably little fanfare. Mr. Koussevitzky returned from a solitary vacation recently and gave out a few of the works that he intended to play. Previously the management released a modest list of soloists. Even this mild announcement provoked the thunder of Mr. Petrillo, czar of the Musicians' Union, who uttered a fierce declaration of war for war's sake.

Undisturbed by these demonstrations the orchestra is going its own way. As a matter of fact at no time in its history, possibly, is it so immune from outside influences of this description. A marvellously perfect ensemble, with a conductor undeniably at the top of his bent, the Boston Symphony is pretty generally regarded as the best there is. For once it does little harm to deny it its share of famous soloists, for the latter are the ones who are destined to lose by the union's machinations. Economically in this case there is no justification for a labor fight. The men, of course, can do as they choose in the matter. At any rate for the time being the orchestra is as invulnerable as any body can be from the arrows of sharp practice.

MUSIC IN PROSPECT

As we intimated Mr. Koussevitzky has been rather chary of mentioning new scores. Carlos Chavez, William Schuman, John Alden Carpenter, Leo Sowerby, Arthur Lourie—these are for the most part unknown quantities as far as their new works are concerned. Specific mention of them merely testifies once again to Mr. Koussevitzky's persistent interest in American music. At the outset of the season we expect such a list, though we may be excused from wild enthusiasm over its announcement. Its absence only at this proper time might cause editorial comment or raised eyebrows from the jealous guardians of our culture.

Mr. Koussevitzky will revive an interesting suite by Prokofieff for the first program and he also announces the Third Symphony by the same composer, which is as yet unheard in this country. Moreover his new found delight in Shostakovitch will give us that composer's First Symphony. Emphasis on Prokofieff is of deep interest to us, not only for the chance to hear his music but also, now that the diplomatic situation between the United States of America and Russia has so radically changed, because of the rumor—totally unconfirmed—that he may come to this country again.

For the rest we are told that the two centenaries of this year will be faithfully observed—that of Dvorak, who was born in September, 1841, and of Mozart, who died in December, 1791. There is still a lot of music on the shelves of the Boston Symphony's library which would be well worth reviving. What of some of the scores composed for the 50th? What of that difficult work, Florent Schmitt's Symphonie Concertante? What of Roussell's Fourth Symphony? What of Falla's Nights in the Gardens of Spain, which would provide a welcome contrast and also a good role for Mr. Sanroma? Well, we could all of us make up programs by the barrel; and doubtless Mr. Koussevitzky is as sorely tempted and pulled this way and that in his own preferences as any one else. We have all trusted him for 16 seasons and he has not conspicuously let us down yet.

THE PHILHARMONIC

If the Boston Symphony has been reticent about its publicity this year, the Philharmonic, with a centennial on its hands, has been just the reverse. It opens its season this week, with the volatile Mr. Stokowski in charge. You will be absolutely astounded to learn that his opening program includes two of his own Bach transcriptions, Beethoven's Fifth Symphony, a work by Henry Cowell, which was a special number with his Youth Orchestra, and—you will never guess—the Prelude and Love-Death from "Tristan." Such devotion deserves something or other.

As you may know, the chief aspect of the Philharmonic's celebration was the engagement of more guest conductors than ever had been signed on in one year for one orchestra before. Our own Mr. Koussvitzky, Mr. Walter, Mr. Mitroupoulos, M. Barbirolli, Mr. Rodzinski are some of the lucky ones, though Mr. Petrillo has breathed fire and vowed that the first named shall not pass. When this policy was announced a sort of agonized groan arose from many of the music critics, who tended to ask, "Where is the music?" Promptly the management suggested that each conductor include an American work on his programs, at which was heaved a sigh of relief that the cause of the American composer would not suffer. Some of the conductors have already set forth fairly elaborate plans, which make the Philharmonic's season look much more interesting than the original announcement of the "ministry of all the talents." Consequently we may expect up here to be rather out of the lime-light for a spell, a condition said to be the envy of good Bostonians.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

OCT 5 - 1941

SYMPHONY SEASON TO OPEN FRIDAY

Next Friday afternoon and Saturday evening, Serge Koussevitzky will open his seventeenth successive season as conductor of the Boston Symphony Orchestra at Symphony hall. The programme for the opening pair of Boston Symphony concerts will begin with Beethoven's in E-flat major, the "Eroica." There will follow the second Suite which Prokofieff has drawn from his Ballet, "Romeo and Juliet." The Suite was introduced to Boston by the composer when he conducted this orchestra in the spring of 1938; it has not hitherto been conducted by Dr. Koussevitzky in Boston. The concluding number will be the "Pictures at an Exhibition" by Moussorgski, the Piano Suite as set for full orchestra by Maurice Ravel. The movements include Promenade-Gnomus-Il Vecchio Castello-Tuileries-Bydlo-Ballet of Chicks in their shells-Samuel Goldenburg and Schmuyle-Limoges: The Marketplace-Catacomba (Con mortuis in lingua mortua)-The Hut on Fowl's legs—The Great Gate at Kiev

Boston Herald Oct. 9, 1941

Symphony as Usual

The Boston Symphony Orchestra begins its 61st season tomorrow. At the same time Serge Koussevitzky enters his seventeenth year of successful command. The public has perhaps been alarmed for the orchestra's safety by reason of the hostility expressed by President Petrillo of the American Federation of Musicians. But the orchestra itself is proceeding calmly under its own power, and is paying little attention to the threats from Chicago.

Possibly at no time in its history has the Boston Symphony been so immune against the problem of popular soloists and their effect upon the box office. The public is aware of the orchestra's prowess and the inspiration of a great leader in Dr. Koussevitzky. Other orchestras in announcing their plans have laid particular emphasis on their soloists. The Chicago Orchestra, for instance, listed so many that it is difficult to see how there can be a concert during the season without one.

The New York Philharmonic, which is celebrating its 100th anniversary this year, has called attention to itself as America's oldest orchestra by engaging more guest conductors than any orchestra ever has done before. It is a curious way for an institution to rejoice—to summon in and advertise a roll of eminent guests who have had little or nothing to do with its history. Meanwhile we here in Boston can go back to the pleasant routine of attending Symphony Hall each week with the comforting realization that "things are as they have been." A touch of smugness there may be in this reflection, but occasion for it is so rare these days that it seems pardonable.

BOSTON SUNDAY ADVERTISER GREEN MAGAZINE, OCT. 5, 1941

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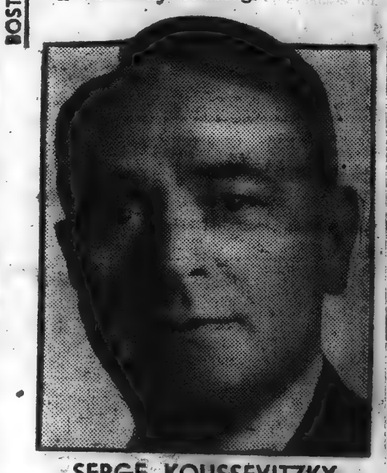
'Eroica' Opens the Symphony

Inaugurating his 17th successive season as conductor, Dr. Serge Koussevitzky conducts the Boston Symphony Orchestra in the first of the season's concerts next Friday afternoon.

Beethoven's Third Symphony, the "Eroica," based on the life and exploits of Napoleon, will comprise the first half of the opening program.

Prokofieff's Second Suite from the Ballet, "Romeo and Juliet," first introduced to Boston by the composer himself in the spring of 1938, and the Ravel orchestration of Moussorgsky's "Pictures at an Exhibition," make up the second half of the program.

The concert will be repeated on Saturday evening.



SERGE KOUSSEVITZKY

Boston Orchestra
Sunday Advertiser
Oct. 12, 1941

In Mozart Symphony

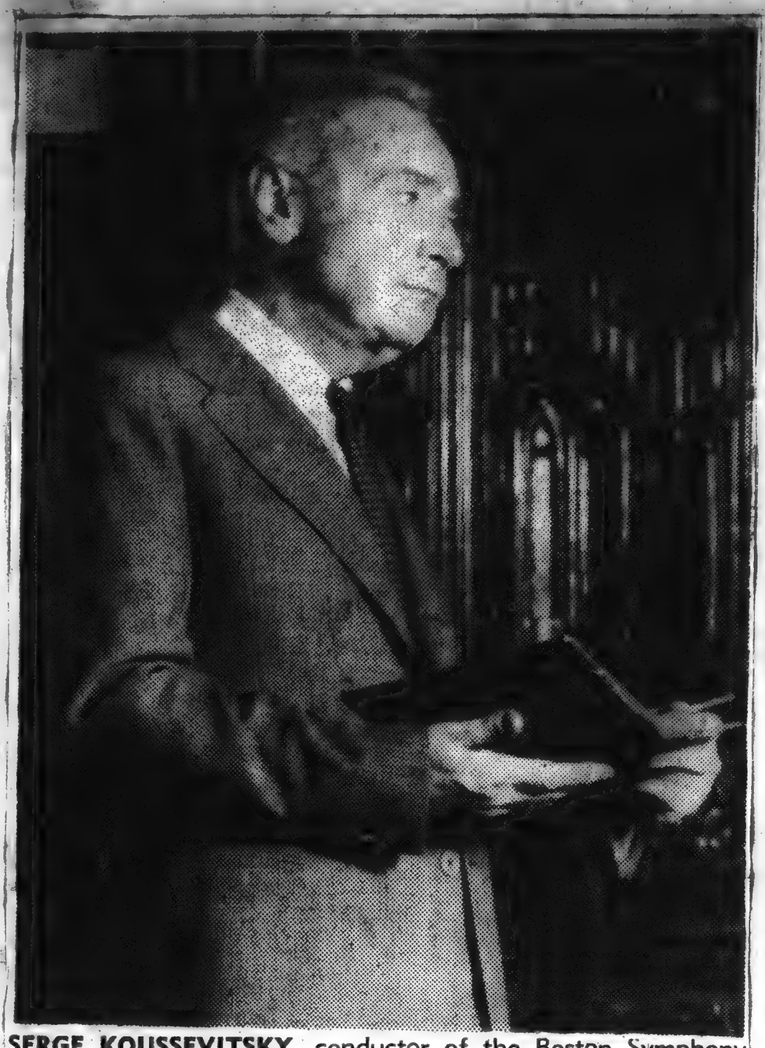
With Dr. Serge Koussevitzky leading the Boston Symphony Orchestra in a masterly performance, Beethoven's "Eroica" Symphony ushered in the season at Symphony Hall.

As was to be expected this was a magnificent reading of the "giant" symphony, presented to a season that holds brilliant promise.

For the second pair of concerts on next Friday afternoon and Saturday evening, the program holds Mozart's "Prague" Symphony in D major, the first performance of William Schuman's Symphony No. 3, and Tchaikovsky's "Pathetique."

On Thursday evening the Cambridge series of concerts opens at Sanders Theater.

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which begins its 61st season at Symphony Hall on Friday afternoon and Saturday evening.



SERGE KOUSSEVITSKY, conductor of the Boston Symphony Orchestra, which opens its 61st season at Symphony Hall Friday afternoon.

SYMPHONY OPENS 61ST MUSIC YEAR

Conventional Pieces Played With Rare Brilliance

BY WARREN STOREY SMITH

Either Mr. Petrillo's pickets were discouraged by the rain or the music czar has decided to use more subtle methods in his attempt to unionize the Boston Symphony Orchestra. Anyway there was nothing untoward going on outside Symphony Hall yesterday afternoon, save for the work on the new underpass, while inside things were quite unchanged, and the first Symphony Concert might well have been the previous season's last.

OF UTMOST BRILLIANCE

At one time it was customary for the reviewers to expatiate on the fact that the newly assembled orchestra played as smoothly as though there had been no break in its routine. But that was before the days of Esplanade concerts and Berkshire Festivals. Now it would be pertinent to remark that the men were as fresh, their playing as zestful as though their vacation had been a longer one. There were no signs yesterday that either players or conductor had gone stale.

On the contrary, Dr. Koussevitzky was unusually pepful and the orchestral playing was of the utmost tonal brilliance. Particularly was this true of the Moussorgsky-Ravel "Pictures at an Exhibition," which brought matters to a close with a rarely sonorous version of the final tableau, "The Great Gate at Kiev." As one auditor remarked, Dr. Koussevitzky gave the impression that he personally was winning the war for Russia.

Prokofieff's "Romeo"

Brilliant, too, was the performance of four numbers from the Second Suite made by Prokofieff from his music for a ballet after Shakespeare's "Romeo and Juliet"—a long way after, as the ancient wheeze has it. When Prokofieff himself conducted this music here in the spring of 1938 it fell as a pancake. Yesterday it was anything but flat, though it is far from being first-rate Prokofieff, but it seemed as inappropriate as ever to its subject matter.

Possibly Berlioz, Gounod and Tchaikovsky have given us a conditioned reflex in regard to "Romeo" music. In his own way, each of these composers has captured the spirit or caught the flavor of Shakespeare, of the period of the play, of youth or young love or of bitter tragedy. Prokofieff's score, on the other hand, summons none of these images. As Four Pieces for Orchestra, yesterday's excerpts would have made a far stronger impression and at the same time have relieved the critical listener of the necessity of trying to reconcile the irreconcilable.

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By these revisions the less inward Scherzo and Finale profited more than the aforesaid Allegro con brio and the mighty Funeral March.

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The concluding number will be the "Pictures at an Exhibition" by Moussorgsky, the piano suite as set for full orchestra by Maurice Ravel. The movements include Promenade—Gnomus, Il Vecchio Castello, Tuileries, Rydlo, Ballet of Chicks in

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
OCT 7 - 1941

Music

By SIDNEY R. FLEET

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Heralding the opening of the musical season in Massachusetts this week are the first concerts in the regular season of the Boston Symphony orchestra on Friday afternoon and Saturday evening and the annual Worcester Music Festival in the Heart of the Commonwealth.

Worcester's week of music, the 82nd festival in the long list, was ushered in last night, as has been in recent seasons, by a stage performance of opera. Two works were presented on this occasion, one a genuine American work, both in theme and treatment, Douglas Moore's "The Devil and Daniel Webster," set to the text of Stephen Vincent Benet, and the other "L'Heure Espagnole" (The Spanish Hour) by Ravel, the eminent French composer of Bolero fame. These compositions enlisted the services of an interesting group of principals, the festival chorus and orchestra, all under the direction of Albert Stoessel who, for many seasons, has carried the festival to success. In the American work David Otto sang the role of Webster, Donald Dame that of the sinister Scratch and Harriet Henders that of Mavy.

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There are no programs on Wednesday. On Thursday evening Anna Kaskas, contralto of the Metropolitan Opera, will be featured with the women's chorus and orchestra in Gustav Holst's "Hecuba's Lament" and also in a group of operatic arias.

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Boston Symphony

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Symphony Concert

By ALEXANDER WILLIAMS

The first concert of the 61st season of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday afternoon in Symphony Hall. The program was as follows: Herald - Oct. 11

Beethoven.....Symphony No. 3 in E flat major, Op. 55, "Eroica"
Prokofieff..."Romeo and Juliet," 2d Suite from the Ballet, Op. 64
Moussorgsky..."Pictures at an Exhibition," orchestration by Maurice Ravel

It is always good to have the Symphony start up again in the fall. The familiar traffic jam on Massachusetts avenue, the same orchestra on the stage, the same old audience filling the hall, these things give one a sense, perhaps false, of security. At any rate in these days it is a pleasant sense, and we might as well bask in it while we can.

Mr. Koussevitzky yesterday started his 18th season in command of the orchestra. The usual rising welcome was given him before the concert, and richly does he deserve it. He is a miraculous man, and no music is ever lifeless or dispirited when he is there to direct it. He demands from the men much; he refuses to let them grow stale; he insists on and gets mid-season form at the very outset. He has doubtless learned much in the past 17 years from being in such close contact with as fine a body of musicians as the personnel of the Boston Symphony. But he has given it all back and more. He has inspired performances that those of us who have had the luck to hear them will never forget. We shall do well not to take for granted the genius of such a leader as Serge Koussevitzky.

Yesterday's concert was an exemplary beginning for the season. A brilliant and vital performance of the Eroica Symphony could not be better for such an occasion. Familiar as the music is to most of us it does not pall for an instant in such an interpretation as this.

Prokofieff himself conducted his "Romeo and Juliet" Suite in his last memorable visit to this country, when he scolded us for not being serious minded. We liked the Suite then and liked it even more as Mr. Koussevitzky unfolded it yesterday afternoon. Like all great composers Prokofieff has certain easily recognizable tricks of style, and you will have no difficulty when listening to the Suite in noting a similarity here to the 2nd Violin Concerto, there to "Peter and the Wolf."

It is amusing to see how in the "Juliet" movement Prokofieff has no qualms about being, as Sir Donald Hovey remarked once about Schumann, "recklessly pretty." With another man this might easily slop over into sentimentality, but Prokofieff handles the dangerous stuff with the most acute skill. Again, the Dance might be too trivial for words. But it isn't, and that is the difference creatively between genius and just plain talent.

The last movement heard yesterday contains some of the noblest and most emotionally serious pages that Prokofieff ever wrote. As a rule he is generally best when he is being entertaining, but he can pull a long face also with the best of them. There were passages that reminded us of Richard Strauss, strange bedfellow for Prokofieff! The Suite is a fine work and was a happy choice for Mr. Koussevitzky to have down from the shelf.

Last year, it will be remembered, Mr. Koussevitzky moved his audience deeply by playing Vaughn Williams' London Symphony; and this year, with an eye, doubtless, for the appropriateness of it in world history, he offered us the Moussorgsky "Pictures at an Exhibition" with its stunning climax in the Great Gate at Kiev. There were cries of "bravo" when the last tremendous chords had ended, and well there might be.

The concert will be repeated tonight. Next week three symphonies will be played: Mozart's in D major, William Schuman's Third and the 6th of Tchaikovsky.

Boston Herald Oct. 8, 1941

Symphony Season Starts on Friday

The ceaselessly active Serge Koussevitzky in a rare quiet moment in his home in Brookline, as he examined a volume of bound early programs of the Boston Symphony Orchestra, the 61st season of which he opens Friday afternoon. The occasion will also mark the start of his own 17th year as its conductor. The program will open with Beethoven's "Eroica" Symphony, followed by the Second Suite from the "Romeo and Juliet" ballet of Prokofieff, who, incidentally, has now reached his 50th year. For conclusion of the program there will be heard Ravel's orchestration of the piano pieces, "Pictures at an Exhibition," by Moussorgsky, who died 80 years ago. A timely note, the "Pictures" come to a climax with "The Great Gate at Kiev."

Spiritual Uplift of Koussevitzky's Music Praised

'Sane, Joyous Beauty in a World Gone Mad,' Rev. Dr. Cole Asserts

Herald Oct 13

Following his first attendance at a concert of the Boston Symphony Orchestra as a resident minister in this city, Rev. Dr. Walton E. Cole, now minister of Second Church in Boston, yesterday morning used part of his sermon period to pay an eloquent tribute to the orchestra and to its leader, Dr. Serge Koussevitzky.

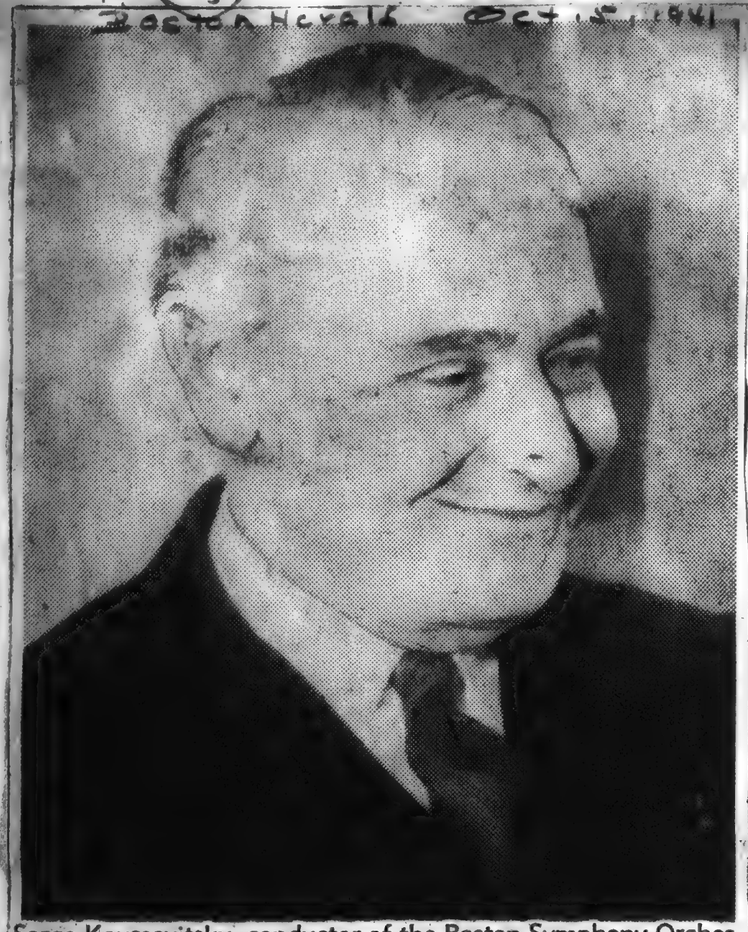
"One of the satisfactions of moving to Boston is that I am able now to say 'our' symphony instead of being content with saying 'your' symphony. What a spiritual experience Dr. Koussevitzky gave us last night! It was sane, joyous beauty in a world gone mad," he said.

"At a moment when the fate of Europe and the rest of the world hangs in the balance, when Germany and Russia are locked in the embrace of death, it was significant to find the genius of the German Beethoven and the Russian Prokofieff and Moussorgsky united in the same program. From the challenging opening notes of the "Eroica Symphony" to the majestic crashing chord at the conclusion of "The Great Gate of Kiev," one felt the triumphant power of the human spirit. Dr. Koussevitzky's genius and the incomparable playing of America's greatest orchestra gave one a feeling of faith in the victory of the spiritual side of our civilization.

"It was interesting to recall as one listened that Beethoven's great works were composed while Europe was terrorized by Napoleon's conquering power. One remembered that Napoleon is dead in defeat while Beethoven's vision of beauty was being re-created under the baton of Boston's Koussevitzky."

In his more formal sermon which followed, Dr. Cole declared that "the self-centered life is the self-defeated life. The most satisfying life is the life adequately prepared for serving."

Boston Herald Oct 5, 1941



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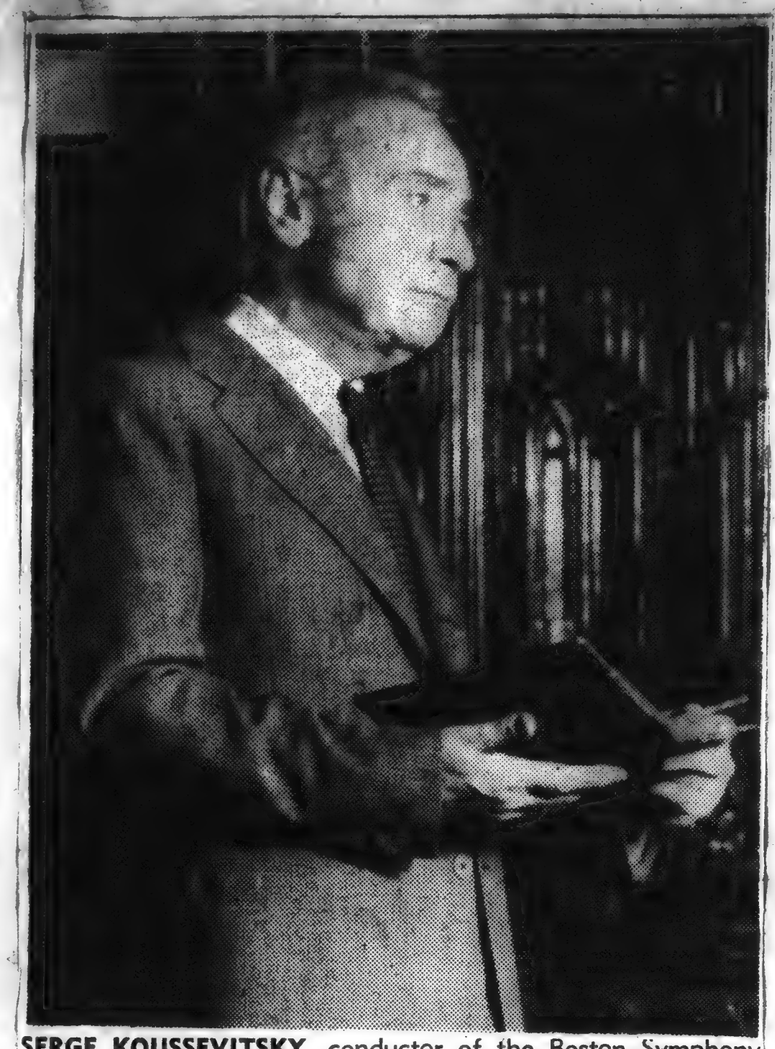

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Boston Post Oct 11, 1941

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In his more formal sermon which followed, Dr. Cole declared that "the self-centered life is the self-defeated life. The most satisfying life is the life adequately prepared for serving."

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Mr. Koussevitzky yesterday started his 18th season in command of the orchestra. The usual rising welcome was given him before the concert, and richly does he deserve it. He is a miraculous man, and no music is ever lifeless or dispirited when he is there to direct it. He demands from the men much; he refuses to let them grow stale; he insists on and gets mid-season form at the very outset. He has doubtless learned much in the past 17 years from being in such close contact with as fine a body of musicians as the personnel of the Boston Symphony. But he has given it all back and more. He has inspired performances that those of us who have had the luck to hear them will never forget. We shall do well not to take for granted the genius of such a leader as Serge Koussevitzky.

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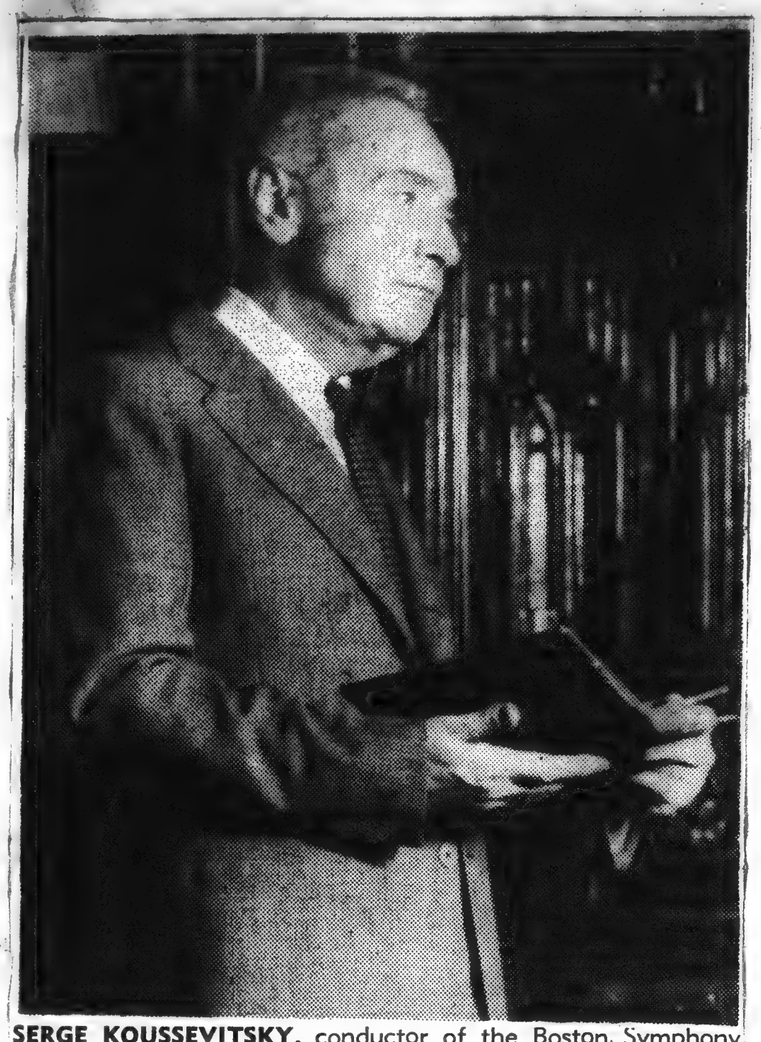

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SYMPHONY OPENS 61ST MUSIC YEAR

Conventional Pieces Played With Rare Brilliance

BY WARREN STOREY SMITH

Either Mr. Petrillo's pickets were discouraged by the rain or the music czar has decided to use more subtle methods in his attempt to unionize the Boston Symphony Orchestra. Anyway there was nothing untoward going on outside Symphony Hall yesterday afternoon, save for the work on the new underpass, while inside things were quite unchanged, and the first Symphony Concert might well have been the previous season's last.

OF UTMOST BRILLIANCE

At one time it was customary for the reviewers to expatiate on the fact that the newly assembled orchestra played as smoothly as though there had been no break in its routine. But that was before the days of Esplanade concerts and Berkshire Festivals. Now it would be pertinent to remark that the men were as fresh, their playing as zestful as though their vacation had been a longer one. There were no signs yesterday that either players or conductor had gone stale.

On the contrary, Dr. Koussevitzky was unusually pepful and the orchestral playing was of the utmost tonal brilliance. Particularly was this true of the Moussorgsky-Ravel "Pictures at an Exhibition," which brought matters to a close with a rarely sonorous version of the final tableau, "The Great Gate at Kiev." As one auditor remarked, Dr. Koussevitzky gave the impression that he personally was winning the war for Russia.

Prokofieff's "Romeo"

Brilliant, too, was the performance of four numbers from the Second Suite made by Prokofieff from his music for a ballet after Shakespeare's "Romeo and Juliet"—a long way after, as the ancient wheeze has it. When Prokofieff himself conducted this music here in the spring of 1938 it fell as a pancake. Yesterday it was anything but flat, though it is far from being first-rate Prokofieff, but it seemed as inappropriate as ever to its subject matter.

Possibly Berlioz, Gounod and Tchaikovsky have given us a conditioned reflex in regard to "Romeo" music. In his own way, each of these composers has captured the spirit or caught the flavor of Shakespeare, of the period of the play, of youth or young love or of bitter tragedy. Prokofieff's score, on the other hand, summons none of these images. As Four Pieces for Orchestra, yesterday's excerpts would have made a far stronger impression and at the same time have relieved the critical listener of the necessity of trying to reconcile the irreconcilable.

A Revised "Eroica"

Beethoven's "Eroica" served as opening number and Dr. Koussevitzky was plainly minded to give its thrice-familiar measures a new or, at least, an intensified reading. So far as externals were concerned he accomplished his purpose admirably. Or, to put it differently, he seemed to have approached the problem from the outside rather than the inside. In the first movement accents were sharpened; staccato chords become tonal explosions, suggesting in one instance an engine letting off steam.

By these revisions the less inward Scherzo and Finale profited more than the aforesaid Allegro con brio and the mighty Funeral March.

Symphony Season Starts on Friday

The ceaselessly active Serge Koussevitzky in a rare quiet moment in his home in Brookline, as he examined a volume of bound early programs of the Boston Symphony Orchestra, the 61st season of which he opens Friday afternoon. The occasion will also mark the start of his own 17th year as its conductor. The program will open with Beethoven's "Eroica" Symphony, followed by the Second Suite from the "Romeo and Juliet" ballet of Prokofieff, who, incidentally, has now reached his 50th year. For conclusion of the program there will be heard Ravel's orchestration of the piano pieces, "Pictures at an Exhibition," by Moussorgsky, who died 60 years ago. A timely note, the "Pictures" come to a climax with "The Great Gate at Kiev."

Symphony Season Opens This Friday

On Friday afternoon next and Saturday evening, October 10 and 11, Serge Koussevitzky will open his 17th successive season as conductor of the Boston Symphony Orchestra at Symphony Hall. The program for the opening pair of Boston Symphony concerts will begin with Beethoven's third symphony in E-flat major, the "Eroica." There will follow the second suite which Prokofieff has drawn from his ballet, "Romeo and Juliet." The suite was introduced to Boston by the composer when he conducted this orchestra in the spring of 1938. The ballet was composed in 1935; it has not hitherto been conducted by Mr. Koussevitzky in Boston.

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This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
OCT 7 - 1941

Music

By SIDNEY R. FLEET

(Greater-Lowell music lovers having news of interest to the musical world are respectfully invited to address to Mr. Fleet, care of The Sun and Citizen-Leader office.)

Heralding the opening of the musical season in Massachusetts this week are the first concerts in the regular season of the Boston Symphony orchestra on Friday afternoon and Saturday evening and the annual Worcester Music Festival in the Heart of the Commonwealth.

Worcester's week of music, the 82nd festival in the long list, was ushered in last night, as has been in recent seasons, by a stage performance of opera. Two works were presented on this occasion, one a genuine American work, both in theme and treatment, Douglas Moore's "The Devil and Daniel Webster," set to the text of Stephen Vincent Benet, and the other "L'Heure Espagnole" (The Spanish Hour) by Ravel, the eminent French composer of Bolero fame. These compositions enlisted the services of an interesting group of principals, the festival chorus and orchestra, all under the direction of Albert Stoessel who, for many seasons, has carried the festival to success. In the American work David Otto sang the role of Webster, Donald Dame that of the sinister Scratch and Harriet Henders that of Mavy.

Mr. Benet's story, it may be recalled, first appeared in a popular weekly magazine. It suggested operatic possibilities to Mr. Moore. And his composition, which has been produced in New York, was the result. Since then it has been done into a motion picture under the title "All That Money Can Buy." Commenting on the story, Mr. Benet makes no claims to historical accuracy. But he reminds us that while there was the Webster of the great speeches, there was also the Webster whose legend still lingers in the rocks of New England, the farmer, the hunter, the fisherman. The story is an attempt at telling one such legend. In effect it is an American "Faust." But in this case doughty Daniel foils the Devil.

The Worcester series continues this evening with a program of choral and instrumental music in which J. M. Sanroma will be the featured soloist in the MacDowell Concerto in D minor for piano and orchestra. Novelty in Worcester will be the much discussed Choros No. 10 by H. Villa-Lobos.

There are no programs on Wednesday. On Thursday evening Anna Kaskas, contralto of the Metropolitan Opera, will be featured with the women's chorus and orchestra in Gustav Holst's "Hecuba's Lament" and also in a group of operatic arias.

Artist's night on Friday will introduce in solo and concerted numbers Jarmila Novotna, soprano; Michael Bartlett, tenor; Anna Kaskas, contralto and Norman Cordon, baritone. The festival comes to a close Saturday night with a stage performance of Verdi's "La Traviata" in which Susanne Fisher, Clifford Menz and Clifford Harvuot will sing the leading roles.

Boston Symphony

As is his custom, Serge Koussevitzky has chosen familiar musical material for the programs of the opening concerts of the season this week Friday afternoon and Saturday evening. On the list he has put Beethoven's Third Symphony, the Eroica; the Second Suite from Prokofieff's ballet "Romeo and Juliet" and "Pictures at an Exhibition" by Moussorgsky.

12:30 WHDH—Daily Maid, talk.
WCOP—Seeing the Town.
WHDH—Swinemasters.
Management, topic: Better Farm
Normandie, topic: Better Farm
WVAB—United States Series: James De-
WEEI—Rinso presents Big Sister.
WNAC—Musical Roundup.
12:15 WEEI—Guy and Gal: sketch.

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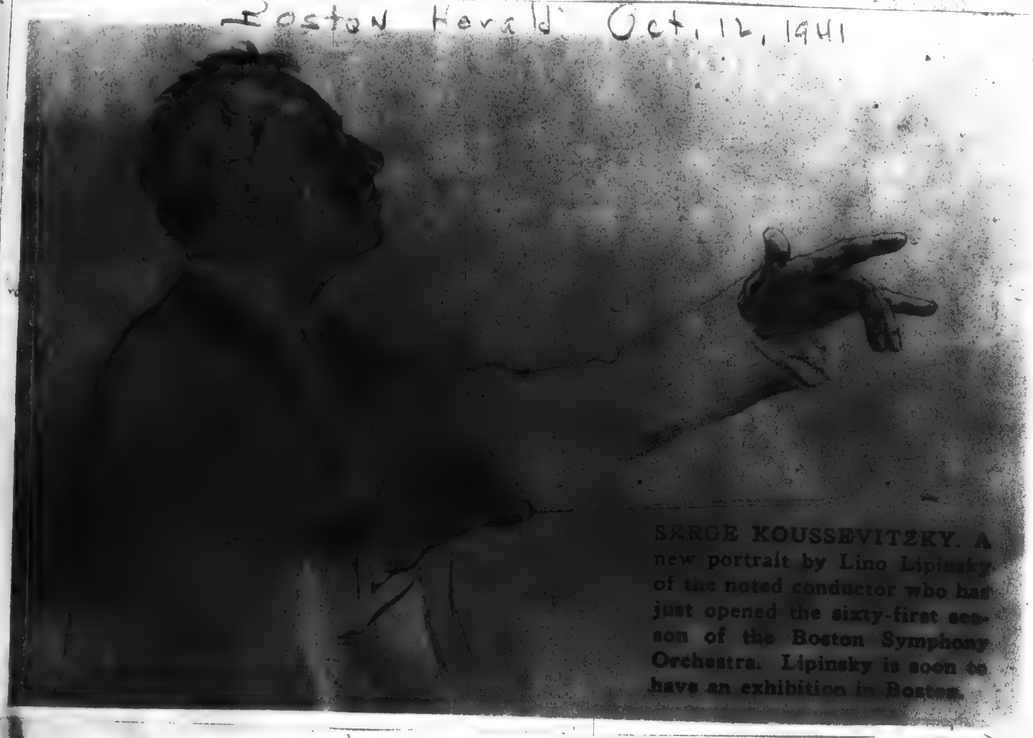

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This Clipping From
LAWRENCE, MASS.
TRIBUNE

OCT 10 1941

12

A Changing World May Give Impetus to American Music

CASTING reflections on the assimilative capabilities of the general run of music patrons or poking fun at their appreciative attitudes and claims, is frequently heard. Nine times out of ten these darts of ridicule come from persons with no love or respect for music in any of its more serious forms. Even newspaper cartoons occasionally touch vulnerable spots in the none too sturdy armor of the art. One that we saw some time ago, slyly joked about what is commonly called classical music and there are many who probably saw in the drawing actual vindication of that old epigram about true words being spoken in jest.

A wrathy, if not well-informed, individual expressed his views on musical programs in general in a communication submitted to a widely read and distributed periodical. In the communication, questions were raised as to why audiences seem to enjoy classical compositions, if these selections are played merely to allow artists to demonstate their technical agility and why should by far the larger part of an audience be subjected to such uninteresting music for the sake of the ten per cent who may fully comprehend it? The letter also set forth the idea that the reason for the small attendance at certain performances was on account of the music offered, suggesting that greater support be given to native composers whose works deserve much wider recognition.

Frequent attendance at events in the so-called classic category is sufficient to disprove the statement that only about 10 per cent of the audiences really appreciate and enjoy that kind of program. The sale of seats for the regular Boston Symphony seasons became so heavy that a supplementary Monday evening and Tuesday afternoon series was added during the past few years. The powers that be report that there is more criticism for Koussevitzky's conservatism than for his dabs-a-modernism. Even at the Pop concerts, where lengthy works are eschewed—except on a few Sunday evenings — there is usually a deeper, more enthusiastic demonstration following a finely wrought number than at the close at those calculated to appeal more readily to such an audience. Regarding the small attendance at recitals, we are inclined to believe that that is caused more by the fact that the artists are comparatively unknown than because of the type of program announced. Well known, capable artists will draw large audiences regardless of the music they play or sing. Of course, the wise artist will endeavor to vary his programs so as to reach all his listeners. In the operatic field, recent years has shown a great swing towards the substantial Wagnerian diet. At the Metropolitan last season, and for several seasons back the special matinee cycles were given to packed houses, whereas some of the works that the aforesaid letter writer might enthuse over, failed to draw patrons in very large numbers.

The individual who knows Bach's, Beethoven's and Wagner's impregnable positions in music and also knows the nature of the bulk of the native product also knows that the surest way to empty a hall and keep it practically empty, is to give too much prominence to music of an inferior quality. Bach and other severely classic writers are heavy and at times perhaps dry, even to many serious music students and musicians, so it is not at all surprising to find a spirit of coldness towards them displayed by the average run of concert-goers. The same might be said of the Bible and classic literature, but that does not minimize their greatness and significance. It is all very well and laudable to clamor for American art and demand a hearing for American artists, but in so doing one should not belittle or disregard the giants of other years, whose works should be the guiding stars for all seeking the paths to glory.

When the great American symphony or opera comes along it may not at first be recognized or given its just place in the sun, but like all really great things it will eventually be accorded its rightful niche in the hall of fame. Already much good musical material, vocal and instrumental, has been written by American composers. Witness the substantial works of MacDowell, Chadwick, Parker, Converse, Hadley, Loeffler, Harris, Griffes, Ruggles, Gruenberg, Taylor, Sessions, Hanson, Porter, Sowerby, Piston, Copeland, Whithorn and numerous others. The compositions of some in that list have been heard and admired for many years, while some of the works of the younger of present-day group are gradually finding their way into the concert halls and opera houses. But this cheering for everything just because of its native origin will not help the cause of the American composer and his music. A few generations ago there were comparatively few writers of serious music in this country. Today it can boast a goodly number of its own as well as being a haven for many of Europe's most talented. From leading the world in the production of popular music may develop leadership in the more serious types. With slavery and sterility gripping European art, where else can it flourish and survive except among free spirits?

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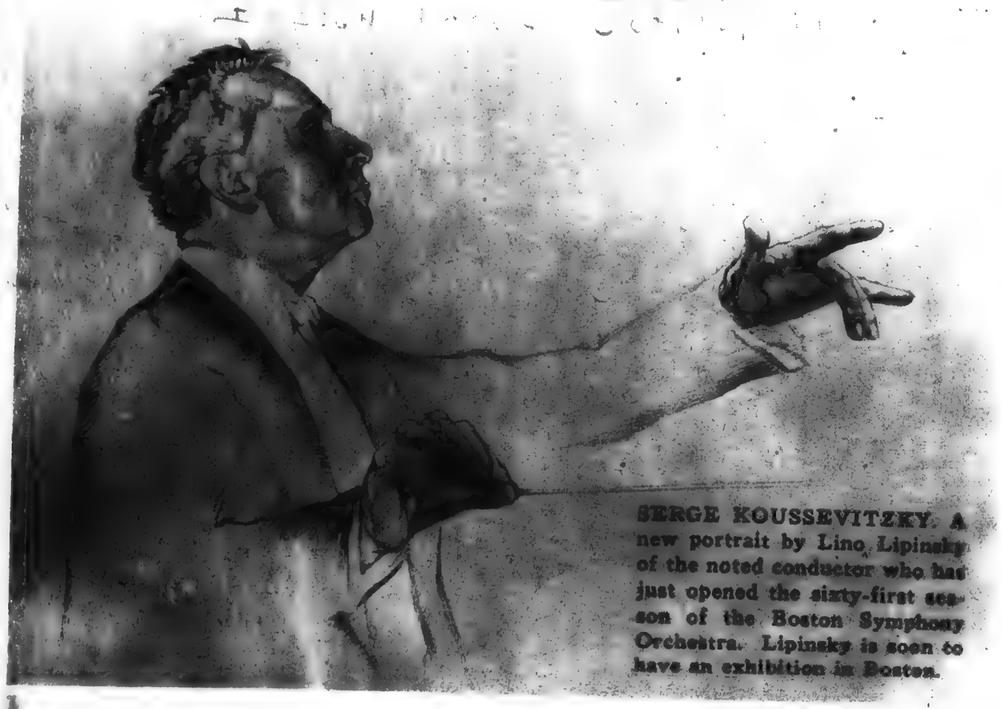

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Egon

Dr. Koussevitzky

Opening Night of Boston Symphony

Christian Science Monitor Oct 11, 1941

By Margaret Williamson
Written for The Christian Science Monitor

Go out for dinner this Saturday evening? Go to a play? Go away into the country for this particular week end? I should rather think not. Can it be that my friends do not know the significance that attaches itself to one certain Saturday of each October? Beginning as a child, when I went with my musically-minded grandfather to sit in the first balcony at the right-hand side, quite close to Mrs. Jack Gardner, until now when I have progressed as far as a long-coveted aisle seat on the floor, never have I willingly been absent from town on the evening of the opening concert of the Boston Symphony Orchestra.

I know so well what this Saturday evening will be like. An outrageous, strong-smelling press of cars the whole length of Westland Avenue, until we fear we never shall arrive in time; the anticipatory stir and hum of people in the lobby and the long corridor, having been admitted by that benevolent attendant who meticulously thanks each newcomer for his ticket; the reckless tuning of the instruments on the stage, shrill but pleasantly dissonant; the banging of innumerable seats; people slipping in to their old places as readily as though there had never been an entire summer to intervene.

Yes, our friends are in their proper places: the dapper gentleman who escorts a lady straight out of the moyen age, if dress is any indication; the erudite professor who would as lief miss a symphony concert as the current football match across the river; the lad who is so keen on music that he taps his foot in violent accent of the rhythms and twists in his seat to ask the ladies behind if they liked the playing of the Sibelius as well as he did. Yes? No? Well, it doesn't matter; for he is as certain of his own musical judgment as any veteran three times his age.

Happy to See Them

Are those music students going to sit next us this year? They are difficult. They talk a great deal too much and elbow us as they turn rapidly the wide pages of the score; or else they push in and out far too often, tripping over our fet or forcing us to stand to let them pass. However, when they come, half-a-dozen strong at least, we rise at once and willingly, actually happy to see them once more.

There's the first warning bell. People hurry across the broad aisle and then right or left to their seats. Ushers do have to answer a few questions on this first evening. Now the second bell accompanied by a real scurrying. No one likes to wait, outside until after the opening number. They all recall the imperative line of Dr. Koussevitzky's distinguished back as he holds his baton suspended. There he comes. Now the thunder of applause. Now the spontaneous getting to the feet in grateful greeting. Now the first notes of an orchestra which, as the whole artistic world admits, has today no peer.

I sink back comfortably in my place. The old-style seat is actually wide enough, with ample knee space, too. I fold my hands over my open program, and give myself up wholly to the loveliness and richness of the tone. Perhaps I even close my eyes.

Bit of Civilization

This is more than the most skillful playing to be encountered anywere today. It is more than a Beethoven symphony, or this overture, or that concerto, with such and such a visiting celebrity by way of additional lure. This is a realization that the civilized world has not vanished entirely.

Like the serene existence of that library on the slopes of Beacon Hill, the Boston Athenaeum, the continued existence of the Boston Symphony concerts is a delicious comfort and support to hundreds who are hungry for beauty.

Come to think of it, both the library and the concert hall are equipped with swinging doors of well-worn leather to exclude the unworthy and admit the truly appreciative. Is there some magic in leather doors? At least, they contrive to divide sharply between a troubled world and one which counteracts it a thousand times over.

Let my friends smile if they will. Let them jeer. Let them just try to divert my attention in some other direction on this enchanted Saturday evening. In spite of them, I shall be in Smphony Hall before the sound of that first warning bell.

Touch of Old France in Boston

By Robert R. Mullen
Staff Writer of The Christian Science Monitor

Madame Burguet operated a pension on St. Botolph Street, just in back of Huntington Avenue in Boston. The rose-red sidewalks—like so much of the old lace and lavender Boston—have gone. But St. Botolph Street retains its Georgian doorways; most of its brass work gleams as brightly as in more elite days, especially that of Madame Burguet, who stood aside for no Puritan or Pilgrim housewife in her knocker polishing.

Outside, when the fog mists the street lamps a bit, there was a wisp of London. But inside Madame Burguet's door was France. Not Paris, not delicate chairs, cloisonné, and politicians so adept they remind you of Kipling's Squeezy-cum-squeeze that swallowed itself. Madame Burguet's was the France of the thrifty virtues, and meat so flavorsome you were tempted to accept the rumor that Madame seasoned it by firing shot-gun shell loads of spices into it. It was the France of the true and splendid salad, and onion soup . . . !

Madame's tables were covered with red and white checkered cloths. Informality was the rule, you sat at the table with whomever was there before you, Madame's, of course, was near Symphony Hall. You were liable to sit opposite a Bull Fiddle and a Bassoon most any night. Good food attracts the genial.

"Are conductors, then, so unpopular?" you asked, as talk turned to a recent article by Oscar Levant. "Is it true, as he writes, that a symphony is just a matter of a 'hundred men and a louse'?"

"Not precisely," answered Bassoon, "not with the Boston Symphony. Maestro Koussevitzky has been with us 17 years now. It is quite different from so many others. We have guest conductors from time to time, for instance . . ."

"Mention no names," warned Bull Fiddle, "he's writer," with that Latin grin which removed all edge.

"The names of conductors are mostly unpronounceable, anyway," shrugged Bassoon. "Well, then, these guest conductors strive, they strain, and they repeat phrases interminably. But Maestro is not like that. No.

"Let us say we rehearse some Prokoffief. It goes not so good. Maestro directs a while. Then he stops, puts down his baton, leans on the desk, and shakes his head with sorrow. 'No, no, gentlemen,' he will say, 'this is beautiful music,' and he will wave his arms aloft in that Russian gesture, 'we must play it beautifully, softly now, feel it. It must sing!'

"So," concluded Bassoon matter-of-factly, breaking off a chunk of hard-crusted bread, "we do."

"That is true," agreed Bull Fiddle, "and Maestro knows the instruments so well. He was a virtuoso with the double bass when he was but 12 in Russia, and he became the greatest since Dragonetti. It is not a mere 'zum, zum, zum' to him. He demands music. He tells us he won Madame Koussevitzky by playing the Bull Fiddle for her. He demands music. It was Debussy himself who remarked on the quality of the bass in the Koussevitzky orchestra. That was when Maestro conducted the State Orchestra in Moscow, you know. He brought this art to Boston," asserted Bull Fiddle proudly.

Martha Burnham

The Eroica Symphony

Beethoven's Third Symphony is set down by Paul Henry Lang, in his "Music in Western Civilization," (published this month by W. W. Norton & Company) as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general."

The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years.

"I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a new road." Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road" taken so readily, with so sure and great a stride. Wagner's "Ring" following "Lohengrin," Brahms' First Symphony—these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformation often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The "Eroica" was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Reis remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda.—From the program notes for the first concert of the Boston Symphony Orchestra season, by John N. Burk.

The Artists Behind the Pictures

The portrait of Dr. Koussevitzky on this page is a detail from a photograph by C. J. S. Egone. The original is one of a group of portraits now on exhibition in the First Balcony Gallery at Symphony Hall. Mr. Egone first made his reputation in Italy in 1916, by using what was said to be the first candid camera in that country. Two years ago, he was established in Milan, making portraits of peasants and royalty—and of enough dubious aspects of the Fascist regime so that he had to flee, one step ahead of the secret police. All his equipment and files were left behind. His studios are now in Boston.

The sketches of the first concert of the season were made by Martha Burnham from a second balcony seat, where, so the experts say, the music is most perfectly balanced. The seats cost the least there, too.

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
OCT 14 1941
Boston Symphony

Minister at 2d Church Pays Tribute to Boston Symphony

Moral lessons from the joy generated by the discovery of 5-year-old Pamela Hollingsworth and the beauty created by the Boston Symphony Orchestra were drawn yesterday by the Rev. Walton E. Cole in a sermon at the Second Church in Boston, Beacon street and Park drive.

When the Lowell child was found safe Monday after being lost for eight days in the New Hampshire mountain forest, millions of New England men and women were happier than they had been in many months, Mr. Cole declared.

Such happiness in an event outside their immediate selfish concerns, he said, was "a striking demonstration of the religious principle 'that the sympathetic life is the satisfying life.'"

Frankly thrilled by the Boston Symphony Orchestra in its opening concert Saturday night Mr. Cole, who only recently moved to the city, paid glowing tribute to Serge Koussevitzky, the conductor, as one who was able to give Boston the spiritual experience of sane, joyous beauty in a world gone mad.

It was significant to him that with Germany and Russia at war, the concert included the music of the German Beethoven and the Russian Prokofieff and Moussorgsky. As he listened, he said, he had "a feeling of faith in the victory of the spiritual side of our civilization."

"It was interesting to recall as one listened that Beethoven's great works were composed while Europe was terrorized by Napoleon's conquering power," he continued. "One remembered that Napoleon was dead in defeat while Beethoven's vision of beauty was being recreated under the baton of Boston's Koussevitzky."

Artist's night on Friday will be moved once about Schu-

SPRINGFIELD, Mo., Oct. 11 (AP)—Arnold (Mickey) Owen, a catcher for Brooklyn during the baseball season and a farmer the rest of the time, has sold his herd of goats—but don't jump to conclusions.

Grinning, he announced the sale to neighbors who greeted him on his return from the World Series to his 250-acre farm but he quickly added it was "not because they reminded me of my part in the series."

Owen tried his best to convince his friends his error in dropping that third strike in the ninth inning of the fourth game permitted the Yankees to win the championship.

"If it hadn't been for that muff Whit Wyatt would have been given another day of rest—and with more rest he would have beaten the Yankees again." Owen said.

He intends to invest part of his World Series money in a herd of cattle.

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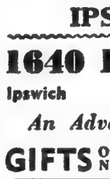
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College Football

By the Associated Press

East

Duquesne 26, Manhattan 7.
Temple 17, Georgetown 7.
St. Vincent 12, Waynesburg 0.
Albright 6, West Chester 0.
Salem 0, Bethany 0 (tie).
Lebanon Valley 30, City College, New York, 7.
Moravian 32, Hartwick 0.
Montclair (N. J.) Teachers 14, Millersville (Pa.) Teachers 13.
Penn Military 20, Blue Ridge 0.

South

Washington and Lee 0, George Washington 0 (tie).
Mississippi 14, Georgia 14 (tie).
The Citadel 21, Presbyterian 13.
Chattanooga 26, Mississippi College 6.
Tennessee Tech 25, Morris Harvey 6.
Roanoke 7, Tusculum 0.
Southwestern Louisiana Institute 6, Millsaps 0.
Apprentice School (Newport News) 20, Randolph-Macon 7.
Union University 12, Murray Teachers 0.
Miami 20, Tampa 6.
Elon 13, Lenoir-Rhyne 0.
North Carolina State T. 9, Blufield State T. 6.
Troy (Ala.) T. 3, Oglethorpe 0.
Transylvania 55, Union College 6.
Tennessee Wesleyan 6, Hiwassee 0.
Mississippi Southern 43, Southeastern Louisiana 6.
Tennessee State College 21, Austin Peay Normal 0.
Louisiana Normal 7, Louisiana College 0.
Georgetown (Ky.) 21, Carson Newman 12.

Midwest

Drake 6, St. Louis 6 (tie).
Western Reserve 12, Akron 6.
Muskingum 12, Finlay 6.
Case 7, Kent State 6.
Butler 13, Ball State 6.
Wittenberg 14, Lawrence Tech 0.
Ohio Northern 25, Albion 6.
Alma 6, Hillsdale 0.
La Crosse (Wis) Tchrs 20, Stout Institute 6.
Youngstown 25, Illinois Wesleyan 14.
Defiance 26, Ashland 7.
Upper Iowa 6, Buena Vista 0.
Midland (Neb) 7, Western Union 6.
Penn 20, Wartburg 0.
Baker 7, McPherson 0.
Ottawa (Kan) 13, William Jewell 12.
Missouri Central 19, Tarkio 0.
Kirksville Tchrs 20 Cape Girardeau (Mo) Techrs 7.
Hastings 52, York 7.
Milton 6, Mission House 0.
Doane 6, Wayne Tchrs 6 (tie).
Iowa State Tchrs 13, Morningside 0.
Wahpeton Science 6, Valley City Tchrs 0.
Fort Riley (C. M. T. C.) 0, Emporia Tchrs 0 (tie).
Kansas Wesleyan 26, Bethany (Kan), 19.
Missouri Mines 0, Warrenburg (Mo) Tchrs 0 (tie).

Southwest

Abilene Christian 20, Trinity 0.
North Texas State 60, Arkansas A & M. 0.
Northeastern Oklahoma State 7, Northwestern Oklahoma State 0.
Arkansas Tech 6, Henderson State Teachers 0.
Magnolia A. & M. 19, Northeastern Oklahoma Junior College 0.
Ouachita 19, Arkansas Teachers 0.
Kilgore 33, John Tarlton 7.

Rocky Mountains

Brigham Young 13, Denver 7.
Greeley State 19, Colorado Mines 14.
Boise Junior College 15, Albion (Ida.) Normal 0.

Far West

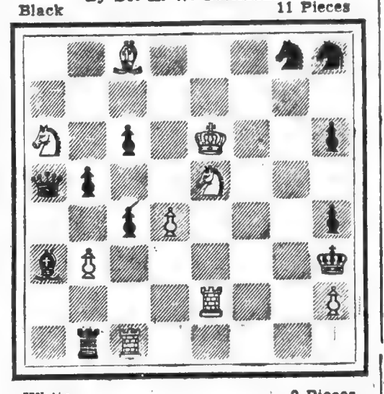
U. C. L. A. 14, Montana 7.
Idaho 21, Gonzaga 7.
Texas Tech 14, Loyola (La.) 0.
College of Idaho 27, Pacific University 14.
Eastern Washington 35, Whitworth 7.

White 12 Pieces
White to play and mate in two.
2Q2Kt1K/1pp1pp2/P1P1P1Pkt/q3k1B1/R2Kt4/8/8/5R1B.
(First publication and date unknown. "Bettmann's hardest task in two-movers, perhaps—8 variations from moves of two B. P.'s. Intricate play—poor key.")

Problem No. 2392

By Dr. H. W. Bettmann

Black 11 Pieces



White 9 Pieces
White to play and mate in three.
2B3ktkt/8/Kt1p1K2p/qp2Kt3/2pP3p/bP5k/4R2P/1rR5.
(Composed 1916. First publication unknown. "Intricate experiment in mutual BQ and BB interference—Plachutta theme.)

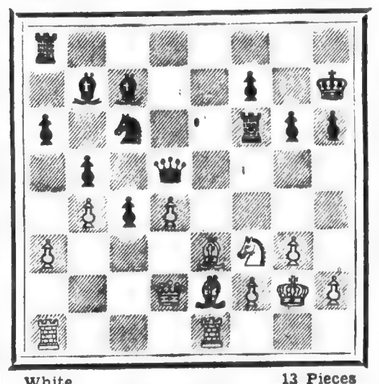
Solutions to Problems

No. 2389. Q-B6
No. 2390. 1. B-B5 threatens
2. Kt-Q2ch
1. . . . Q-Q
2. Kt-Kt2
1. . . . K-B5
2. Kt-Q2

End-Game No. 583. White wins: 1 R-R4ch, K-K4; 2 R-K4ch, KxR; 3 B-Kt8, P-Kt8(Q); 4 B-R7ch, and wins.

End-Game No. 584

Black 13 Pieces



White 13 Pieces
Black to play and win.
r7/1bb2p1k/p1kt2rpp/1p1q4/1PpP4/P3BKtP1/3QBPKP/R3R3.
(Popoff-Rjumin, Moscow, 1929. The latter wins with a combination that should almost leap off the diagram to the experienced player.)

Forsyth Notation

The conglomeration of figures and letters below the problem diagrams represents a method of giving the position in letters and figures. This is how it works: The Capital letters represent White pieces, the small letters represent black pieces, and the numbers represent vacant squares. Starting with the upper lefthand corner, each rank is thus described. The first group, under problem 2391, is 2Q2Kt1K. This is a simple way of saying that on the first rank, starting at Black's end, there are two vacant squares, then a White Q, and two more vacant squares and a White Kt, and one vacant square and the White K. With this notation the problem solver who questions a problem has a check on the position.

Russian Chess

The September British Chess Magazine quotes a Russian publication in English dealing with art and culture with two pages devoted to sports and nine to chess. The last championship tournament was held in the Moscow Conservatoire of Music, where frequently all 2,500 seats were sold out, and in some of the smaller rooms, masters discussed the games with the aid of wall boards.

Incidentally, the Soviets cannot claim credit for the universal appeal of chess in Russia. Capablanca, who played in the 1914 St. Petersburg tournament, has recalled how he and other masters were lionized by the upper classes, one of whom was Alo-

10	R-Kt	Kt-QR4	26	B-Q4	Kt-K
11	PxP	KtxP	27	R-R7	R-Q
12	Q-B2	Kt-KB3	28	BxKt(B4)	PxB
13	P-QB4	P-QKt3	29	QxP	Kt-B6ch
14	B-Kt2	Kt-Kt2	30	BxKt	PxB
15	P-Q5	Kt-Q3	31	QxP	Q-K
16	Q-B3	Q-K2	32	P-B5	Resigns

Russian Game

This game, from the Soviet championship, shows an old-fashioned opening, with what might be termed old-fashioned after-play. In any case, White went astray in complications proved by Black to be in his favor.

Two Knights' Defense

Bondarevsky		Ragosin	
White		Black	
1	P-K4	P-K4	
2	Kt-KB3	Kt-QB3	
3	B-B4	Kt-B3	
4	P-Q3	P-Q4	
5	PxP	KtxP	
6	Q-K2	B-K2	
7	KtxP	Kt-Q5	
8	Q-K4	Kt-KB3	
9	BxPch	K-B	
10	Q-R4	Kt-Kt5	

Bondarevsky		Ragosin	
White		Black	
11	Kt-Kt6ch	KxB	
12	KtxRch	K-K	
13	Q-R5	KtxBPch	
14	K-Q2	Kt-Kt	
15	Q-QKt5	B-K	
16	Kt-R3	P-B	
17	Kt-B7	KxK	
18	Q-R5ch	K-K	
19	R-Q	KtxBP	
20	Q-K2	B-Kt	
	Resigns		

Around the Hub

There will be a definite undergraduate tinge to crew at Boston University this coming spring, not only as far as the oarsmen are concerned but including the coach, too.

For Boston University's varsity crew will be coached this year by George N. Hurd, Jr., a senior at Harvard. The appointment of Hurd to succeed Jim Manning was announced last night by Dr. Daniel L. Marsh, president of Boston University, and Dr. John M. Harmon, director of athletics.

Hurd, who is a keen rowing enthusiast and an outstanding sculler, manages the 150-pound crew at Harvard and has coached the house crews. He is a student of the rowing technique enmployed by Tom Bolles, Harvard's brilliant crew mentor, and will instruct the Terriers in the same Washington stroke.

Hurd will meet the Terrier crew aspirants Tuesday afternoon at the Hayden Memorial Building and has hopes of getting some work accomplished on the river before the extreme cold weather sets in.

* * *

Harvard officially opened its cross-country season over the muddy 3½-mile Riverside course with a crushing 15-to-50 victory over Boston University. The entire Harvard team finished in a seven-man tie for first place in 21m. 35s. . . . Yale harriers, running at Middletown, Conn., defeated Wesleyan, 23 to 32, with Capt. Roy Schwartzkopf running the 4.7 mile course in 23m. 48.2s. to break the old record 24m. 18s.

Sports Mirror

By the Associated Press

Today a Year Ago

Cornell swamped Army, 45-0, Fordham beat Tulane, 20-7, Notre Dame edged out Georgia Tech 26-20 and Texas A. & M. hung up its 14th straight victory, 7-0, over U. C. L. A.

College Cross-Country

By the Associated Press

Results Oct. 10
Rhode Island 15, Fordham 40.
Williams 27, Middlebury 28.
Springfield 17, Amherst 44.
Yale 23, Wesleyan 32.

Boston Herald Oct 8

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Third Symphony by William Howard Schuman was played for the first time at the Boston Symphony Orchestra concert in Symphony Hall yesterday afternoon. Serge Koussevitzky conducted. The first number of the program was Mozart's "Haffner," Symphony (K. 385)—substituted for his "Prague" Symphony, originally scheduled — and the last was the "Pathetic" Symphony by Tchaikowsky.

Mr. Schuman's new work, composed in January of this year, is a vast score, an improvement over the Second Symphony which introduced the young American composer to Boston audiences in 1939. In style the Third Symphony is as modern as 1941, not a bit sentimental, not a bit afraid of a big, noisy brass section, and not nearly so dry as a good many contemporary works one has heard in the last five years. There are two movements, the first dividend into a Passacaglia and a fugue, the second encompassing a chorale and a Toccata. From this formal plan, you can see that it is not a symphony at all, in the traditional Viennese sense. Neither, for that matter, have a lot of other symphonies followed the architectural pattern left by Beethoven. But Mr. Schuman was obviously pre-occupied by form and structure and counterpoint. The Third Symphony is form and structure in a big way, created from a comparatively small amount of thematic material, a highly respected procedure of which many an example is to be found in Beethoven.

Schuman's Second Symphony and his "American Festival Overture" showed that he is a composer of imagination. Despite the dominant impression of intellectual exercise left by the Third Symphony, it is not without feeling. For one thing, the orchestra is enormous. Composers nowadays who are interested merely in theoretical writing follow the fashion of scoring for smaller orchestra. Mr. Schuman, one may assume, is not the sort to cut dead some of the musical ideas that flourished between 30 and 50 years ago.

His facility for orchestration has gained notably. Much of his scoring is of the virtuoso order, and would be very difficult for any but a first-rate orchestra. As for the substance of the music, so nearly as one may judge from short acquaintance with a most complicated work, Mr. Schuman has still not reached creative maturity. More than once you are remanded of the Third Symphony by Roy Harris. If Mr. Schuman has the talent this reviewer is certain he possesses, and can let his fancy operate to equal advantage with his mind, the future ought to bring some excellent music from him. He was cordially received yesterday when he appeared on the stage.

The "Haffner" Symphony, little masterpiece that it is, made a charming beginning for the concert, though one was sorry to be deprived of the "Prague" Symphony, equally good and less often heard than the "Haffner." For many, judging by applause, the "Pathetic" was the climax of the afternoon. Tchaikovsky's Slavic lament must indeed be of enduring worth, because its popularity does not seem to have diminished. For others, the "Pathetic" has lost its original thrill.

One suspects that the quality of performance has a lot to do with the matter. Serge Koussevitzky conducts the "Pathetic"—and the rest of Tchaikovsky, as well—with an understanding, sympathy and overpowering eloquence commanded by no other conductor. Yesterday his interpretation was extremely dramatic, though not so smooth as others have been.

The program next week follows: Vivaldi: "Spring" Concerto; Falla: Suite from "Love the Sorcerer"; Schubert: Seventh Symphony, in C major.—C. W. D.

Boston Herald MUSIC Oct 15 '41

Symphony Concert

By ALEXANDER WILLIAMS

The 2d regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mozart.....Symphony in D major, K. 385
William Schuman..Symphony No. 3
Tchaikovsky.....Symphony No. 6 in B minor, Op. 74

Mr. William Schuman, whose 3d Symphony was heard for the first time yesterday, shall be the hero of this story. Stirring as was the Tchaikovsky "Pathetique" and captivating as was the Mozart "Haffner," it takes another kind of criticism than we are willing to write to do nothing save rhapsodize over familiar music. It is there to be enjoyed as in past performances; but to go into elaborate ecstasies about it is to beg the whole issue and purpose of criticism. That, however, is the proper subject for something other than a review in a daily newspaper.

Let Mr. Schuman have the field, then; and well in this instance does he deserve it. He has been represented at these concerts by his 2d Symphony and his American Festival Overture. The latter was an attractive piece, and we went on record as saying so. Somewhat to our embarrassment, in the light of the fine quality of this new symphony, we appear to have rather high-handedly dismissed the former in these columns two years ago. Doubtless we should now hear in it many virtues which were obtusely hidden from us at the time.

We should like to pass this off by now saying that "Mr. Schuman has found his feet;" but clearly any composer who can write so well-knit and powerful a symphony as this must have had his feet somewhere near the ground in his earlier work. The new symphony requires pretty close attention on the listener's part, but, granted that, interest should not falter for an instant.

Mr. Schuman goes back further than the classical period for his solution to the vexing problem of form and thus puts his ideas into such ready-to-hand media as the passacaglia, fugue, chorale and toccata. The advantage of these is that they are not hard-and-fast, even as is the classical symphony. And, of course, you have much more freedom of action in a fugue than in a song for a modern musical comedy. A good composer more or less creates his own form anyway.

Since Mr. Schuman's musical thought tends to run towards the kind of counterpoint that Bach wrote, he was wise to choose his framework from the 17th century. He has filled this with ideas and a language of his own, with passages of somber reflection and climaxes of astonishing power and intensity. The toccata-finale is the lightest movement of the four and is devoted to a brilliant exploitation of the resources of the modern orchestra.

Here it may be allowed that he was lucky to have the Boston Symphony and Mr. Koussevitzky for the first performance. The Symphony needs a first class interpretation, with all that that implies in these days. Anything less than a virtuoso brass section, for instance, would spell ruin. And "first class" is what it rated. The composer was in the audience and responded to applause that was as cordial as it ever is on Friday afternoon for unfamiliar music.

It is odd to learn from the program that Mr. Koussevitzky had never led the Boston Symphony in Mozart's "Haffner" before. With its curiously modernistic twists in the finale and its infinitely graceful andante, it would seem to be just his dish. He is a great conductor of Mozart, and the more we hear from him on this score the firmer the proof of it.

That he is also at his best with Tchaikovsky has never been denied; and thus it was that Tchaikovsky's profoundest work, wherein the finale carries an extra meaning in the world today, had a most eloquent reading.

The concert will be repeated tonight. Next week the program offers Vivaldi's "Spring," Falla's "El Amor Brujo" Suite and Schubert's 7th Symphony.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 19 1941

Tuesday Night Program Notes

Some Pertinent Comments on Boston Symphony's Imminent Concert

BY GEORGE Y. LOVERIDGE

TWO well-known articles of musical commerce—the third symphony of Beethoven and the "Pictures at an Exhibition" of Moussorgsky—will be offered in the Metropolitan Theatre by the Boston Symphony Orchestra on Tuesday night. Dr. Serge Koussevitzky will conduct.

As almost everybody knows and not so many care, the third is called the "Eroica" and is in E-flat. Great, dreamy-flowing rivers of ink have been consumed in speculating on the title. Did Beethoven dedicate the symphony to Napoleon and later tear up the dedication, when Napoleon accepted the title of Emperor in defiance of the democratic inclinations of Beethoven? Does the music depict battles and the soldiers' life in the field?

There is a military, trumpet-call character to the first theme of the first movement, and there is a funeral march long enough to bury all the dead of the Russo-German war, but otherwise the symphony is not susceptible to suspicion of martial intent, except by persons super-suspicious in these matters.

The four movements contain some of the most forceful music Beethoven wrote, giving full opportunity for abilities of great conductors and great orchestras.

"Pictures at an Exhibition" was originally a piano solo, of such difficulty that few pianists care to try it. Almost 20 years ago, Dr. Koussevitzky requested Maurice Ravel to orchestrate it. He did, and it has become a favorite concert work.

Victor Hartman was the artist whose pictures are described in music. He was a friend to Moussorgsky. The exhibition to which the title refers took place after Hartman's death and was a memorial show arranged by his admirers. "Gnomes," "The Old Castle," "Ballet of the Chicks in Their Shells," "Samuel Goldenburg and Schmuyle," and "The Great Gate at Kiev" are some of the pictures.

A few years ago, Hans Wiener created dances for the music, and gave a performance here with the Providence Symphony Orchestra.

Boston Sunday Advertiser Oct 19, 1941

Symphony In Novel Program

The Boston Symphony Orchestra, with Serge Koussevitsky conducting, will give the third pair of concerts in Symphony Hall on Friday afternoon and Saturday evening.

The program will open with the Orchestral Concerto "Spring" by Vivaldi, which is the first of four entitled "The Four Seasons." The second number will be the Suite from Falla's Ballet "El Amor Brujo" ("Love the Sorcerer"). This suite, which has not been performed at these concerts since 1934, consists of the following movements: Introduction and Scene, The Gypsies (Evening), The Homecomer, Dance of Terror, The Magic Circle (Narrative of the Fisherman), Midnight (Sorceries), Ritual Dance of Fire (To dispel Evil Spirits), Pantomime, Dance of the Game of Love, Finale (Morning Chimes).

The closing number will be Schubert's great Symphony in C major, No. 7.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
OCT 20 1941

When Defense Calls

Koussevitsky's championship of the Russian cause is a reminder of the play "Tovarich," which delighted theatre and movie audiences some seasons ago. In that piece of fiction an exiled couple of the Russian nobility buries its hatred of the Red regime and surrenders the royal treasures to save Russia from the inroads of foreign capital. It was Russia, Red or White. And yesterday Koussevitzky, who shook the dust of the Soviet from his heels in 1920, pleaded for help for his country.

"Really," he is quoted as saying, "we must absolutely forget about the Bolsheviks. It's the Russian people we must remember. The Russians never will be defeated. I'm 20 years out of Russia but I know Russian people haven't changed much. The Russian is not a soldier by nature. He likes his home ,his forests, his village and his songs. But when he has to go to fight, wen he feels that his ome, is village, his land and his country are in danger, then he will fight until he dies!"

This is something to take account of in weighing the assets of the various participants in the war. It appears that patriotism overbalances loyalty or opposition to a political regime in inverse proportion to a nation's state of what we call civilization. France had advanced farthest from the primitive desire to save home and village. Britain apparently has not changed so much since 1066. How far along the road Germany has gone we will not know until the Reich is invaded and Hitler has to call upon the German people—not necessarily the Nazis—for a war of defense.

LATEST WORK BY SYMPHONY

Boston Post Oct 19, 1941

Schuman's Third Given First Performance

BY WARREN STOREY SMITH

Symphonies of the 18th, 19th and 20th centuries (Mozart's "Haffner," Tchaikovsky's "Pathetic" and William Schuman's Third) make the programme of this week's Symphony Concerts. And since Mr. Schuman's contribution, heard yesterday for the first time and with the composer in attendance, is based on musical forms developed during the 17th century, the passacaglia, fugue, chorale and toccata, Dr. Koussevitsky may be said to have given us a fairly comprehensive lesson in musical history.

Mr. Schuman's music was made known to us early in 1939 through his uncompromising Second Symphony in one movement. This rather drastic composition won him few friends, though it was not without its ardent supporters. The American Festival Overture, composed that summer for special concerts of American music by the Boston ochestra, marked a step in advance. Mr. Schuman was here more genial, more fluent and more assured. With the present work he has climbed even higher; though it is possible to accuse it of over-intellectuality and to say that it savors more of cerebration than of inspiration, it is also possible to describe it many ways as a masterly production.

Like the C minor Symphony of Saint-Saens, Mr. Schuman's third effort in the form runs in two parts and four movements, and displays a similar thematic unity. Of the four divisions, the Passacaglia and Toccata made the most favorable impresion. The former has abundant energy, a quality typical of Mr. Schuman's music as a whole, and a considerable degree of what for lack of a better word may be called charm. The Toccata is a virtuoso—piece pure and simple, a bit empty perhaps, but in a performance such as that of yesterday it is bound to be effective. The Chorale is often persuasive but sometimes falters. No doubt the rather involved Fugue would gain on re-hearing. The score of the Symphony bears the inscription "This work is for Serge Koussevitsky." The dedication was well deserved and in

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
OCT 19 1941

THIRD SYMPONY PROGRAM THIS WEEK

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will give the third pair of concerts of the Friday afternoon and Saturday evening series in Symphony Hall on October 24 and 25 next. The program will open with the Orchestral Concerto "Spring" by Vivaldi, which is the first of four entitled "The Four Seasons." The second number will be the Suite from Falla's Ballet "El Amor Brujo" ("Love the Sorcerer"). This suite, which has not been performed at these concerts since 1934, consists of the following movements:

Introduction and Scene, The Gypsies (Evening), The Homecomer, Dance of Terror, The Magic Circle. (Narrative of the Fisherman). Midnight (Sorceries). Ritual Dance of Fire (To dispel Evil Spirits), Pantomime, Dance of the Game of Love, Finale (Morning Chimes). The closing number will be Schubert's great Symphony in C major, No. 7.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 22 1941

SERVICEMEN HEAR BOSTON SYMPHONY

Khaki and Blue Take Place Among Silver Fox, Teddy Bear and Caracul.

By DORA PATTEN

A sortie of service men into the symphonic atmosphere of the Metropolitan Theatre last evening gave a new flourish to the opening of the Providence season of the Boston Symphony Orchestra.

Khakis and blues and even one scarlet-lined full dress military cape peppered the audience as Serge Koussevitzky swung his orchestra into Beethoven's "Eroica."

Twenty-five of the service men were there at the express invitation of a committee of the Music Association of Providence, which fosters the orchestra's five-concert series here.

One of Largest

Not only the uniformed men, however, put in an appearance. It was one of the largest audiences ever to tax the capacity of the Metropolitan. It was also a somewhat more lavishly dressed audience than usual.

The luxury of bright silver fox wraps and white sheered caraculs; the purely 1941 gayness of white teddy-bear coats bordered in red and green felt and the sparkle of this season's evening frocks gave the audience a bit more splash than Providence theatre audiences generally offer.

Among the veteran concert-goers present were: Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Arthur M. Allen, Mr. Hugh F. MacColl, who was accompanied by his daughter, Miss Adele MacColl, and Mr. H. Minot Pitman, Jr. Mrs. Brown, always smartly attired, last evening wore an unusual short cape of large green and red plaids on a white background with manipulated arm sections and a tassled fringe. Mrs. Allen's and Miss MacColl's dark gowns were topped with fox wraps.

Blue Fox Cape

Mr. and Mrs. William S. Innis, prominent in the Music Association of Providence, attended last night's concert. Mrs. Innis wore a blue fox cape over her dinner dress of a tomato color print.

Several other patrons of the Symphony collected back-stage after the concert to congratulate Dr. Koussevitzky on his performance. Among them were Mrs. Henry D. Sharpe, who wore a crimson tweed cloak over cocoa color chiffon, and Mrs. G. Maurice Congdon, wearing a fluffy white cape over sleek black. Also in the back-stage group were Mr. MacColl, his daughter, and Mr. Pitman; and Mr. Robert S. Holding, Jr.

Often seen at Providence concerts are Mr. and Mrs. Gerald W. Harrington. Last evening Mrs. Harrington was chic in a brilliant emerald green tweed coat a la the coachman's cloak with its full shoulder cape. Another pair of music enthusiasts was Mr. and Mrs. Carl W. Haffenreffer. A row of scarlet flowers flashed down one side of the V-neckline of Mrs. Heffenreffer's black gown.

This Clipping From
DALLAS, TEX.
NEWS
OCT 20 1941

Prokoviev Premiere

NEW YORK, Oct. 19.—Prokoviev's Third Symphony, as yet unheard in America, will be performed by the Boston Symphony Orchestra, under Serge Koussevitzky, during the coming season. Other high lights will include William Schuman's Third Symphony and a new symphony by Arthur Lourie, both of which will receive their first performances.

Oct. 19 Telegram

Koussevitsky Amazed At Hearing Good 'Jazz'

Symphony Conductor Says Complex Mood Responds to Some Music Styles

By RAYMOND MORIN

Those who attended the last of the civic music concerts in March, still vividly recall the superb performance of Tschaikowsky's "Pathetique Symphony" by the Boston Symphony Orchestra under the baton of Serge Koussevitsky.

There are a number of reasons why the works of Tschaikowsky have become a "specialty of the house" to this orchestra. At an interview recently granted me, Dr. Koussevitsky graciously told reminiscences about the great Russian master, and talked of many things. The interview took place in one of the living rooms of the Koussevitsky home in Brookline late in the afternoon. As darkness descended, the engrossed conductor became silhouetted against the background, but the conversation went on—sometimes in English, sometimes in French.

Tschaikowsky

"Yes, I knew Tschaikowsky. It was in Moscow in 1892 that I was presented to him as a double-bass virtuoso." (Koussevitsky had completed several sensationally successful tours with the instrument) "I asked him if I might play for him my double-bass arrangement of his 'Andante Cantabile.' The next day I appeared at his hotel with my instrument and score. He accompanied me himself at the piano. I saw him many times after that at the opera.

"Years later I conducted my own orchestra in Russia in a Tschaikowsky festival which terminated with a dinner in my honor, at which my good friend, Modeste Tschaikowsky (brother of the composer) expressed a warm testimonial in my behalf."

Incidentally, it was during the year that Koussevitsky met Tschaikowsky that the "Pathetique Symphony" was being composed. Asked whether he resented "swing" arrangements of Tschaikowsky melodies, Koussevitsky replied:

"They are in bad taste, but this is just temporary phase. It is 'a la mode' like the changes in women's hats. However, such arrangements can never spoil great art." However, he added this about "swing" music—"We are each of us made up of complex moods each one of which responds to some style of music. So it is that I sometimes enjoy hearing 'jazz,' and when I turn on my radio and hear this kind of music, I am oftentimes amazed at how well it is played."

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velopment of music, Koussevitsky said:

"Art is in advance of historical events. Art has predicted the rise and fall of nations. There is something in the very cadence of music that foretells tragedy and triumph." He added emphatically: "There has been absolutely no reaction against German music as a result of this war. Beethoven, Schumann, even Strauss are not to be blamed for the cruelties of the present German regime.

"Unfortunately, there will be no great music created until order has been restored in Europe. Out of all this, there may arise a composer of great magnitude. Hundreds of young men are being sent to their deaths who are potentially great composers."

Advice to Students

Since he had just listened to some auditions for the Boston Symphony Orchestra, I asked what qualities in an applicant have most weight. These auditions, by the way, are heard by Dr. Koussevitsky and a jury of the first members of the orchestra.

"First of all, we judge his technical ability. His technical equipment must be entirely adequate.

"Then we judge him as a musician. He must have interpretive sensitivity and judgment. He must be able to subordinate his individuality to conductorship. He must have good sight-reading ability—in short, he must be able to reach our high standard."

Then Dr. Koussevitsky made some specific statements about the development of a student: "I firmly believe in the absolute necessity of studying scales and technical exercises. An adequate technic cannot be acquired merely by the practice of pieces. With the establishment of a technical foundation, the individual styles must be studied. The styles of Beethoven, Chopin, and Debussy are highly individual—in fact, even the styles of Mozart and Beethoven are distinctly different."

Dr. Koussevitsky has started his 17th season as conductor of the Boston Symphony Orchestra. He expressed particular interest in three of the new works he is presenting—William Schumann's [illegible]p. 3," and symphoSowerby and John [illegible]er.

This Clipping From
NEW YORK, N.Y.
DAILY WORKER

OCT 21 1941

Koussevitzky Heads Russian Relief Group

Prominent Leaders Join Massachusetts Aid Committee

(Special to the Daily Worker)

BOSTON, Oct. 20. — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has assumed chairmanship of the Massachusetts Committee for Russian War Relief and has publicly urged that people realize **"to help Russia is to help ourselves, the British and all democracies."**

The noted musician, who left the Soviet Union in 1920 an enemy of the young socialist state, has declared that now is no moment to be quibbling about differences and that it was his intention to do all he could to aid the Soviet Union in this war.

Expressing his confidence in the courage and strength of the Soviet defenders of world democracy, Koussevitzky declared:

"The Russian is not a soldier by nature. He likes his home, his forests, his village and his songs. But when he has to go to fight, when he feels that his home, his village, his land and his country are in danger, then he will fight until he dies."

DR. SERGE KOUSSEVITZKY with pet spaniel Bemol.

Boston Globe Oct. 20, 1941

Koussevitzky to Do All Possible to Aid Russia

Forget Bolsheviks, He Urges as Honorary Head of Relief

By JANET JONES

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who left Russia in 1920, heartily despising the Bolshevik regime, declared yesterday that he was going to let bygones be bygones and do all he could to aid Russia in this war.

For the first time since he has been in the United States—he came here in 1924—this great musician has joined a committee. He is honorary chairman of the Massachusetts Committee for Russian War Relief.

"Really," he said at his home on Druce st., Brookline, "we must absolutely forget about the Bolsheviks. It's the Russian people we must remember. The Russian people, who give their blood to save everybody in the democracies. That's why we must help them and ask all the American people to help.

"Today is not the time to tell what bad things the Bolsheviks did. Today we must help the Russian people. With all my heart I say that to help Russia is to help ourselves, the British and all the democracies."

Says Russia Won't Lose

Leaning forward from his seat on the red divan in his living room to pound on the coffee table in front of him for emphasis, he declared:

"The Russians never will be defeated. I'm 20 years out of Russia, but I know Russian people haven't changed much. The Russian is not a soldier by nature. He likes his home, his forests, his village and his songs.

"But when he has to go to fight, when he feels that his home, his village, his land and his country are in danger, then he will fight until he dies!"

With his keen blue eyes flashing, with a few more staccato raps on the coffee table, the musician who until today has lived solely for his music, looked belligerent enough to lead a tank corps over the Russian battlefield.

Dressed in an impeccably tailored dark blue pin-striped suit, with matching blue tie, Dr. Koussevitzky said that the purpose of the Massachusetts Committee for Russian War Relief is to raise funds for furnishing the most urgently needed non-military supplies, such as medical goods, surgical instruments, certain food concentrates and warm clothing. The committee, of which Dr. Hugh Cabot is chairman, is affiliated with the Russian War Relief, Inc., of New York. Transport facilities are supplied by the Soviet Government.

Dr. Koussevitzky said that there was a possibility, later in the season, that his Boston Symphony Orchestra might give a concert for the committee.

"It might be possible, if the trustees and the orchestra members consent, to give something that will attract the great masses of the people here to help this cause," he said.

He reminisced about his troubles in Russia after the revolution and about his famous prewar orchestra, which he took on Summer trips down the Volga.

He said that Kazan, suggested new Russian capital, is a large city on the Volga, "where I always gave two concerts on the way down and one on the way back. Kazan is in European Russia. Formerly it was the principal city of the Tartars."

Then, patting his black cocker spaniel, Bemol—which is the French musical term for "flat"—he again said how necessary he felt it was to aid Russia.

"I am now an American citizen," he said, "but I still love my Russia."

Included on the Massachusetts committee for Russian war relief are:

Prof. J. A. C. Fagginger Auer, Dr. Herman Blumart, Judge Lawrence G. Brooks, Dr. C. Sidney Burwell, Dr. Hugh Cabot, Prof. Zechariah Chafee Jr., Dr. David Cheever, John S. Codman, Kenneth Conant, Charles A. Coolidge, Prof. S. H. Cross, Dr. Elliott G. Cutler, Dr. Hallowell Davis.

William Emerson, Prof. Sidney B. Fay, Richard H. Field, Dr. Max Finland, Mrs. J. Malcolm Forbes, Seth Geno, Cushing Goodhue, Jerome Greene, Rev. Whitney Hale, Christian Herter, Prof. Vida Scudder, Mrs. George Cheever Shattuck.

Arthur D. Hill, Prof. William E. Hocking, Prof. and Mrs. Bruce C. Hopper, Mrs. Henry B. Jackson, Rev. Frank Jennings, Basil Kacedan, Prof. Michael Karpovich, Dr. Serge Goussevitzky, Rev. Harry Kruener, Dr. Frank Lahey, Dr. Roger Lee.

Dean Delmar Leighton, Dr. William G. Lennox, Prof. and Mrs. Leontief, Dean Howard Le Sourd, Rev. Donald G. Lothrop, Mrs. Stanley McCormick, Mr. and Mrs. John F. Moors, Rev. Leslie Pennington, Prof. Ralph Barton Perry, Mrs. Andrew J. Peters, Prof. George Sarton, Prof. A. M. Schlesinger.

Prof. Alfred D. Sheffield, Mrs. Nicholas Slonimsky, Prof. Theodore Smith, Prof. and Mrs. Pitirim Sorokin, Dr. and Mrs. Richard P. Strong, Prof. and Mrs. D. J. Struik, Mrs. Beatrice M. Taussig, Mrs. Robert Ulich, Dr. Soma Weiss, Dr. Stafford M. Wheeler, Mrs. Jasper Whiting, Thomas Whittemore, Prof. Amos Wilder, Dr. George B. Wislock.

BELIEVES RUSSIANS WILL WIN

Boston Post
Oct. 20, 1941

Dr. Koussevitzky Sure They Can Outlast Germans

BY GRACE DAVIDSON

The Russian people have taken over the war and are doing the fighting and dying. Bolshevism is dead!

Dr. Serge Koussevitzky, Boston's famous conductor of the Boston Symphony orchestra, made this impassioned declaration yesterday on accepting the honorary chairmanship of the Massachusetts Committee for Russian War Relief, with Dr. Hugh Cabot as chairman. Now an American citizen, Dr. Koussevitzky said at his home at 88 Druce street, Brookline, that "by helping Russia, we are helping ourselves."

STRIPPED OF WEALTH

"I know the Russian people well," said Dr. Koussevitzky, smiling. It is some 20 years since the Bolshevik government stripped the musician of his splendid Moscow home and a collection of 260 famous paintings, including one of the finest Rubens, which were dispersed throughout the Soviet museums. He also had confiscated one of the rarest musical and art libraries in Europe.

"But it was not the act of the Russian people then. And so we must no longer talk of the Bolsheviks. It is these Russian people who are fighting for their homes and they will continue to fight."

Dr. Koussevitzky remarked that when the German-Russian war was only a few hours old, an acquaintance came to him with the comment that the Russians would be knocked out of the war in 10 days.

"I answered, 'You do not know the Russian people.' This man said, 'Oh yes, I do. I was only in Moscow recently. I asked him for how long. He replied, 'Four days.' Well, I have not been in Russia for 20 years, but I was born in Russia and every year until I left, I was in Russia for some part of the year. And, although there have been outer changes, I do not believe the Russian people have changed fundamentally. They are not a militaristic people. They are not professional soldiers, but when a Russian finds his home, his ground, attacked, he will fight and he will die in the fight to save his home, but not until he has killed 10 who are trying to take it away from him."

The conductor characterized the Russian people as "gay, spirited, imaginative, who know how to enjoy a glass of wine in carefree moments," but stubborn, intense, and courageous in battle when attacked. He pointed out that Moscovites have had enemies at their gates long before Napoleon's conquest. The Tartars hammered at the Kremlin fortress and finally gained entrance. But not for long!

"Hitler can't conquer the Russian people," he prophesied Dr. Koussevitsky. He claims that the Bolshevik conquest was the only temporary, that even they who were made up of a segment of the Russian people, are now seeing their doom.

Oct. 19 Worcester Telegram

Koussevitsky Amazed At Hearing Good 'Jazz'

Symphony Conductor Says Complex Mood Responds to Some Music Styles

By RAYMOND MORIN

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Tschaikowsky

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"Years later I conducted my own orchestra in Russia in a Tschaikowsky festival which terminated with a dinner in my honor, at which my good friend, Modeste Tschaikowsky (brother of the composer) expressed a warm testimonial in my behalf."

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The Present War

Of the present European conflict and its effect upon the development of music, Koussevitsky said:

"Art is in advance of historical events. Art has predicted the rise and fall of nations. There is something in the very cadence of music that foretells tragedy and triumph." He added emphatically: "There has been absolutely no reaction against German music as a result of this war. Beethoven, Schumann, even Strauss are not to be blamed for the cruelties of the present German regime.

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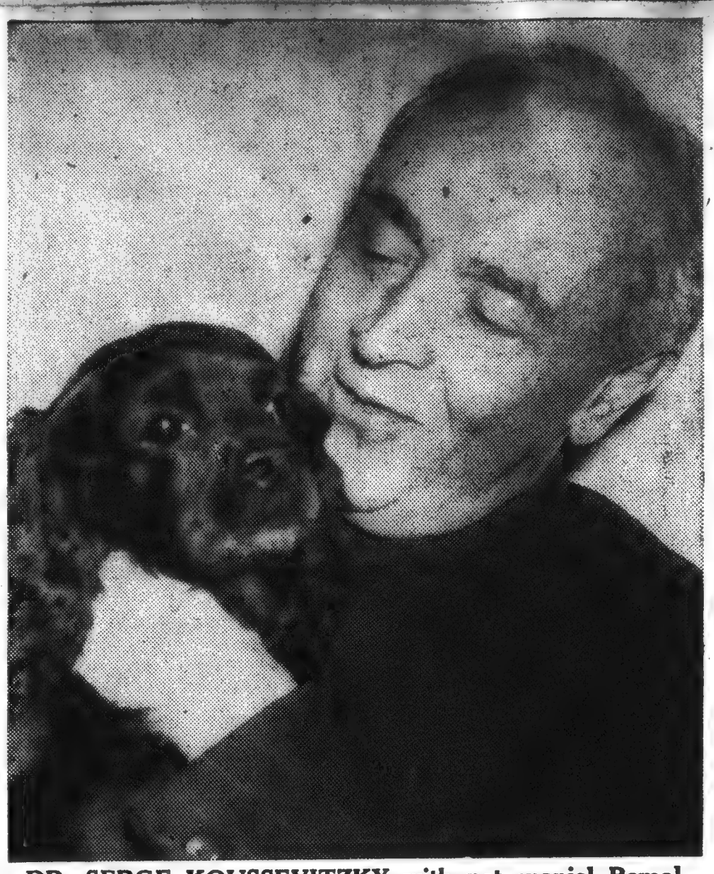

DR. SERGE KOUSSEVITZKY with pet spaniel Bemol.

Boston Globe Oct. 20, 1941

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For the first time since he has been in the United States—he came here in 1924—this great musician has joined a committee. He is honorary chairman of the Massachusetts Committee for Russian War Relief.

"Really," he said at his home on Druce st., Brookline, "we must absolutely forget about the Bolsheviks. It's the Russian people we must remember. The Russian people, who give their blood to save everybody in the democracies. That's why we must help them and ask all the American people to help.

"Today is not the time to tell what bad things the Bolsheviks did. Today we must help the Russian people. With all my heart I say that to help Russia is to help ourselves, the British and all the democracies."

Says Russia Won't Lose

Leaning forward from his seat on the red divan in his living room to pound on the coffee table in front of him for emphasis, he declared:

"The Russians never will be defeated. I'm 20 years out of Russia, but I know Russian people haven't changed much. The Russian is not a soldier by nature. He likes his home, his forests, his village and his songs.

"But when he has to go to fight, when he feels that his home, his village, his land and his country are in danger, then he will fight until he dies!"

With his keen blue eyes flashing, with a few more staccato raps on the coffee table, the musician who until today has lived solely for his music, looked belligerent enough to lead a tank corps over the Russian battlefield.

Dressed in an impeccably tailored dark blue pin-striped suit, with matching blue tie, Dr. Koussevitzky said that the purpose of the Massachusetts Committee for Russian War Relief is to raise funds for furnishing the most urgently needed non-military supplies, such as medical goods, surgical instruments, certain food concentrates and warm clothing. The committee, of which Dr. Hugh Cabot is chairman, is affiliated with the Russian War Relief, Inc., of New York. Transport facilities are supplied by the Soviet Government.

Dr. Koussevitzky said that there was a possibility, later in the season, that his Boston Symphony Orchestra might give a concert for the committee.

"It might be possible, if the trustees and the orchestra members consent, to give something that will attract the great masses of the people here to help this cause," he said.

He reminisced about his troubles in Russia after the revolution and about his famous prewar orchestra, which he took on Summer trips down the Volga.

He said that Kazan, suggested new Russian capital, is a large city on the Volga, "where I always gave two concerts on the way down and one on the way back. Kazan is in European Russia. Formerly it was the principal city of the Tartars."

Then, patting his black cocker spaniel, Bemol—which is the French musical term for "flat"—he again said how necessary he felt it was to aid Russia.

"I am now an American citizen," he said, "but I still love my Russia."

Included on the Massachusetts committee for Russian war relief are:

Prof. J. A. C. Fagginger Auer, Dr. Herman Blumart, Judge Lawrence G. Brooks, Dr. C. Sidney Burwell, Dr. Hugh Cabot, Prof. Zechariah Chafee Jr., Dr. David Cheever, John S. Codman, Kenneth Conant, Charles A. Coolidge, Prof. S. H. Cross, Dr. Elliott G. Cutler, Dr. Hallowell Davis.

William Emerson, Prof. Sidney B. Fay, Richard H. Field, Dr. Max Finland, Mrs. J. Malcolm Forbes, Seth Geno, Cushing Goodhue, Jerome Greene, Rev. Whitney Hale, Christian Herter, Prof. Vida Scudder, Mrs. George Cheever Shattuck.

Arthur D. Hill, Prof. William E. Hocking, Prof. and Mrs. Bruce C. Hopper, Mrs. Henry B. Jackson, Rev. Frank Jennings, Basil Kacedan, Prof. Michael Karpovich, Dr. Serge Goussevitzky, Rev. Harry Kruener, Dr. Frank Lahey, Dr. Roger Lee.

Dean Delmar Leighton, Dr. William G. Lennox, Prof. and Mrs. Leontief, Dean Howard Le Sourd, Rev. Donald G. Lothrop, Mrs. Stanley McCormick, Mr. and Mrs. John F. Moors, Rev. Leslie Pennington, Prof. Ralph Barton Perry, Mrs. Andrew J. Peters, Prof. George Sarton, Prof. A. M. Schlesinger.

Prof. Alfred D. Sheffield, Mrs. Nicholas Slonimsky, Prof. Theodore Smith, Prof. and Mrs. Pitirim Sorokin, Dr. and Mrs. Richard P. Strong, Prof. and Mrs. D. J. Struik, Mrs. Beatrice M. Taussig, Mrs. Robert Ulich, Dr. Soma Weiss, Dr. Stafford M. Wheeler, Mrs. Jasper Whiting, Thomas Whittemore, Prof. Amos Wilder, Dr. George B. Wislock.

R...up

Prominent Leaders Join Massachusetts Aid Committee

(Special to the Daily Worker)

BOSTON, Oct. 20. — Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has assumed chairmanship of the Massachusetts Committee for Russian War Relief and has publicly urged that people realize **"to help Russia is to help ourselves, the British and all democracies."**

The noted musician, who left the Soviet Union in 1920 an enemy of the young socialist state, has declared that now is no moment to be quibbling about differences and that it was his intention to do all he could to aid the Soviet Union in this war.

Expressing his confidence in the courage and strength of the Soviet defenders of world democracy, Koussevitzky declared:

"The Russian is not a soldier by nature. He likes his home, his forests, his village and his songs. But when he has to go to fight, when he feels that his home, his village, his land and his country are in danger, then he will fight until he dies."

BELIEVES RUSSIANS WILL WIN

Boston Post Oct. 20, 1941

Dr. Koussevitzky Sure They Can Outlast Germans

BY GRACE DAVIDSON

The Russian people have taken over the war and are doing the fighting and dying. Bolshevism is dead!

Dr. Serge Koussevitzky, Boston's famous conductor of the Boston Symphony orchestra, made this impassioned declaration yesterday on accepting the honorary chairmanship of the Massachusetts Committee for Russian War Relief, with Dr. Hugh Cabot as chairman. Now an American citizen, Dr. Koussevitzky said at his home at 88 Druce street, Brookline, that "by helping Russia, we are helping ourselves."

STRIPPED OF WEALTH

"I know the Russian people well," said Dr. Koussevitzky, smiling. It is some 20 years since the Bolshevik government stripped the musician of his splendid Moscow home and a collection of 260 famous paintings, including one of the finest Rubens, which were dispersed throughout the Soviet museums. He also had confiscated one of the rarest musical and art libraries in Europe.

"But it was not the act of the Russian people then. And so we must no longer talk of the Bolsheviks. It is these Russian people who are fighting for their homes and they will continue to fight."

Dr. Koussevitzky remarked that when the German-Russian war was only a few hours old, an acquaintance came to him with the comment that the Russians would be knocked out of the war in 10 days.

"I answered, 'You do not know the Russian people.' This man said, 'Oh yes, I do. I was only in Moscow recently. I asked him for how long. He replied, 'Four days.' Well, I have not been in Russia for 20 years, but I was born in Russia and every year until I left, I was in Russia for some part of the year. And, although there have been outer changes, I do not believe the Russian people have changed fundamentally. They are not a militaristic people. They are not professional soldiers, but when a Russian finds his home, his ground, attacked, he will fight and he will die in the fight to save his home, but not until he has killed 10 who are trying to take it away from him."

The conductor characterized the Russian people as "gay, spirited, imaginative, who know how to enjoy a glass of wine in carefree moments," but stubborn, intense, and courageous in battle when attacked. He pointed out that Moscovites have had enemies at their gates long before Napoleon's conquest. The Tartars hammered at the Kremlin fortress and finally gained entrance. But not for long!

"Hitler can't conquer the Russian people," he prophesied Dr. Koussevitsky. He claims that the Bolshevik conquest was the only temporary, that even they who were made up of a segment of the Russian people, are now seeing their doom.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 19 1941

Mrs. Edward L. Johnson of Prospect street, this city, who attended the first Boston Symphony concert in Providence sixty years ago. She has not missed a Symphony appearance since that memorable first night when the 31-year-old conductor, Georg Henschel, not only directed the orchestra but sang a baritone solo as well.

—*Journal photo, Harry A. Scheer*

Dr. Serge Koussevitsky, noted conductor, who will lead the Boston Symphony Orchestra when it opens its sixtieth Providence season on Tuesday evening at the Metropolitan Theatre. Here Dr. Koussevitsky abandons dynamism for serenity during a rehearsal of the famous organization.

Boston Symphony To Open 60th Season Here

BY GEORGE Y. LOVERIDGE

It would cause an authentic national sensation if Dr. Serge Koussevitzky should lay down his baton in Metropolitan Theatre on Tuesday night and turn to sing a solo with accompaniment by the Boston Symphony Orchestra.

Yet, when the orchestra first appeared in Providence, just 60 seasons ago, the conductor did sing a solo and nobody was surprised. Georg Henschel was the director who doubled in voice. He was 31 years of age at the time, and was already distinguished as a singer before he became a conductor. His Providence solo was Pogner's address from "Die Meistersinger."

Dr. Koussevitzky could, if he would, provide diversion equally unusual. He is one of the few men in the world capable of appearing as a double-bass soloist. He did so once in Providence, when Brown University gave him an honorary degree.

However, on Tuesday he will confine himself to conducting the orchestra that he has led for 17 years, and has brought to such eminence that many consider it the finest in the world. Rigorous drilling as well as Dr. Koussevitzky's superior insight into the meanings and possibilities of the scores, has resulted in an orchestra magnificently precise, responsive to the most elusive moods, and confident in its leadership.

In a sense, Dr. Koussevitzky is still a soloist. The instrument he plays is the most complicated and difficult ever invented—the orchestra itself.

—*Photos by Arthur Griffin*

The fervor of the Boston musicians is indicated during a pause as the players await the next "attack." In centre is First Viola Jean Lafranc and at his right, Second Desk Jean Cauhape.

A study of devotion applied to plucking a single note in a pizzicato passage. The example for the rest of the orchestra is set by Concertmaster and Assistant Conductor Richard Burgin (centre) and Second Concertmaster Julius Theoderowicz (right).

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
OCT 21 1941

"Russia Will Not Be Conquered," Says Koussevitzky, Asking Help

Famed Director of Boston Symphony Orchestra Calls for Unstinted Aid to Native Land, Country Which Abused Him Until He Fled—"To Aid Russia is to Aid America," He Says, Adding "Russia is Fighting Threat of Nazism to Democracy."

With all the inspirational brilliance and sheer beauty with which he conducts the Boston Symphony orchestra in its Boston and Stockbridge concerts, Dr. Serge Koussevitsky yesterday called for unstinted aid to his native Russia, the country that abused him until he fled.

Slight and grey-haired, but with a vivacity that belies his age, the conductor urged aid to Russia during an interview at his Brookline home where it was formally announced that he had accepted the post of honorary chairman of the newly-formed Massachusetts Committee for Russian War Relief.

His informal words of acceptance were delivered with all the rigor of a symphonic score. Its theme was "we must help Russia because to help Russia is to help America."

Of course, there were variations on this theme. "All my heart is to help Russia . . . by helping Russia we defend America . . . Russia is fighting the threat of Nazism to democracy . . . the Russian people will fight. Russia will not be conquered."

But time and again he stopped his quick, gesticulating hands to knock out the rhythm on the little table before him: "to help Russia is to help America."

At one point, Dr. Koussevitsky played pianissimo and leaned back comfortably in the red-upholstered Empire sofa as he reminisced about his life in Russia before and just after the Bolsheviks came to power. He told movingly of losing his library—"from Palestrina to 1914, complete"—and his priceless art treasures—"ah, they were beautiful."

He talked about his legendary trips up and down the Volga, spreading music in villages which had never heard its charms. He spoke softly of his home, his pleasures, his youth, and then, of his hardships when the Bolsheviks took over.

"But we must not talk of that," he broke in abruptly. "What is past is past." His dark eyes began to sparkle again and he sat upright on the very edge of the sofa. "This is not the time to talk about the errors of the Bolsheviks. We must help Russia; to help Russia is to help America."

He wagged a thin forefinger at his listener. "Russia will never be conquered," he said slowly.

"The Russians are not a military people," he added quietly. "They love their homes, their villages and their songs. But—" he paused, his voice in crescendo—"he must go to fight when he feels that his ground is in danger. Then he will fight and die. But he will kill 10 before he gives his life."

His enthusiasm was infectious and heady, like a crashing finale.

"We must help them. We must help them," he repeated. "It is like helping England. We help England to help ourselves and to help the democracies. We must help Russia the same way. For Russia is fighting the enemies of the democracies."

The purpose of the committee Koussevitsky heads is to raise funds for the most urgently needed non-military supplies, such as medical goods, surgical instruments, food concentrates and warm clothing.

The committee is affiliated with Russian War Relief, Inc., of New York which purchases and packs the materials. Transport facilities are supplied by the Soviet government.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 22 1941

Khaki and Blue Take Place Among Silver Fox at Concert

By DORA PATTEN

A sortie of service men into the symphonic atmosphere of the Metropolitan Theatre last evening gave a new flourish to the opening of the Providence season of the Boston Symphony Orchestra.

Khakis and blues and even one scarlet-lined full dress military cape peppered the audience as Serge Koussevitzky swung his orchestra into Beethoven's "Eroica."

Twenty-five of the service men were there at the express invitation of a committee of the Music Association of Providence, which fosters the orchestra's five-concert series here.

One of Largest

Not only the uniformed men, however, put in an appearance. It was one of the largest audiences ever to tax the capacity of the Metropolitan. It was also a somewhat more lavishly dressed audience than usual.

The luxury of bright silver fox wraps and white sheered caraculs; the purely 1941 gayness of white teddy-bear coats bordered in red and green felt and the sparkle of this season's evening frocks gave the audience a bit more splash than Providence theatre audiences generally offer.

Among the veteran concert-goers present were: Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. Arthur M. Allen, Mr. Hugh F. MacColl, who was accompanied by his daughter, Miss Adele MacColl, and Mr. H. Minot Pitman, Jr. Mrs. Brown, always smartly attired, last evening wore an unusual short cape of large green and red plaids on a white background with manipulated arm sections and a tassled fringe. Mrs. Allen's and Miss MacColl's dark gowns were topped with fox wraps.

Blue Fox Cape

Mr. and Mrs. William S. Innis, prominent in the Music Association of Providence, attended last night's concert. Mrs. Innis wore a blue fox cape over her dinner dress of a tomato color print.

Several other patrons of the Symphony collected back-stage after the concert to congratulate Dr. Koussevitzky on his performance. Among them were Mrs. Henry D. Sharpe, who wore a crimson tweed cloak over cocoa color chiffon, and Mrs. G. Maurice Congdon, wearing a fluffy white cape over sleek black. Also in the back-stage group were Mr. MacColl, his daughter, and Mr. Pitman; and Mr. Robert S. Holding, Jr.

Often seen at Providence concerts are Mr. and Mrs. Gerald W. Harrington. Last evening Mrs. Harrington was chic in a brilliant emerald green tweed coat a la the coachman's cloak with its full shoulder cape. Another pair of music enthusiasts was Mr. and Mrs. Carl W. Haffenreffer. A row of scarlet flowers flashed down one side of the V-neckline of Mrs. Heffenreffer's black gown.

MUSIC *at* MOVIE PRICES

Koussevitzky proposes a radical change in our musical set-up to bring symphonies to the masses.

By HOWARD TAUBMAN

IN a day when the forces of democracy are joined in a showdown struggle with black reaction, music has a tremendous mission to fulfill. It satisfies a spiritual need because it bestows a spiritual power. But what it has to give must be placed at the disposal of the great masses of men and women of America.

Thus Sergei Koussevitzky sums up his fighting program for the spread of music. The conductor of the Boston Symphony Orchestra, who is a student of the temper of our times as well as a great musician, has been thinking about his problem for more than thirty years. He is convinced that at this crucial point in the affairs of the world the time has come to march forward vigorously in the arts as well as on the social and battle fronts.

In the tranquillity of his Lenox (Mass.) home poised high on a hill overlooking the grounds of the Berkshire Symphonic Festival, over which he presides, and commanding a view of rugged, headlong mountains, peaceful vales and gleaming blue lakes, Mr. Koussevitzky recently discussed these momentous issues.

The aristocracy of the spirit is important, not the aristocracy of blood, he began as he developed his thesis. Music ennobles, stimulates and satisfies, and it can serve high income and low.

"The masses," he continued, "do not receive the best in music. Perfect performances are not accessible to them, because until now their concerts have not been conducted by the foremost conductors and their orchestras have not been rehearsed to the point of perfection.

"Yet there is a great need for music for the masses today. For many, music has become almost a religion, and for some it is a religion. This is only natural, because music as an art was born with Christianity and is the highest achievement of Christian culture. Music, as the highest manifestation of human creative power, grows parallel with the evolution of democracy. It is a spiritual need not only for those who can pay $3 or $5 a ticket but more so for the simple worker who, though unable to pay, is just as much an aristocrat of the spirit."

But how can the spread of music be insured? "You must go to the people, give them your best and they will come to you," Mr. Koussevitzky says. And we must put an end to the old way of supporting music. The day of the individual Maecenas who organizes an orchestra and sees it through the thick of its budget headaches and the thin of the deficits is virtually over. Mr. Koussevitzky concedes that the wealthy patrons of art have done good work in their time and place, but he deplores the continuance of the method, even with his own Boston Symphony Orchestra. It is a way of supporting music which "cannot continue long."

MR. KOUSSEVITZKY is convinced that music, like all the arts, must find a new and wider base of support. He suggests that this can be accomplished in alternative ways or perhaps by a judicious admixture of both. The first would be outright support by governments, whether Federal, State or municipal. The second would be through huge audiences at low prices that would make music as widespread and as profitable as the movies.

Given first-rate performances in immense auditoriums, the large, general public might well support good music at low admission rates, Mr. Koussevitzky believes. He has seen how at the Berkshire Festival, where the grounds at Tanglewood have held average audiences of 9,000, the public more than paid for the cost of the performances. He calls to mind the vast outpourings of people for concerts in places like the Lewisohn Stadium and the Hollywood Bowl in the Summer.

HE would like to see halls of comparable size employed in the Winter, and admission charged at movie-house rates. If that were not immediately possible, he would favor more performances each week in the smaller auditoriums now used, with larger total audiences at lower prices.

If the setting up of a new concert system on a foundation of a mass audience could not immediately pay the orchestra's way, Mr. Koussevitzky would recommend a modicum of support from the public treasuries. Fully aware that taxes are mounting in size and variety, he would nevertheless add a tiny levy for the benefit of art. The city of San Francisco collects a small tax for the use of its orchestra; one-half cent of every $100 of the city's income from taxation is set aside for the maintenance of a civic orchestra. Mr. Koussevitzky feels that other communities might follow suit. Then orchestras and operas would need have no recourse to periodic campaigns for funds, nor would they have to depend on the generosity of any single benefactor. There have been instances in the past when the death of one philanthropist has brought to an end an artistic enterprise that has meant much to the entire community.

Mr. Koussevitzky would have no lowering of standards of performance. He wants mass concerts arranged on the high artistic level that marks the best Winter season. The regular maestro should preside for the mass audience, and he should have as much time for rehearsal for the great auditorium as for the smaller one. It is not enough, he asserts emphatically, to offer concerts at low prices; these concerts must be the finest we have.

That the people would know how to appreciate such a benison he has no shadow of doubt. His certainty is based on experiments that he conducted as long ago as 1909 in Moscow. That was the year in which he formed his own orchestra, and besides a fashionable season, he insisted on giving a series of concerts for poor workers. The programs, soloists and conductor were the same; even the auditorium, the Hall of the Nobles, was the same. The only difference was in the admission charge. For these concerts tickets sold at thirty kopecks, then the equivalent of 15 cents. He gave concerts in St. Petersburg at the same rates.

"The hall was packed with workers and poor young students," Mr. Koussevitzky recalls. "I have never enjoyed any concerts as I did those. The response was electrical."

IN 1910 Mr. Koussevitzky undertook another experiment to bring music to communities that had never seen or heard a symphony orchestra. He organized a junket that would have warmed the heart and quickened the imagination of a Mark Twain. He hired a Volga River sidewheel steamboat and put his orchestra of eighty-five men on board. His wife and a party of friends went along, and they toured up and down the Volga from Tver to Astrakhan and back, playing at towns along the route.

In Tsaritsin *(Continued on Page 31)*

(10)

MUSIC AT MOVIE PRICES

(Continued from Page 14)

Mr. Koussevitzky's traveling band gave three concerts, the third at reduced rates, for the workers of the town. It was this third concert that won the musicians their most thrilling success. At the end of the concert, when the conductor emerged from the theatre, the crowd placed him in a sedan chair and carried him aloft, like an oriental potentate, to his steamboat on the Volga.

NOR was that all. Two years later, when Mr. Koussevitzky and his musicians came down the Volga once more and stopped at Tsaritsin, he was greeted by a band. The local musicians were drawn up at the theatre on the day of his arrival and they serenaded him. He learned that his last visit had inspired the workers to organize this ensemble, and for months they had practiced this serenade to a conductor. The outfit had been christened the Koussevitzky Band.

Sergei Koussevitzky's awareness of the potentialities of little men and women over the world as music lovers has deep roots in his own background. Of a poor family, he was born sixty-seven years ago in the Province of Tver, along the northern reaches of the Volga. His father, a humble violin teacher, was the lad's mentor, particularly after the mother died when Sergei was 3. There were lessons with his father, and he played in the town band, but the small community had limited opportunities for the gifted youngster. At 14 he went to Moscow, arriving with a capital of three rubles. He hoped to get a musical scholarship in Moscow, but prizes were available only in trombone, horn and double bass. Young Koussevitzky took the scholarship test for bull-fiddle, won it, and in time became the world's most eminent virtuoso of the bulky bear of the string family.

His success as a contrabass soloist and later as a conductor did not divert him from the missionary zeal to spread the beneficence of good music among all people. Being of a philosophical turn of mind and a progressive in the bargain, Koussevitzky thought about the larger problems of the artist and his public besides developing himself as an artist. He was not afraid to act according to his convictions.

IN 1911, on the first anniversary of the death of Count Leo Tolstoy, who had spoken for the "submerged tenth" of Russia, the police banned anniversary demonstrations. But Koussevitzky, upon opening a concert, bade the orchestra arise and stand silently for one minute "in honor of the memory of a great artist." The audience knew the significance of the action, and the conductor's friends feared political repercussions, but the incident was passed over.

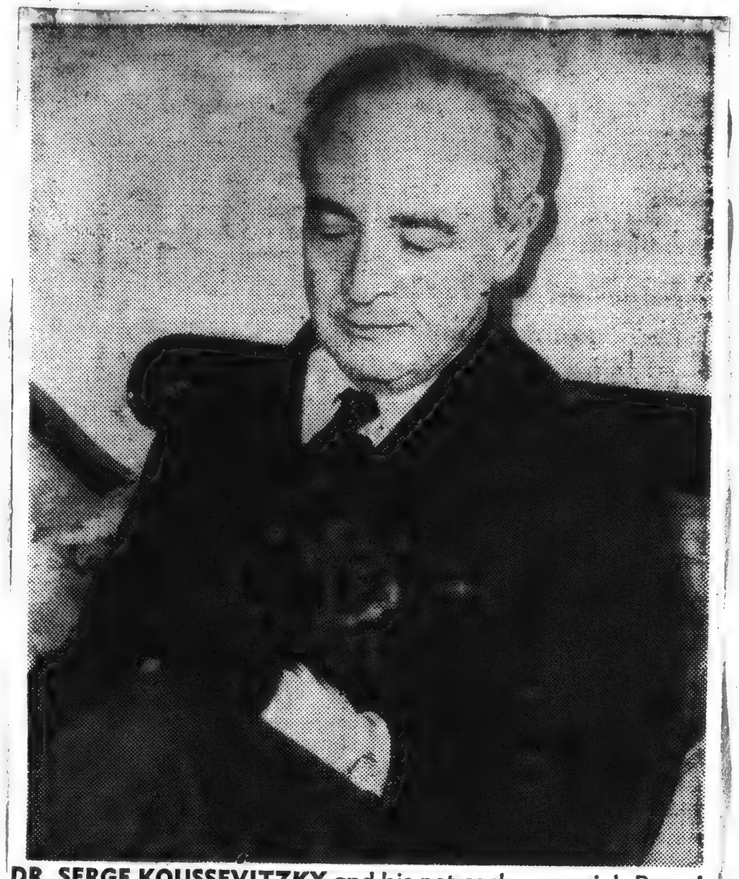
Throughout his career as a conductor—in Russia, in other European centers and in Boston, where he took over in 1924 and made the Boston Symphony Orchestra one of the world's greatest—Mr. Koussevitzky has been forward-looking. He has befriended young conductors here and abroad. He has given young musicians their first chance to appear as soloists. Today he leads the call for recognition of American art—both composers and performers. But, above all, he insists that the wide, new public must be brought into the picture.

Here is how he analyzes the meaning of drawing the masses nearer to music:

"It consists, with due regard to native creative ability, in breaking down the artificial barriers between the 'initiated' and the 'non-initiated'; in making the musical language as accessible to the general understanding and emotion as is the spoken language; in exposing the meaning and evolution of all musical styles; in giving a feeling for, and an understanding of, the development and structure of musical forms; in an invitation to practical participation in instrumental and vocal ensembles, and so on. But the most important is to introduce into the consciousness of listeners the truly spiritual essence of music, which stands high above the level of vulgar amusement and musical diversions.

"ONE of the greatest vices of European culture (of art, at any rate) has been that art was detached from the people. Fortunately, we do not have this here to any such extent as in Europe. We well know that 'a man of action' in the true sense of the word can only be called one whose actions are linked with the progress of the masses.

"It depends on us to act in such a way as to make a severance between culture and the people quite impossible in the future. The people must be linked with music organically and not merely by an accidental link based on mutual sympathy or taste. The strength of this link is the guarantee of the entire future growth of music in this country."



DR. SERGE KOUSSEVITZKY and his pet cocker spaniel, Bemol, or Flat, as he appeared during an interview at his Brookline home yesterday. Boston Herald Oct 20, 1941

Koussevitzky Forgives Soviets, Will Head Russian War Relief

By WESLEY FULLER

With all the inspirational brilliance and sheer beauty with which he conducts the Boston Symphony Orchestra, Dr. Serge Koussevitzky yesterday called for unstinted aid to his native Russia, the country that abused him until he fled.

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'TO HELP AMERICA'

His informal words of acceptance were delivered with all the rigor of a symphonic score. Its theme was "we must help Russia because to help Russia is to help America."

Of course, there were variations on this theme. "All my heart is to help Russia . . . by helping Russia we defend America . . . Russia is fighting the threat of Nazism to democracy . . . the Russian people will fight . . . Russia will not be conquered."

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PERSECUTED BY REDS

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"The Russians are not a military people," he added quietly. "They love their homes, their villages and their things. But —" he paused, his voice in crescendo—"he must go to fight when he feels that his ground is in danger. Then he will fight and die. But he will kill 10 before he gives his life."

'FIGHTS FOR DEMOCRACY'

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This Clipping From
KEENE, N. H.
SENTINEL
OCT 20 1941

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MUSIC AT MOVIE PRICES

(Continued from Page 14)

Mr. Koussevitzky's traveling band gave three concerts, the third at reduced rates, for the workers of the town. It was this third concert that won the musicians their most thrilling success. At the end of the concert, when the conductor emerged from the theatre, the crowd placed him in a sedan chair and carried him aloft, like an oriental potentate, to his steamboat on the Volga.

NOR was that all. Two years later, when Mr. Koussevitzky and his musicians came down the Volga once more and stopped at Tsaritsin, he was greeted by a band. The local musicians were drawn up at the theatre on the day of his arrival and they serenaded him. He learned that his last visit had inspired the workers to organize this ensemble, and for months they had practiced this serenade to a conductor. The outfit had been christened the Koussevitzky Band.

Sergei Koussevitzky's awareness of the potentialities of little men and women over the world as music lovers has deep roots in his own background. Of a poor family, he was born sixty-seven years ago in the Province of Tver, along the northern reaches of the Volga. His father, a humble violin teacher, was the lad's mentor, particularly after the mother died when Sergei was 3. There were lessons with his father, and he played in the town band, but the small community had limited opportunities for the gifted youngster. At 14 he went to Moscow, arriving with a capital of three rubles. He hoped to get a musical scholarship in Moscow, but prizes were available only in trombone, horn and double bass. Young Koussevitzky took the scholarship test for bull-fiddle, won it, and in time became the world's most eminent virtuoso of the bulky bear of the string family.

His success as a contrabass soloist and later as a conductor did not divert him from the missionary zeal to spread the beneficence of good music among all people. Being of a philosophical turn of mind and a progressive in the bargain, Koussevitzky thought about the larger problems of the artist and his public besides developing himself as an artist. He was not afraid to act according to his convictions.

IN 1911, on the first anniversary of the death of Count Leo Tolstoy, who had spoken for the "submerged tenth" of Russia, the police banned anniversary demonstrations. But Koussevitzky, upon opening a concert, bade the orchestra arise and stand silently for one minute "in honor of the memory of a great artist." The audience knew the significance of the action, and the conductor's friends feared political repercussions, but the incident was passed over.

Throughout his career as a conductor—in Russia, in other European centers and in Boston, where he took over in 1924 and made the Boston Symphony Orchestra one of the world's greatest—Mr. Koussevitzky has been forward-looking. He has befriended young conductors here and abroad. He has given young musicians their first chance to appear as soloists. Today he leads the call for recognition of American art—both composers and performers. But, above all, he insists that the wide, new public must be brought into the picture.

Here is how he analyzes the meaning of drawing the masses nearer to music:

"It consists, with due regard to native creative ability, in breaking down the artificial barriers between the 'initiated' and the 'non-initiated'; in making the musical language as accessible to the general understanding and emotion as is the spoken language; in exposing the meaning and evolution of all musical styles; in giving a feeling for, and an understanding of, the development and structure of musical forms; in an invitation to practical participation in instrumental and vocal ensembles, and so on. But the most important is to introduce into the consciousness of listeners the truly spiritual essence of music, which stands high above the level of vulgar amusement and musical diversions.

"ONE of the greatest vices of European culture (of art, at any rate) has been that art was detached from the people. Fortunately, we do not have this here to any such extent as in Europe. We well know that 'a man of action' in the true sense of the word can only be called one whose actions are linked with the progress of the masses.

"It depends on us to act in such a way as to make a severance between culture and the people quite impossible in the future. The people must be linked with music organically and not merely by an accidental link based on mutual sympathy or taste. The strength of this link is the guarantee of the entire future growth of music in this country."

DR. SERGE KOUSSEVITZKY and his pet cocker spaniel, Bemol, or Flat, as he appeared during an interview at his Brookline home yesterday. Boston Herald Oct 20, 1941

Koussevitzky Forgives Soviets, Will Head Russian War Relief

By WESLEY FULLER

With all the inspirational brilliance and sheer beauty with which he conducts the Boston Symphony Orchestra, Dr. Serge Koussevitzky yesterday called for unstinted aid to his native Russia, the country that abused him until he fled.

Slight and grey-haired, but with a vivacity that belies his age, the conductor urged aid to Russia during an interview at his Brookline home where it was formally announced that he had accepted the post of honorary chairman of the newly-formed Massachusetts Committee for Russian War Relief.

'TO HELP AMERICA'

His informal words of acceptance were delivered with all the rigor of a symphonic score. Its theme was "we must help Russia because to help Russia is to help America."

Of course, there were variations on this theme. "All my heart is to help Russia . . . by helping Russia we defend America . . . Russia is fighting the threat of Nazism to democracy . . . the Russian people will fight . . . Russia will not be conquered."

But time and again he stopped his quick, gesticulating hands to knock out the rhythm on the little table before him: "to help Russia is to help America."

At one point, Dr. Koussevitzky played pianissimo and leaned back comfortably in the red-upholstered Empire sofa as he reminisced about his life in Russia before and just after the Bolsheviks came to power. He told movingly of losing his library —"from Palestrina to 1914, complete" —and his priceless art treasures— "ah, they were beautiful."

PERSECUTED BY REDS

He talked about his legendary trips up and down the Volga, spreading music in villages which had never heard its charms. He spoke softly of his home, his pleasures, his youth, and then, of his hardships when the Bolsheviks took over.

"But we must not talk of that," he broke in abruptly. "What is past is past." His dark eyes began to sparkle again and he sat upright on the very edge of the sofa. "This is not the time to talk about the errors of the Bolsheviks. We must help Russia; to help Russia is to help America."

He wagged a thin forefinger at his listener. "Russia will never be conquered," he said slowly.

"The Russians are not a military people," he added quietly. "They love their homes, their villages and their [illegible]s. But —" he paused, his voice a crescendo—"he must go to fight when he feels that his ground is in danger. Then he will fight and die. But he will kill 10 before he gives his life."

'FIGHTS FOR DEMOCRACY'

His enthusiasm was infectious and heady, like a crashing finale.

"We must help them. We must help them," he repeated. "It is like helping England. We help England to help ourselves and to help the democracies. We must help Russia the same way. For Russia is fighting the enemies of the democracies."

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(10)

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SENTINEL
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PROVIDENCE, R. I.
JOURNAL
OCT 22 1941

Symphony Night—Sponsors and Special Guests

BACKSTAGE SHOT at the "Met" last night, showing (above) a few members of the Music Association of Providence, the society instrumental in bringing the Boston Symphony Orchestra for its five-concert season. Left to right: Hugh F. MacColl, Mrs. G. Maurice Congdon, Robert S. Holding, Jr., Conductor Serge Koussevitzky and Mrs. Henry D. Sharpe. Right: Four service men, among the 25 invited by the sponsors to attend the concert. Corp. Salvatore J. Mellone of West Warwick, Sergt. Henry Jablecki of Pawtucket, Sergt. Joseph Foley of Brooklyn and Corp. Americo Cenci (rear) of this city.

FIRST YOUTH CONCERT

BY WARREN STOREY SMITH

At Symphony Hall yesterday afternoon Wheeler Beckett and his 70 members of the orchestra gave the first of this season's youth concerts. The audience which left hardly a seat unfilled seemed a bit more sedate and decorous than of yore. Some, no doubt, are routined concert-goers by now, while many others must be attending these occasions for the first time. Seated behind your correspondent was one young miss who was audibly regretting that she had not come last year.

In the course of the preceding three seasons of six concerts each Mr. Beckett has presented some 40 composers and more than twice that many compositions, including whole symphonies. There have been few repetitions, though yesterday's programme consisted of nothing else. These numbers were Mozart's Overture to "The Marriage of Figaro," Beethoven's Fifth Symphony, Enesco's Rumanian Rhapsody, No. 1, and Prokofieff's "Peter and the Wolf" with Richard Hale again as the narrator.

Once more Mr. Beckett proved his all-round fitness for his manifold task of conductor, programme-maker, writer of the programme notes and verbal commentator. The orchestral performances he directs have all the requisite virtues of performance and interpretation.

SYMPHONY HALL

Youth Symphony Concert

Oct 25 1941

About 2000 youngsters from High Schools in 50 Greater Boston communities gathered at Symphony Hall yesterday afternoon for the beginning of the fourth session of Boston Symphony Orchestra, Inc., Youth Symphony Concerts. Wheeler Beckett, founder and conductor of the concerts, was roundly acclaimed when he appeared on the stage.

These concerts are now a recognized part of Boston's musical life. They are valuable because they bring good music played by a great orchestra to boys and girls whose tastes are beginning to be formed. Let a youngster attend these concerts all through his years at High School and, if he has any liking for symphonic music at all, he will emerge a prospective subscriber to the regular programs of the Boston Symphony. No one can afford to forget, after all, that such young people are going to be the adult music public a few years hence.

Mr. Beckett's way of presenting these concerts is valuable from another and an equally important point of view: The price range is within the reach of many purses. Youth concerts which are available only to those in the upper income brackets have a limited function. These Boston Symphony Youth Concerts are on a laudably democratic basis.

Yesterday Mr. Beckett's audience heard the Overture to Mozart's "The Marriage of Figaro" in a crisp, admirable performance; Beethoven's Fifth Symphony, likewise done in good style, but with less intensity than might have been; the First Rumanian Rhadsody of Enesco, and Prokofieff's "Peter and the Wolf," with Richard Hale as Narrator. The applause was enthusiastic. The next concert will be Nov. 5.—C. W. D.

This Clipping From
HARTFORD, CONN.
TIMES
OCT 25 1941

Words About

MUSIC

And Musicians

The Boston Symphony Orchestra under the direction of Serge Koussevitsky will play the opening concerts of the Monday and Tuesday series at Symphony Hall at 8:15 and at 3 p. m. next week respectively.

The program will consist of Beethoven's Third Symphony, the "Eroca," and Moussorgsky's "Pictures at an Exhibition" as arranged by Ravel.

This Clipping From
PITTSBURGH, PA.
PRESS
OCT 26 1941

Pianist Jesus Maria Sanroma of the Bostone Symphony Orchestra and an exponent of modern music is an expert sleight-of-hand artist and magician. Chu-Chu, as he is known to intimates, is also ventriloquistic. During rests between recording sessions he enjoys indulging in voice-throwing tactics much to the bewilderment of the sound engineers.

Youth Concert

At the opening of the Boston Symphony Youth Concerts, Wheeler Beckett, conductor, at Symphony Hall yesterday afternoon, an eager juvenile audience took a music lesson, perhaps without thinking so, in the form of a fairy tale. Hearing Richard Hale recite the text of "Peter and the Wolf," and listening while the orchestra pictured the fanciful creatures that are the characters of that fable, the young folks enjoyed, or at any rate showed keen

Oct 23

appreciation for, a darkly, wittily expressed allegory by the composer, Prokofieff, of the modern Russian school.

For this is no simple story, we may be sure, of Bird, Duck, Cat, and Wolf. Anyone who has read Aesop and La Fontaine knows better than that. Well, then, what is it a story of? Let each one interpret it as he likes; but since "Peter and the Wolf" is a piece of music, we may fairly suppose that it represents and typifies something in the musical world. Call Peter, for example, the Public; and say that Wolf is just another name for Wagner. Let Bird, if it seems appropriate, be Mozart; let Duck be Weber, and Cat, Berlioz. Bird flies, Duck swims, Cat tries to capture Bird. Along comes Wolf and swallows Duck.

The Public in great concern watches these performances. At last come Hunters, who are perhaps the horde of critics and historians. The Wolf gets roped and is walked off to the zoo. As the procession moves, Duck is heard from inside Wolf. He was swallowed, it appears, alive. Yes, indeed, quite alive.

Mozart's Overture to "Marriage of Figaro," Beethoven's Symphony No. 5—"Symphony V" today—and Enesco's Rumanian Rhapsody, No. 1, figured on the program and were set forth in full authority.

ROCKLAND, ME
COURIER
10/25/41

• • • •

An interesting announcement in the world of music is that the Little Red House at Tanglewood in the Berkshires, where Nathaniel Hawthorne wrote some of his greatest works, will be rebuilt by the National Federation of Music Clubs as a gift to the Boston Symphony Orchestra, and a permanent memorial to the distinguished novelist. The original structure was destroyed by fire on June 22, 1890. The decision to rebuild the former Hawthorne home and present it to the music center established by the Boston Symphony Orchestra, was made by the board of directors of the federation at the recent meeting in Cincinnati. As rebuilt by the Federation the Little Red House will be almost an exact replica of the one in which the Hawthorne family lived and where the novelist wrote his second great romance, "The House of the Seven Gables," and spun the fascinating "Wonder Book." It is hoped that the structure can be completed by the Summer of 1942.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 22 1941

Symphony Star and Satellites

SERGE KOUSSEVITZKY and his Boston Symphony Orchestra, favorite music-makers of Providence concert audiences, opened their [illegible] concerts at the Metropolitan Theatre last evening. Above are Mr. Koussevitzky and Mrs. Henry D. Sharpe, one of the members of the Music Association of Providence, patrons of the orchestra in this city, who greeted the maestro back-stage following the concert.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER
OCT 24 1941

SYMPHONY CONCERTS BEGIN

For the past three years 70 members of the Boston Symphony orchestra under the direction of the eminent Wheeler Beckett have presented each year a series of six youth concerts for people of junior and senior high school age interested in music. Before each program, excellent notes explaining the compositions to be played are issued to the pupils. The price of these concerts has been very reasonable and the enjoyment and knowledge obtained from them has made them increasingly popular.

This year 21 pupils of Quincy High are again taking advantage of this great opportunity, some for the third year, and last Wednesday they attended the first concert of the season at Symphony hall, Boston.

After a short talk by Wheeler Beckett, the orchestra opened the concert with Beethoven's great "Symphony No. 5 in C Minor." This was especially timely since its central rhythmic theme consists of three-eighths or short notes and one-quarter or long note, which as everyone now knows is the Morse code signal for V, the symbol the British and their sympathizers have been using for the word "victory."

The second composition was George Enesco's "Rumanian Rhapsody No. 1," which was played with the wild abandon of the gypsies whose gay life it portrays.

The charming "Peter and the Wolf" was the third and final number on this program. This is one of Prokofieff's lighter works and, with Richard Hale as narrator, tells a delightful story by the use of different instruments and themes to represent certain people and animals.

The roof-shaking round of applause at the close ably showed what a great success the program had been and how eagerly the audience was anticipating the future concerts.

MARY ELIZABETH CLARK.

MR. AND MRS. ARTHUR M. ALLEN, who rarely miss a symphony concert, were photographed as they entered the theatre.

MONTREAL, CANADA
STAR
OCT 25 1941

OPINIONS

"Music satisfies a spiritual need because it bestows a spiritual power."

—Sergei Koussevitzky.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 22 1941

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 22 1941

12

MUSIC

Doctor Koussevitzky and Boston Symphony Bring Culture Into Providence Again, Are Hailed by Audience at the Metropolitan

BY G. Y. LOVERIDGE

Other agreeable manifestations may precede it, like a false dawn or a summer day in March, but culture itself can never be said to have arrived in our midst until the gentlemen from Boston bring it here, which they did last night. The place was the Metropolitan Theatre, where the Boston Symphony Orchestra began its 61st Providence season.

Dr. Serge Koussevitzky conducted the rites. When he appeared on the podium 99.44 per cent. of the audience floated to its feet and provided him with a sincere and respectful greeting. He smiled and bowed in appreciation. Then he went rigorously to work.

Dr. Koussevitzky has a considerable reputation as an explorer of uncharted musical seas, but for some reason he seldom brings his friends hereabouts any mementoes of those voyages. When he takes his hand from behind his back, it is generally seen to be holding the same old teddy-bear or lollypop with which he has been charming us for years and years. The strange and perhaps uncouth plunder of his more adventurous moments is distributed elsewhere.

That is probably the way most people like it. Nobody can say that what he does bring is not of the finest grade, guaranteed by good names, proved by substantial service. And he dusts it off in a way that often makes it seem new, which is the sort of dusting that few can accomplish. But couldn't we, with the other things, have something really new?

Last night it was Beethoven's third symphony and the "Pictures at an Exhibition," Moussorgsky orchestrated by Ravel. As usual, everybody was not in time for the first movement of the symphony, but all had gathered in season for the funeral, which was commendable. We imagine this symphony uttered with more elemental enthusiasm than we could detect last night; the opening movement, particularly, seemed to be in want of less polish, if anything, and sometimes the momentum of it was impaired by a too lingering joining of the parts. The scherzo, too, might have been more reckless, more rebellious. On the other hand, it was the first time that the funeral march had not seemed too long to us, and it is indeed a mark of superb skill in conductor and orchestra when one does not fall asleep in this movement.

Although the spirit of the performance was not equal to the executive powers displayed, they in themselves were a sufficient wonder. And they were even more magnificently demonstrated in the Moussorgsky work. Each voice, each choir responded with wit, suavity, or sonorous emphasis, as Dr. Koussevitzky magically brought out the colors. He read it with clear delight, endowed it with the deftest gleam and shadow, and concluded it with a characteristically resplendant pronouncement. It was so brilliant that it made poor Beethoven seem almost drab, and made one think how unfortunate it was that he wasn't smart enough to throw in a few trombones, harps and assorted Hallowe'en contrivances, the way Ravel did.

Leader and orchestra received their due from the enraptured audience.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 26 1941

CUM GRANO SALIS?

Editor:

There was once an ancient Athenian who got tired of hearing Aristides called, "The Just." Apparently your musical critic, Mr. Loveridge, has tired of hearing Ludwig van Beethoven called "The Greatest," and is bent upon yanking him off his pedestal.

The last time but one when the Eroica Symphony was rendered here by the Boston Symphony Orchestra, Mr. Loveridge alluded to its second movement as "ponderous" and unduly long. In his pertinent comments (I should suggest "impertinent") on the imminent concert of Oct. 21, appearing on Oct. 19, he reiterated his criticisms of its length and made the extravagant statement that "this funeral march is long enough to bury all the dead of the Russo-German war!" Is this to be taken "cum grano salis," or does Mr. Loveridge underestimate the carnage?

Furthermore, he somewhat recklessly states that "not so many care" whether this symphony is called the Eroica or not, although Beethoven himself christened it and when once questioned by a friend as to which was his favorite among the nine, answered, "Eh? The Eroica."

I am proud to be in agreement with him, especially with respect to the first two movements, which are my favorite among all his symphonic works. And for this marche funébre, which would seem to be Mr. Loveridge's bête noir, so that he sees red every time it is played here, I don't hesitate to affirm that I prefer it either to the other Beethoven requiem, or to those of Chopin or Mendelssohn, beautiful as they all are.

In regard to this critic's opinion that aside from this movement there is nought of martial interest that can be detected in the Eroica, that is tantamount to assuming that Beethoven, to copy Mr. Loveridge's somewhat bizzare style was "all wet," both when he wrote the music and when he gave it its title. One could scarcely imagine the late Philip Hale as voicing such heretical notions.

WILLIAM CONGDON FRY.
Providence.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 24 1941

HITS MUSIC CRITIC

Editor:

Why don't you employ a music critic who knows something about music? The flippant way he has of criticizing the Boston Symphony, as well as eminent artists, is disgusting.

I have been a constant subscriber to the Boston Symphony for at least 20 years and, while I think everyone welcomes constructive criticism, the impression of his recent comments belittle the organization recognized to be perhaps the leading symphony orchestra of the world, and tend to influence those who might like to become familiar with the best music to believe that the concerts are only for the socially prominent.

While Beethoven's symphonies may bore your critic, there are many music-loving people who could listen to them year after year with enjoyment and profit, and to the younger generations they would prove an inspiration beyond compare.

M. A. YOUNG.

Providence.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 25 1941

SEEKS CONCERT VARIETY

Editor:

I'd like to rise to the defense of the Journal music critic, Mr. Loveridge, because he is perfectly justified when he laments the fact that Boston Symphony programs in Providence repeat the same music year after year. The concerts are, of course, superb, but Dr. Koussevitzky ought to be able to avoid bringing us only a few works over and over when the literature holds such abundance from which to choose.

Of course, when you're "on the road," it's easy to reach into stock and draw out music that needs no rehearsing for a provincial audience outside of Boston. But we've become pretty familiar with the traveling repertory of the Symphony.

Congratulations, Mr. Loveridge. Your point is well taken.

CODA.

Providence.

13

30

AH . . . THE MAGIC OF MUSIC

Strains of Symphony Orchestra Soothing to Sally

BOSTON AMERICAN. OCT. 24, 1941

In World of Her Own—So enthralled by the music played by some 70 members of the Boston Symphony Orchestra was Sally Hope Brown, 12-year-old Somerville miss, that she didn't even notice Staff Photog. Carroll Myett as he stole up on her and took this shot. Sally was one of 2500 youngsters who attended the afternoon concert, directed by Wheeler Beckett, which started the fourth season for the Boston Symphony Orchestra's Youth Concerts.

Photo by Staff Photographer Carroll Myett.

YOUTH CONCERTS IN BOSTON WORTH SUPPORTING

THE NEWS OF THE WORLD OF MUSIC

BY WARREN STOREY SMITH

THE HUNDREDTH anniversary of the birth of Antonin Dvorak, which befell on Sept. 8, will be commemorated at this week's Symphony concerts. Inevitably, the programme will contain the Symphony "From the New World," before which will come the "Carnival" overture and the violin concerto, with Ruth Posselt as soloist . . . Not many of the present generation of Bostonians are aware that the eminent Bohemian composer actually came to Boston and conducted two performances of his Requiem in the old Music Hall.

In Sept. 1892, Dvorak landed in New York to take over his duties as head of the new National Conservatory and teacher of composition. The concerts of the Cecilia Society, at which he made his Boston appearances, were on Nov. 29 and 30 of that same year. It was about a month later that work was begun on the "New World" Symphony, which alone among the several that he wrote survives in the current repertory. The music was completed in four months and orchestrated the following summer at Spillville, Iowa, the Bohemian settlement, where Dvorak spent his vacations during his three-year American sojourn.

* * * *

It was the custom of the Cecilia in those days to give a so-called Wage Earners' Concert, on the night before the concert proper, and only those were admitted whose weekly salary was not in excess of $15. It was these humble folk who got the first look at Dvorak. The Requiem, itself, like so much of Dvorak's music, has disappeared from the concert hall. (John F. Runciman once referred to it as "the most poverty-stricken Requiem ever composed by a man of genius.") But is it not possible that we are missing some tricks where the orchestral Dvorak is concerned? Daniel Gregory Mason, whose article on "Dictator Conductors" was discussed here last Sunday, was bewailing, in the course of that diatribe, the neglect of the Slavonic Rhapsodies. The last performance of any of these at a Boston Symphony Concert was in 1902. Next month we will hear from the Conservatory Orchesta the Scherzo Capriccioso, and that was dropped from the B. S. O.'s repertory in 1895.

This matter of "wage earners'" concerts has a direct bearing on an interview with Dr. Koussevitzky printed in the magazine section of last Sunday's New York Times. Believing that the future of symphonic music in America is threatened by the gradual disappearance of the plutocratic class, the conductor favors State or municipal aid of orchestras (San Francisco has already tried it) and, more especially, larger auditoria and a much lower scale of prices. "Music at Movie Prices" was the title given to the interview.

* * * *

In this connection it might be remarked that the transferring of the Boston season of Metropolitan Opera from the Opera House to the Metropolitan Theatre was partly dictated by the desire to sell a much larger number of the cheaper seats. What is more, they were sold; and the receipts mounted considerably.

Now if the support of symphonic concerts is to pass from the classes to the masses, or if the latter are to play a larger part in supporting them, the desire for such entertainment must first be present. Perhaps it is already there in sufficient quantity, but we can't take any chances. And here is where the Symphony Orchestra's Youth Concerts, under the direction of Wheeler Beckett, come in. The thousands of youngsters who attend the six concerts of this series, now in their fourth season, are not only being educated in symphonic music, they are learning to love it. You have only to go to one of these Wednesday matinees to see how genuine is their affection for and interest in the music they hear. In these respects they would put many adult audiences to shame. The trouble is, however, that these concerts are no more self-supporting than the Symphony Concerts themselves. There is an annual deficit of around $7500, which must be met by private subscription. The cause is certainly a worthy one.

* * * *

The Monday evening and Tuesday afternoon Symphony Concerts begin this week with Beethoven's "Eroica" and the Moussorgsky-Ravel "Pictures at an Exhibition" on the programme.

* * * *

Two sopranos and two pianists are the week's recitalists. At Symphony Hall this afternoon Dorothy Maynor will offer airs by Handel and Beethoven, songs by Brahms, Strauss and Marx, spirituals and songs in English. Shirley Sinclair, a newcomer, will sing at Jordan Hall, on Tuesday evening, Lieder by Beethoven and Wolf and songs by French, Italian and American composers.

The first of the pianists, Jan Smeterlin, will present an all-Chopin programme at Jordan Hall on Wednesday evening. In this music he is unsurpassed today. Halmar Grabeau, a young woman of Cuban birth, will make her Boston debut in that auditorium the following evening. The Sonata of Liszt and Liszt's formidable transcription of the "Tannhaeuser" Overture have place on her programme, along with pieces by Chopin, Dohnanyi and Griffes.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
OCT 25 1941

Music for Masses

Great symphonic music played by first rate orchestras has never been made available to the masses at prices they could afford to pay. Sergei Koussevitzky, famous conductor of the Boston Symphony, hopes to see the day when every person in the country can go to a nearby concert hall and hear great music at movie prices. By mass patronage of this kind he believes that orchestras would be self-supporting, that music indeed would be as widespread and as profitable as the movies.

Not all distinguished musicians have had the same faith in the musical responsiveness of the masses that Mr. Koussevitzky apparently has. Symphony concerts were once supposed to be "over the heads" of the plain people. That was one reason why the great orchestras were taken over largely by wealthy patrons, who pumped the necessary financial life into them, with admission prices beyond the reach of ordinary folks. Symphonic music thus became a class luxury; working people grew up and died without ever being inside a concert hall.

Yet there has never been any good reason to suppose that appreciation of good music was something to be bought with money. All the evidence pointed to the contrary. More of the great musical inspirations have sprung from the poor than from the rich. With the rise of the radio, a lot of old notions have gone by the board. We know that the homes of the masses are open today to the symphonies and operas of the great producing organizations, that more people are learning about good music than ever before.

Mr. Koussevitzky has taken the lead toward a notable advance in music. The details are as yet a long way from a practicable basis but the basic idea is sound. Appreciation of music cuts through all kinds and conditions of people. Once it is fully tapped, it will unquestionably make good music as available and as inexpensive as the corner movie.

This Clipping From
HARTFORD, CONN.
TIMES

OCT 27 1941

Ruth Posselt to Play With Boston Symphony

Ruth Posselt will be violin soloist in an all-Dvorak program to be played by the Boston Symphony Orchestra Friday afternoon and Saturday evening under Serge Koussevitzky's direction in Boston this week.

Miss Posselt has been heard in Hartford. She is the wife of Concertmaster Richard Burgin.

The program will include the "Carnival" Overture, Concerto for violin and orchestra in A minor, Op. 53, and the Symphony No. 5 in E minor, "From the New World."

This Clipping From
NEW BEDFORD, MASS.
MERCURY

OCT 27 1941

Paired Symphony Concerts to Open

The Boston Symphony Orchestra announces the opening of its paired Monday evening-Tuesday afternoon programs which are a monthly series. The Tuesday concerts, known as the "commuters," are set at the special hour of 3 p. m.

The program for this week offers the "Eroica" Symphony of Beethoven (No. 3 in E flat major, Op. 55) and Ravel's orchestral arrangement of Moussorgsky's pianoforte pieces, "Pictures at an Exposition."

Patrons strolling at intermission in the first balcony foyer, inspecting one of the art exhibits that have come to be a regular feature of these concerts, will be engaging their ears, immediately after returning to their seats, in a similar pleasure. The Moussorgsky—Ravel suite represents, by instrumental sound, a promenade through a picture gallery where hang the sketches by Victor Hartmann, Moussorgsky's friend.

Among these are the great rumbling Polish wagon, the altercation between a rich Jew and a poor Jew, children playing in the Tuileries gardens and the massive tonal building up of a proposed "Great Gate of Kiev." A. C. R.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

OCT 27 1941

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 26 1941

A representative gathering of Providence society welcomed the first concert of the season by the Boston Symphony Orchestra at the Metropolitan Theatre, Tuesday evening.

Enthusiastic applause was given to Dr. Serge Koussevitzky and his musicians, who opened their 61st Providence season that evening.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
OCT 26 1941

Plans for the Boston Symphony's current season include the appearances of Desire Defauw of Brussels and Bruno Walter, as conductors. During that time Koussevitzky will be guest conductor of the New York Philharmonic.

THIS CLIPPING FROM
LANCASTER, PA.
SUNDAY NEWS

OCT 26 1941

BROOKLYN is about to have it own symphony orchestra, it is an nounced by the Brooklyn Institut of Arts and Sciences, whose Insti tute at the Academy of Music i the borough's chief cultural center

The Brooklyn Symphony Orches tra will present a series of five monthly concerts at the Academy of Music, beginning on Nov. 12. The orchestra, composed of professional musicians, will have as conductor John Barnett, Gerald Warburg and Carl Bamberger, all well known in their field.

Other orchestras to be heard under the institute's auspices during an active winter season will be the Boston Symphony, the Philadelphia Orchestra and the New York Philharmonic-Symphony Chamber Orchestra. Soloists will include Sergei Rachmaninoff, Marian Anderson, Mischa Elman, Jose Iturbi, Gladys Swarthout, Tito Schipa, Harold Bauer, Rose Pauly, Robert Casadesus and the original Don Cossacks.

Christian Science Monitor
Nov. 1, 1941

Dvorak Program Honors Composer on Centenary

By L. A. Sloper

For the Boston Symphony Orchestra's celebration of the centenary of Antonín Dvořák, Dr. Serge Koussevitzky chose to play at the season's fourth pair of concerts (Oct. 31-Nov. 1) the "Carnival" Overture, the Violin Concerto (Ruth Posselt), and the "New World" Symphony. Some, no doubt, would have preferred to hear less familiar items, possibly the Overture to "Othello," the Cello Concerto, and the Fourth Symphony. But the program was designed to honor the memory of the great Czech composer; and the three works selected are perhaps the most representative as well as the best known of his symphonic production. Certainly the performance of them did honor to him, and no less to soloist, conductor, and orchestra.

The overture had not been played before at these concerts by Dr. Koussevitzky; surely it had never had a more vivid or rousing performance anywhere.

Mme. Posselt played the concerto here five years ago. Yesterday her art gave evidence of having ripened. Her tone was broader, her style more assured. With excellent support from Dr. Koussevitzky and the orchestra, she achieved a superb performance, and was deservedly rewarded at its close with prolonged applause and even cheers.

The symphony, heard here as recently as three years ago, also was performed with the greatest eloquence and the most subtle variety of expression. The entire concert, with its essentially lyrical material, served to remind us once more of the rich tonal quality and the magnificent flexibility of the orchestra, and of the vivifying poetic imagination of its leader.

RAVEL'S SUITE AT SYMPHONY

Post Oct 25

Replaces Vivaldi's 'Spring' Concerto

BY WARREN STOREY SMITH

With Ravel's "Le Tombeau de Couperin" replacing Vivaldi's "Spring" Concerto and Roussel's Third Symphony substituting for Falla's "Love the Sorcerer," only Schubert's C major Symphony remained in its original place on this week's Symphony programme. On the whole these changes helped. The interest in Vivaldi's music is partly historical, and Falla's Spanishry is wearing a bit thin. However, had Vivaldi, not Ravel preceded Roussel the latter's G minor might have sounded to better advantage.

Roussel was a composer of no mean attainment and there is much that is appealing in his Third Symphony. The difference between him and Ravel is the difference between talent and genius and this is a gulf that inevitably widens as the years go on. Some of the G minor Symphony is already dated and outmoded, for example, the thumpety-thump business in the first moyement. Ravel's little Suite, however, whether in the original piano version or in the composer's masterly arrangement for orchestra, is as fresh as the day it was set on paper.

Of the four movements of this Symphony the last is distinctly the best. Of the others the Adagio comes closest to its level. Writing at a time when feeling was out of fashion, Roussel nevertheless did not hesitate to show it, though his expression was marked by a certain reserve. The beauty that he attains at the beginning of this movement makes all the more incongruous the lively fugue which serves as middle section.

The performances of both of these modern French works was in the finest traditions of conductor and orchestra. Not as much can be said for the playing of Schubert's Symphony, which often lacked the necessary clarity, euphony and rhythmic stability. Dr. Koussevitzky is greatly devoted to this Symphony, yesterday's performance was the third in four seasons, but for some reason he seems ill at ease in it. Yesterday the music was over-driven and in the hurly-burly of the end hardly sounded like Schubert at all. Yet because it was loud and fast the audience lingered to applaud. More justifiable was its great enthusiasm over the Ravel.

Globe Oct 25

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky's revised program for the Boston Symphony concerts this week proved more interesting than the list previously chosen. Ravel's "The Tomb of Couperin" was a good substitute for the "Spring" Concerto of Vivaldi, if for no other reason than the infrequency with which "The Tomb of Couperin" is performed, and while it would have been nice to hear the suite from Falla's "Love the Sorcerer," it was nicer to listen to the G minor Symphony of Roussel. Even more interest might have been generated if the "Great" C major Symphony of Schubert had also been postponed. Of all the Schubert symphonies, this is becoming most hackneyed. As it turned out, the interpretation was one of the least attractive one can remember from Mr. Koussevitzky.

The playing of the Boston Symphony's first oboe, Mr. Gillet, added much to the glitter of Ravel's musical jewels. Actually "The Tomb of Couperin" is no more than a bit of tonal legerdemain, an illusion of the atmosphere of Couperin's own time; precise, concentrated music, decked out with diamond-bright orchestration, and full of that ironic urbanity so characteristic of the gnome of Le Belvedere.

It hardly needs to be said that only the very best orchestras can even play "The Tomb of Couperin" adequately, and only so astonishing a collection of virtuosi as the Boston Symphony can play it with the ultra-glitter it deserves. Mr. Gillet's contribution to a performance of fascinating delicacy was oboe playing whose technic, phrasing and sound had the color and the inner fire of a string of matched opals.

One would like to know how the G minor Symphony of Roussel will sound 25 years hence. Standing on the premise that a decade can be a sore decayer of new music, the Symphony composed for the 50th anniversary season of the Boston orchestra has lasted remarkably well. A peculiar combination of aristocratic expression, clean, luminous scoring and harmonic effects of a champagne dryness, the G minor Symphony is remarkably pleasant. The slow movement, the scherzo and finale may endure as of the best music of its time.

While it is not reasonable to divorce the first movement from the rest, and consider it as something apart, the first movement in truth is less worthy than the rest. This movement was seemingly more touched by the spirit of the times—the late 1920s, bad times for composition, when tonal creation was subject to current of eccentricity. In the opening allegro, you find a noisiness almost crude in comparison with the fineness of other parts of the Symphony, and a waggishness now seen to be dated.

Ravel and Roussel fared magnificently at the hands of Mr. Koussevitzky and the orchestra. With Schubert it was a different story. Lyrical simplicity was hidden beneath the artificial complexities of a mannered reading. Too much speed and too much dramatic emphasis took the performance quite out of the Schubert style and spirit.

The centenary of the birth of the Bohemian composer, Anton Dvorak, will be observed at the concerts next week with an all-Dvorak program, as follows: "Carnival" Overture, Violin Concerto (Ruth Posselt, soloist), "New World" Symphony.

C. W. D.

Herald Oct 25

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The third regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Ravel — "Le Tombeau de Couperin," Suite
Roussel — Symphony No. 3 in G minor Op. 42
Schubert — Symphony No. 7 in C major

As far as straight symphonic concerts go this one would be hard to beat, and we may be grateful that Mr. Koussevitzky saw fit to change the program. Schubert's C major Symphony may be played too much but it is undeniably one of those masterpieces with which it is pleasant to renew old acquaintance from time to time. We do not mean this in any patronizing spirit, but the sameness of the repertoire is one of the sorest topics for criticism in our symphonic system. And naturally we want to keep abreast with the times.

Ravel's Tombeau de Couperin Suite is one of the most exquisite things in music. Its orchestration is an absolute miracle, especially to anyone who has tried over the piano version. Ravel was probably the greatest orchestrator of his time, and in this Suite he achieved a kind of satin-smooth texture of sound. The harmony of the music is curious and fascinating. It is not rooted in a particular tonality but hovers between one key and another. You have the sensation that Ravel has toyed with chords until at length he got just the effect, just the dissonance that he wanted. And then he proceeded to clothe these harmonies in the most ravishing orchestral color.

The Suite is perhaps musicians' music. You have to love tone for tone's sake to enjoy it to the full. For that reason it must exercise a tremendous fascination on a sensitive conductor like Mr. Koussevitzky.

We are at some loss to understand why he takes the movements so fast. Surely the tone qualities and the archaic flavor could be relished at a slightly more deliberate tempo. Yet it is not inartistic or ineffective at the faster speed. Mr. Koussevitzky gets away with it, and very possibly that should be enough for those of us who would like to assimilate the delicious sounds more slowly.

Roussel's 3rd Symphony wears well with time. It is a fine work by one of the most interesting and learned of modern composers. (By the way, Mr. Koussevitzky by this magnificent performance is now under an obligation to revive Roussel's no less remarkable 4th Symphony.) The interpretation, to get that off our chest first, was extraordinarly stimulating. Here was good music, not too familiar, that went over with terrific impact. You could not sit still mentally while that kind of music making was going forward.

The 3rd Symphony seems to us chiefly remarkable for its deft handling of the problems of form, its amazing melodic fertility and a certain earthy quality about the last two movements. After the rather tempestuous Allegro and Adagio, with lulls in the storm, to be sure, the exuberant gaiety of the scherzo and finale comes as an agreeable shock. At times Roussel has not scrupled to caper with the abandon of an Offenbach.

This gaiety is typical of much of Roussel's music. It is, as we recall, even more pronounced in his 4th Symphony. Roussel himself has said that this comes from the Flemish side of his character. He must kick up his heels or burst. This is an unromantic quality, and you find it in Beethoven, Mozart and Haydn constantly. In Roussel's case it may be the saving grace in one who might otherwise be a too intellectual composer.

The whole concert was, as we have said, a singularly rewarding one. Not the least of the joys was a fine performance of Schubert's Symphony. This is music that requires no explanation or apology. It is perfectly forthright and still unbelievably lovely, frequently as it is played.

The concert will be repeated tonight. Next week Mr. Koussevitzky has decided to celebrate the Dvorak centennial by offering the following program of his music: "Carnival" Overture, Violin Concerto (Ruth Posselt, soloist) and "New World" Symphony.

OPENS SERIES OF CONCERTS

Symphony Plays But Two Numbers

Post Oct 26

The shorter series of concerts by the Boston Symphony Orchestra opened last evening, and the programme, which will be repeated this afternoon, contained but two numbers, Beethoven's Third or "Eroica" Symphony and Moussorgsky's "Picture at an Exhibition," as orchestrated by Ravel. With the addition of Prokofieff's "Romeo and Juliet" Suite, this list was that of the first pair of regular concerts.

When the "Eroica" and the "Pictures" were played earlier in the season, it was generally opined that Dr. Koussevitzky had chosen them for their significance in the present crisis. No finer musical incarnation of the heroic spirit exists than the symphony which Beethoven wrote while under the spell of Napoleon's victories. (When the Corsican proclaimed himself emperor, Beethoven tore up the dedication.)

The timeliness in the Moussorgsky suite is to be found in the final picture, "The Great Gate at Kiev." In Ravel's resplendent instrumentation, this concluding section becomes eloquently symbolical of Russian resistance and Dr. Koussevitzky's fervor with the music plainly indicates that that is what it means to him.

MUSIC

SYMPHONY CONCERT

The opening concert of the 1941-42 Monday evening series of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given last night at Symphony Hall. The program was as follows:

Symphony No. 3 in E-flat major, "Eroica," Op. 55 ..... Beethoven
"Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel ..... Moussorgsky

Herald Oct 27

As always on hearing our first Boston symphony concert of any season, we felt last night that never had Dr. Koussevitzky done more with his orchestra, and never had the orchestra done more with the music. It is not every such organization that can take a warhorse like the "Eroica" and treat it with such enthusiasm and brilliancy that the listner strains to hear every note with all the intensity usually accorded only to a new and exceptionally interesting work. Last night's performance was practically electrifying, reaching its height, as far as we were concerned, in the magnificent fugal section of the second movement.

It would be hard to think offhand of any symphonic work more ideal to display Dr. Koussevitzky's genius with Russian music than the Ravel orchestration of the piano pieces Moussorgsky wrote inspired by the work of his artist friend, Victor Hartmann. Almost all the elements of Russian music are to be found in these 11 pieces; and its goes without saying that from the heavy humor of the "Promenade," through the haunting lyricism of "Il Vecchio Castello" and the witty caricature of "Samuel Goldenburg," to the bombastic majesty of "The Great Gate at Kiev," each was flawlessly and thrillingly played.

J. W. G.

SYMPHONY HALL

Boston Symphony Orchestra

There was a headline in this newspaper yesterday afternoon which quoted an authority as saying, "Moscow will not fall." That statement—inspiration to all who stand as bulwarks of freedom—was reiterated at Symphony Hall last evening in the most heroic musical terms by Ludwig van Beethoven, whose "Eroica" Symphony was conducted by Serge Koussevitzky.

Globe

This was the first of the series of six Monday evening concerts by the Boston Symphony Orchestra. But Moussorgsky, through his "Pictures at an Exhibition" in the orchestral arrangement by Ravel, also had something to say about Russia.

An electric, elevating reading of the Third Symphony, such as Mr. Koussevitzky gave last night, is the most lucid explanation of Beethoven's intentions that one can think of. It is made clear beyond any doubt that Beethoven herein glorifies the unconquerable human spirit; not the shabby majesty of the conqueror.

Oct 27

This listener cannot recall hearing the Boston Symphony and Serge Koussevitzy in such splendid form. As one could hear remarked during intermission, attack and ending were clean as a whistle. Sonority was its fullest. But this was not sound and fury for its own sake. This was great music-making.

What Moussorgsky had to say about Russia was more in the nature of musical character sketching. "Pictures at an Exhibition" acted as commentary upon the foregoing Beethoven Symphony. Where the "Eroica" spoke of human spirit (the Russian spirit if you chose to see it that way), the latter called attention to human frailty. Lumbering humors were satirized, Russian characters smartly etched in bright colors. Whatever one's impressions as the music began, they swiftly crystalized as an unmistakable Russian panorama swept by.

This Clipping From
ELMIRA, N. Y.
STAR-GAZETTE

OCT 30 1941

Music for Masses

GREAT symphonic music played by first rate orchestras has never been made available to the masses at prices they could afford to pay.

Sergei Koussevitzky, famous conductor of the Boston Symphony, hopes to see the day when every person in the country can go to a nearby concert hall and hear great music at movie prices. By mass patronage of this kind he believes that orchestras would be self-supporting, that music indeed would be as widespread and as profitable as the movies.

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This Clipping From
DANVILLE, ILL.
COMMERCIAL NEWS

OCT 29 1941

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS

NOV 15 1941

This Clipping From
DAYTON, O.
NEWS

NOV 16 1941

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SPRINGFIELD, O.
NEWS

NOV 16 1941

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GENEVA, N. Y.
TIMES

NOV 19 1941

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MIAMI, FLA.
NEWS

NOV 19 1941

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER

OCT 30 1941

Hub Symphony Orchestra to Honor Dvorak

BOSTON, Oct. 30 (UP)—The Boston Symphony orchestra, under the baton of Serge Koussevitzky, tomorrow will present the first all-Dvorak symphony program in the nation-wide observances of the centennial of the birth of Anton Dvorak, great Czech composer.

Reminiscences by William Arms Fisher of Boston, only living member of the composition class which Dvorak conducted in New York City in the 90's, will be included in the program book.

A feature of the program will be Dvorak's symphony "From the New World." The now universally popular pseudo-spiritual, "Going Home," is a combination of Fisher's original words with the tune of the English horn solo in the largo, or slow movement, of that symphony.

Coincidentally, tomorrow's revival of the symphony will take place in the same hall where the song was first sung in public. The composition was added to a recital program of Roland Hayes, noted Negro tenor, when he learned of the death of Woodrow Wilson.

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This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER

OCT 30 1941

This Clipping From
WORCESTER, MASS.
GAZETTE
OCT 30 1941

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

NOV 2 - 1941

BEETHOVEN AND THE PEOPLE.

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Personalities aside, this symphony is a marvelous proof of the sublimity men may reach in evil days. It is a statement of great dignity and bold faith. The composer did not stop with its second movement, the awesome funeral march. He went on to write the vigorous, impassioned scherzo.

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PAWTUCKET, R. I.
TIMES

OCT 30 1941

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NEWS

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NATIONAL
SECRETARY
SAN ANTONIO, TEX
OCT, 1941

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HARTFORD, CONN.
TIMES

NOV 5 - 1941

Words About

MUSIC

And Musicians

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This Clipping From
NEW YORK, N.Y.
SUN

NOV 7 - 1941

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This Clipping From
FALL RIVER, MASS.
HERALD-NEWS

OCT 30 1941

Dvorak symphony program in the nation-wide observances of the centennial of the birth of Anton Dvorak, great Czech composer.

Reminiscences by William Arms Fisher of Boston, only living member of the composition class which Dvorak conducted in New York city in the 90's, will be included in the program book.

This Clipping From
PITTSFIELD, MASS.
EAGLE

OCT 31 1941

Miss Posselt Soloist Today

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The Massachusetts Division of University Extension and the Public Library of Boston are again sponsoring lectures with music on the orchestra programs every Wednesday at 4.45 in the lecture hall of the library.

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The management of Symphony Hall is operating a lunch room for the convenience of Friday afternoon concert goers. The lunch room is on the second balcony, stage end, left.

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HARTFORD, CONN.
TIMES

NOV 8 - 1941

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NEW YORK, N.Y.
POST

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This Clipping From
ELMIRA, N. Y.
STAR-GAZETTE
OCT 30 1941

Music for Masses

GREAT symphonic music played by first rate orchestras has never been made available to the masses at prices they could afford to pay.

Sergei Koussevitzky, famous conductor of the Boston Symphony, hopes to see the day when every person in the country can go to a nearby concert hall and hear great music at movie prices. By mass patronage of this kind he believes that orchestras would be self-supporting, that music indeed would be as widespread and as profitable as the movies.

Not all distinguished musicians have had the same faith in the musical responsiveness of the masses that Mr. Kousevitzky apparently has. Symphony concerts were once supposed to be "over the heads" of the plain people. That was one reason why the great orchestras were taken over largely by wealthy patrons, who pumped the necessary financial life into them, with admission prices beyond the reach of ordinary folks. Symphonic music thus became a class luxury; working people grew up and died without ever being inside a concert hall.

Yet there has never been any good reason to suppose that appreciation of good music was something to be bought with money. All the evidence pointed to the contrary. More of the great musical inspirations have sprung from the poor than from the rich. With the rise of the radio, a lot of old notions have gone by the board. We know that the homes of the masses are open today to the symphonies and operas of the great producing organizations, that more people are learning about good music than ever before.

Mr. Koussevitzky has taken the lead toward a notable advance in music. The details are as yet a long way from a practicable basis but the basic idea is sound. Appreciation of music cuts through all kinds and conditions of people. Once it is fully tapped, it will unquestionably make good music as available and as inexpensive as the corner movie.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER
OCT 30 1941

Hub Symphony Orchestra to Honor Dvorak

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This Clipping From
DANVILLE, ILL.
COMMERCIAL NEWS
OCT 29 1941

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ALBANY, N.Y.
KNICKERBOCKER NEWS
NOV 15 1941

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DAYTON, O.
NEWS
NOV 16 1941

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NEWS
NOV 16 1941

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GENEVA, N. Y.
TIMES
NOV 19 1941

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MIAMI, FLA.
NEWS
NOV 19 1941

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SUN & CITIZEN-LEADER
OCT 30 1941

This Clipping From
WORCESTER, MASS.
GAZETTE
OCT 30 1941

This Clipping From
ST. LOUIS, MO.
POST DISPATCH
NOV 2 - 1941

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Christian Science Monitor - Oct. 30, 1941

Memories of Czech Composer Recalled by Boston Pupil

By Winthrop P. Tryon

Street-sprinklers figured in the municipal economy of Prague, Bohemia, when Antonin Dvořák headed the Conservatory of Music there; and one day at the conclusion of an academic ceremonial, when Dvořák was parading home in his best Sunday clothes and silk hat, the man who trudged behind the water-cart, swinging the hose from left to right, let a good dash of the spray go in the direction of the sidewalk. Dvořák, getting quite a ducking from the performance, shouted at the careless civic employee asking if that was what respectable citizens paid taxes for. When Dvořák's peasant temper was at its height, along came a Conservatory official and made inquiry as to what all the commotion was about.

"Oh, nothing," said Dvořák, drying and smoothing out the nap of his hat on his sleeve. Then, "Here!" to the city employee who played the useless trick, "shake hands!"

Emanuel Ondříček, the violinist, who was a student in Prague at the time, directly under Dvořák's instruction, tells the story and says it sums up in his recollection what sort of human being the composer of the "New World" Symphony was. As a teacher, he notes, Dvořák was one of the most fragrant, and at the same time one of the pleasantest of men. He was brusque with a pupil who could not grasp his meaning, and at the same time he showed all manner of patience and gave no end of encouragement. He was admirable at imparting theoretical knowledge, explaining matters of harmonic or orchestral technique in detail, but coming out with fiery and original remarks, borrowed from farm talk often, against someone who was slow in comprehending.

* * *

Asked one day in the composition class what opinion he held of the achievement of a certain contemporary writer of music—"Well," replied Dvořák, "he is a good composer, but has no talent"; and he said it emphasizing all in his own manner the "no."

Now Mr. Ondříček, having been so near to Dvořák, may be supposed to know something about the Violin Concerto which Mme. Ruth Posselt is reviving at the concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, this week. Did not Mr. Ondříček's half brother, Franz, help make Europe acquainted with the work back in the 1880's? Mr. Ondříček says he did, and Paul Stefan in his biography of Dvořák furnishes verification. Now, in the role of adviser to Mme. Posselt—for the relation of teacher and pupil hardly seems the one that subsists between two artists—Mr. Ondříček explains that on the Dvořák centenary program of Oct. 31 and Nov. 1 the concerto goes according to the composer's original conception and interpretative ideas. Mme. Posselt will play it, Mr. Ondříček notes in a letter to the Monitor's music department, according to those ideas, "as the great Dvořák gave them to me when I performed it for the composition class in Prague under his direction."

To discuss the concerto briefly in the light of a meeting with Mr. Ondříček, but not to hold him responsible for conclusions drawn, the work, being early, stands on a less exalted level than the Violoncello Concerto, which was written in the composer's maturity. A certain want of mastery of form will be found by the critical. But a characteristic and original expression comes out, notwithstanding any architectural awkwardness. The adagio movement has a charming melody; too bad that it runs to diffuseness and so overbalances the first and last movements. Different, to repeat, from the Cello Concerto, which exemplifies a quite perfect balance.

* * *

In style and workmanship, the early composition follows classic models; for what we know as modernism and the large orchestra did not get started till toward the 1890's. Yet, classical or not, the Violin Concerto had in its day, and still possesses, interest for its Czech national rhythms and its dance whims and fancies, these coming to notice particularly in the middle and last movements.

Something Slavic in the music carries it through; and when we say Slavic, we mean more than exclusively Czech, since Dvořák's imagination ranged considerably beyond merely the borders of his native Bohemia. Unlike Smetana, who may be called Czech right through, Dvořák is Slavic with a Slavism that includes the Slovak and the Ukranian. Slavic elements of a number of sorts were intermingled at the time of the Austrian domination, when Dvořák's composing career was at the start. A Moravian quality is sometimes appreciable in his musical utterance, and in a slight way, some listeners may believe, Great Russian traits can be discerned there as well.

At Symphony Hall

Charles Kaeselau is exhibiting water colors in the first balcony gallery during concert time this week. Mr. Kaeselau has been identified for many years with the Provincetown group of artists and has attracted attention more recently for some mural painting.

The pictures at Symphony Hall depict scenery familiar to a resident of Cape Cod. There are the fishermen at their strenuous jobs, the dunes, the old timber-gabled houses, storm-tossed waters and ominous skies, wintry cold and dreariness. Those artists who live on the Cape are fascinated by the scenery, which is often stark, always picturesque, and generally dramatic. Mr. Kaeselau handles his aquarelle with brusqueness and fervor. Such themes as "Truro Church, Winter" find him at his best. His whites—nothing more than the paper itself—are strong and telling.

Shown besides at Symphony Hall is a group of charming water colors painted in about 1866 by Ellen Sturgis Tappan. They describe Tanglewood and Stockbridge and illustrate the life of the times.

D. A.

This Clipping From
PHILADELPHIA, PA.
EVENING PUBLIC LEDGER

NOV 10 1941

Symphony Conductor Lauds Magic of FM

An unusual tribute was paid to frequency modulation recently by Dr. Serge Koussevitzky after he had heard the Boston Symphony Orchestra, which he conducts, broadcast over the new noise free, full fidelity system.

Dr. Koussevitzky asserted that FM marks the beginning of a new era in symphonic broadcasting. He added that he had never heard the various instruments so clearly reproduced.

"Heretofore," he said, "a clarinet always has been an awful instrument over the radio. Now it is beautiful. The timbre of the different choirs comes over with exceptional fidelity. Never before in a broadcast have I been able to pick out each instrument individually."

This Clipping From
WATERBURY, CONN.
REPUBLICAN

NOV 3 - 1941

OVERTONES

During the conductor's symposium, held last summer at Lee, Mass., Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, expressed his desire to see symphonic music made available for the public at a nominal fee. Recently Dr. Koussevitzky's views were formulated into an excellent article by Howard Taubman of the New York Times. In effect, Dr. Koussevitzy said that he would like to see halls, comparable in size to the Music Shed of the Tanglewood estate, which houses some 9,000 persons, used during the winter months for concerts at popular prices.

It is obvious by many signs today that we are facing a new period in musical performance and musical education. The day of high-priced concert and opera stars, drawn to these shores from Europe, is now passing. A few of the old guard are left, but in no way can the salaries paid be called parallel. Whereas there may always be some deviation proportionately in the compensation artists receive, that is necessary in view of talent and appeal. But exorbitancy seems to be slowly dying. Already, performances by oustanding artists are available to the general public at prices of admission they can afford to pay. There has been a general leveling since 1929 that has been a boon to American music, an American artist and an American public.

It is indisputable now that the American public is more kindly disposed to a higher level of musical expression than ever before in the history of this country. They have found that those arts which bring them into contact with beauty and thought are priceless and most desirable. Through such mediums as radio, they have proved that familiarity with a work is the best means towards its popularity, and have slowly gathered works unto themselves through frequent hearings that a generation ago were mere names, or known only to those few who could afford the high box office prices accompanying any given concert.

Artistically, the depression was a musical god-send. Material gains had failed, and leisure hours had to be guarded. Economists were realizing that man does not live by bread alone, and so was the state. With the vast WPA program, action was taken, and although the project has artistically been slowly dispersed, its effects have not been forgotten. The American people have evidenced time and again their desire for the best music presented in the best way possible.

Education, too, has been undergoing a change. Formerly, the study of music as a profession was accepted as a foregone conclusion that the student was preparing for a virtuostic career. That idea has passed. Now, it is a training of musicians, intensive study of background and the developing of an integrated musical personality, that is paramount, that these musicians may serve their community. Also, as in such outlets as the Music Settlement schools, music is being taught as an avocation and as an agent of social intercourse.

Since the establishment of Hull House in 1888, music has been an important part of settlement programs. In 1921, the response to music was so great that the music division of the National Federation of Settlements was founded. A central office was established in New York city by 1927, an office virtually acting as a clearing house for all problems pertinent to music in a well-rounded social scheme.

The programs include all sorts of informal performances, many of which have as participants members of surrounding communities. Large ensemble groups of singers have been organized, and small instrumental groups as well as miniature symphonic orchestras. These activities are not confined in any way to children. Adults so desiring can receive musical education either in technical study or as recreational participation. They may act as listeners or as choral singers. They may study an instrument and participate in chamber groups.

The main idea is to stimulate musical expression and create, first, a desire for it, and then, a discriminating taste for good music, whether familiar or not as the case may be. Through these settlement activities, men and women, as well as children, are actively a part of a national musical growth. They are no longer passive listeners, they are living, learning and expressing music.

Accompanying the settlement projects, there are numerous courses in musical appreciation seeping into each and every community, sometimes independently presented, but more often sponsored by such groups as the Y. M. C. A., technical institutes and Adult Education programs. Most of these courses are free, but when tuition is necessary, that tuition is so low as to be available to anyone interested.

Community orchestras are offering concerts at a vastly decreased admission charge, as are other civic musical groups. Even concert series, which bring before the public noted artists, offer their wares at a price unbelievable 20 years ago.

There is a vast social change in music in our country. That it can be improved, there is no doubt. That it will be is further indicated by the stand such men as Dr. Koussevitzky are now taking.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

NOV 1 31941

"LITTLE RED HOUSE"

(New York Sun)

Restoration of "The Little Red House" at Tanglewood, in the Berkshires, where Nathaniel Hawthorne wrote "The House of Seven Gables" and many other works, will further enhance the attractiveness of this delightful spot.

The National Federation of Music Clubs could have chosen no better gift for the Boston Symphony Orchestra, which has brought such fame to Tanglewood by its summer music festival. Rebuilt as almost an exact replica of "The Little Red House" which was destroyed by fire more than half a century ago, the house will stand as a permanent memorial to the great novelist. Visitors to Tanglewood are sure to increase in numbers.

This Clipping From
NEW YORK, N.Y.
TIMES

NOV 9 - 1941

After having its world première delayed four times in as many lands because of the war, Martinu's Concerto Grosso will receive its initial hearing by the Boston Symphony Orchestra at its pair of concerts this week in Boston.

This Clipping From
HARTFORD, CONN.
COURANT

NOV 9 - 1941

Koussevitzky Will Conduct Dvorak Work

Program Announced for Boston Symphony Concert to Be Held at Bushnell Memorial

The Dvorak Symphony No. 5, in E minor. "From the New World," is the feature of the program in which Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra at the Bushnell Memorial Tuesday evening, November 18, in the second event of the Bushnell Symphony Series.

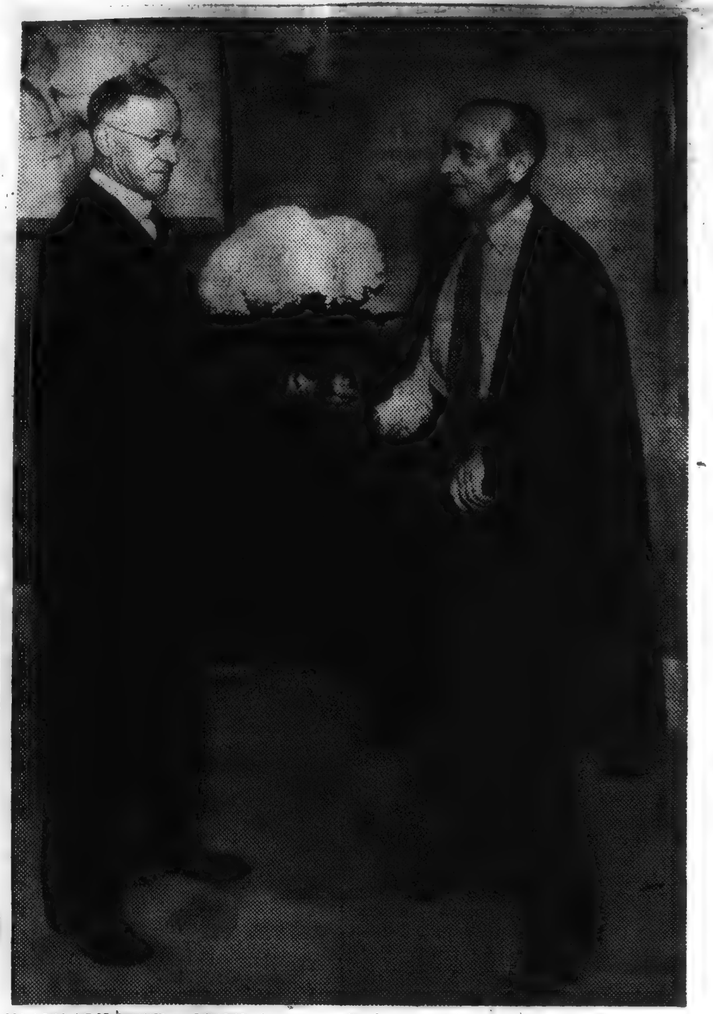
In this concert, the Boston Symphony will play also Prokofieff's "Romeo and Juliet," Second Suite, and the Moussorgsky-Ravel "Pictures at an Exhibition."

"We have almost forgotten," writes Charles O'Connell, "the storm of controversy that raged in musical circles following the first presentation of the Symphony. It had to do with the manner and degree in which the 'New World' was influenced by characteristic American music, that is, the music of the Indian and the plantation songs of the Negro.

Interprets American Spirit.

"Discussions of these matters are not of paramount importance now. The 'New World Symphony' has been assimilated into the collective body of musical works which we have come to regard as properly in the repertoire of every symphony orchestra; old prejudices and opinions are forgotten in the extraordinary charm of the music itself. Matured judgment of musicians and music lovers has vindicated the declaration of the composer that he sought, not to embody in the Symphony a literal version of native American music — assuming that there is such a thing—but rather an interpretation of the spirit of that American music which most closely approaches the folk-song.

"It is interesting to recall that the Symphony was written in America, most of the orchestration being done at Spillville, Iowa, whither the composer had fled from New York in a period of homesickness. Here in this little town was a colony of Bohemians; here Dvorak could feel that he was among his own, could hear his native tongue and feel contact with those who certainly were his friends. The Symphony was written during December, 1892, and the early months of 1893; the last touches were given on May 25, 1893. In the following December, the Symphony 'From the New World' was given its first performance, in New York City, by the Philharmonic Society of New York, with Anton Seidl conducting and Dr. Dvorak present."



"MUMS" THE WORD lovers of chrysanthemums use in referring to their favorite flowers. Appropriately mum is Dr. Serge Koussevitzky (right), here being presented with a new golden chrysanthemum named in his honor by chrysanthemum growers of the Massachusetts Horticultural Society, at Horticultural Hall. The bestower is Edward I. Farrington, secretary of the society.

Boston Globe
Boston Post

Autumn Flower Show Packed

As Boston's chrysanthemum show yesterday approached its termination (10 o'clock tonight), its sponsors reported a record attendance and great appreciation of what they considered the "most magnificent autumn flower display in the 112 years of show history of the Massachusetts Horticultural Society." The exhibition is at Horticultural Hall, Massachusetts avenue.

One of its most popular features is the scarlet-and-gold Oriental temple garden. Four halls are filled with 100,000 chrysanthemums. These include some from Asia, grown by Mrs. H. A. Lamb of Milton, a white variety that blooms outdoors in New England at Christmas; an Amazon lily, shown by Harold A. Ryan of Cambridge, its natural setting Colombia; and a Mexican plant, exhibited by F. W. Holbrow of Dorchester.

Thanksgiving table decorations and Christmas wreaths are on display. So are hardy outdoor "mums" suitable to the New England climate, including the new variety, "Sunset," which has bronze and gold petals shaped like tiny spoons.

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Dvorak Feature Of Boston Program

Dvorak's symphony, "From the New World," is the feature of the program to be performed by the Boston Symphony Orchestra at the Bushnell Memorial Tuesday evening, Nov. 18, in the second event of the Bushnell Symphony Series.

Dr. Serge Koussevitzky will lead his celebrated group also in Prokofieff's "Romeo and Juliet" and the Moussorgky-Ravel "Pictures at an Exhibition."

"I don't know the difference between a symphony and a Strauss waltz," a business man said, emerging from a symphony concert, "but that man Koussevitzky makes my blood tingle, whatever music he waves his stick at."

This blunt remark comprises as graphic a summary as could be made of the power exerted upon an audience by Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

"Great music is a necessity of life. Nothing less—a necessity," Koussevitzky explains.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians, and the listeners are brought together in communion with life."

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18

Czech Composer to Hear His Concerto After Wars Block 3 Scheduled Premiers

By BERNARD FREEMAN

BOSTON, (AP) — After fleeing across most of Europe only a jump or two ahead of Adolf Hitler's armies, Bohaslav Martinu, one of Europe's outstanding contemporary composers, apparently is going to hear at last his concerto grosso for two pianos.

The refugee Czech has been trying to obtain a first hearing for the work ever since he wrote it in 1937, but a combination of bad breaks—usually in the form of the German Army — already has cancelled four premiere performances.

Tomorrow, Serge Koussevitzky and the Boston Symphony Orchestra are scheduled to make a fifth attempt to give this "fugitive concerto" a performance — and Martinu still has his fingers crossed.

The work was first due to be performed in Paris in the Spring of 1938, but was cancelled when Hitler's armies marched into Austria and closed that Country's frontiers, thus preventing the publishers in Vienna from forwarding the score to Paris.

A second premiere was scheduled in Prague in December, 1938, but the Germans, moving in after the Pact of Munich in September, ruled Martinu's music "verboten" so chance No. 2 went out.

Their invasion of France likewise forced cancellation of a third attempt set for Paris in May of 1940 after the score had been safely received and the auditorium paid for.

When Martinu finally reached this Country last April (he quit Paris three days before the Germans moved in), he learned that Dr. Koussevitzky had been favorably impressed with the concerto after studying a master copy forwarded to him by another Czech musician, Georg Szell, and had decided to play it that Spring.

But this premiere was called off, too, when the orchestra's librarian couldn't obtain the instrumental parts.

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Composer Plays "Fugitive" Symphony

FLED FROM COUNTRY TO COUNTRY (AP—Wirephoto). Bohuslav Martinu, famed Czech composer, plays his concerto grosso for Serge Koussevitzky, Boston Symphony conductor, and Mlle. Nadia Boulanger, teacher of composers. The Boston group will give the concerto its world premiere today.

This Clipping From
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NEWS

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TIMES-PICAYUNE

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Special to The Springfield Union

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"You and your associates," he said, "have become a truly re-creating force in a world which seems to be slipping backward into barbarism. You have contributed immeasurably to the development and prestige of New England and New Englanders and in the development of the great Berkshire Music Center you have contributed toward increasing the recreational income of the six New England states. It is the hope of the Council's recreational development committee that your example will encourage other cultural developments, like, if not equal, in all of our six states.

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VARIETY
NEW YORK, N. Y.

NOV 19 1941

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SPRINGFIELD, MASS.
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—(AP) WIREPHOTO

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Martinu Concerto Grosso First Performance by Symphony

Boston Herald Nov 15

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The sixth regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Beethoven.....Symphony No. 6 in F major Op. 68, "Pastoral"
Martinu.....Concerto Grosso for Chamber Orchestra
Strauss.....'Till Eulenspiegel's Merry Pranks," Op. 28

Mr. Koussevitzky's practice in recent years of sandwiching modern music between two established pieces works out on the whole with satisfactory results. It means for one thing that the modern gets heard, for it takes a very nimble conservative under this system to catch the old while missing the new. For the rest of it, of course, it is up to the modern to sink or swim in this company.

Yesterday's concert, somewhat to everyone's surprise, began with another unfamiliar work unannounced on the program, namely the "Star Spangled Banner." No one had to attempt to sing it, so that we could all, orchestra and audience alike, stand physically at attention and mentally at ease and listen to it.

But to come back to the new work on yesterday's program: The Concerto Grosso of Bohuslav Martinu proved to be the most stimulating novelty so far of the season. It is quite properly titled, for it bears an interesting affinity with the Brandenburg Concertos of Bach, especially those bright, quick movements. Mr. Martinu has taken the idea of contrasted soli and tutti, that delighted Bach and Handel, and worked out a composition in three movements on this basis. It is an eminently successful and in the end exciting work. Mr. Martinu is quoted in the program as saying that the form of the work should make its own way without benefit of a preliminary analytical lecture, and he is right.

The method of contrast he usually employs is to set two pianos against strings or wind. This is not invariably followed, but in the main we hear percussive dissonance in the pianos set against melodic invention in the orchestra. One of the most brilliant passages, which will perhaps indicate the fascination of this music, occurs in the finale. The pianos and strings work up to a nervously exciting climax, whereupon the woodwinds, three oboes and three clarinets, take over in much quieter vein that is simply entrancing to the ear.

If the bustling first movement, with a wealth of melody, and the captivating finale are at first hearing the most attractive, the slow movement is in its own way an expressive and remarkable interlude between them. It is, as the composer says, a song, in fact a lamentation in the strings, with the pianos in a subservient role and again chiefly percussive in effect. The dissonance of the harmony throughout may repel certain listeners, but it is all logically included and the endings are always, like Hindemith's, a concord in an established key.

Mr. Martinu was in the audience to receive the very cordial applause for this the long delayed first performance of his work. Mr. Koussevitzky led it in just the spirit it needed. Special mention should go to Messrs Sanroma and Zighera, the two expert pianists. Why the program did not mention them we cannot conceive.

Mr. Koussevitzky played Strauss's "Till" at the end of last season, and so good was the performance then that he was evidently tempted to let us hear it soon again. And again the performance was miraculously brilliant. The orchestra certainly departs next week for New York in splendid form.

Post MUSIC NOV 15 1941

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky had a surprise for the Friday subscribers to the Boston Symphony concerts yesterday afternoon. It was "The Star Spangled Banner," played at the very beginning. Few could have expected the National Anthem because even after the orchestra had stood, ready to play, the audience remained seated until brought to their feet by a gesture from Mr. Koussevitzky. As soon as they understood what was about to follow, some applause broke out. About an equal amount of handclapping was generated by the performance, surprisingly little it seemed, considering the times.

Older people may have thought back to the stormy days of 1917-18, when there was agitation over the playing of "The Star Spangled Banner" by the Boston Symphony under Dr. Karl Muck. There are those who dislike introduction of the anthem at serious concerts, and on purely musical, not patriotic grounds. They claim "The Star Spangled Banner" is just not good music. If this reviewer may offer an opinion it is: "Why not play the National Anthem at concerts?" At the same time, he emphasizes that he has long felt "America the Beautiful" to present a more applicable text and more singable music.

Yesterday's program, as most of this season, traversed two standard works—Beethoven's "Pastoral" Symphony and "Till Eulenspiegel," by Richard Strauss—and a new score, the Concerto Grosso by the Czech Bohuslav Martinu. As detailed in the music columns of last Sunday's Globe, Martinu's music has had an adventurous career. The composer, sitting in Symphony Hall, finally heard the long-delayed premiere.

The term Concerto Grosso should not be taken too literally in the sense of form, because there is not strict observance of the "concertino" and "ripiene" as they were contrasted in the 18 Century Concerto Grosso. There are, however, two pianos in the small orchestra consisting of strings, two horns, one flute, oboes and clarinets in threes, and a pair of horns. Martinu has variously alternated the prominence of pianos, woodwinds and strings.

The two allegros which surround the slow middle movement are brusque, spirited, thoroughly healthy music, not without melody, but most striking for their rhythm. They fare boldly into much dissonance, but each movement ends with a good old, reassuring, common chord. Call it "pattern music" if you like, but observe that the patterns are less academic than expressive of the composer's temperament. More conventional is the slow movement, with its spreading, meditative melody set off against milder dissonance than prevails in the allegros.

Perhaps the only difficult aspect of the Concerto Grosso is its too, too, solid orchestration. Surely counterpoint out to be more distinguishable. One could observe the colors of massed strings and woodwinds, and the heavy sonorities of the pianos, but no half-tints, no delicate contrasts or weaving voices. During the performance a story came to mind of that rare character, the late Henry F. B. Gilbert, American composer. Gilbert developed his technic only with effort, and once told of revising a score by taking out "about a barrel of notes."

Mr. Martinu, appearing on the stage with Mr. Koussevitzky, received applause of obvious enthusiasm.

Mr. Koussevitzky's reading of the "Pastoral" seemed of even greater lyrical beauty and sunlit warmth than usual. His "Till," also continues to gain in wit and virtuoso glitter.

The orchestra goes to New York next week. Desire Defauw, the Belgian conductor, will be guest at the Symphony Hall concerts of Nov. 28 and 29, in the following program: Respighi: "The Birds," suite for small orchestra; Lekeu: Adagio for strings; Dukas: "The Apprentice Sorcerer"; Franck: Symphony in D minor.

C. W. D.

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HAS PREMIERE AT SYMPHONY

Boston Post

Martinu's Concerto Very Well Received

Nov 15

BY WARREN STOREY SMITH

The contest between Bohuslav Martinu and Adolp Hitler was finally decided yesterday afternoon in favor of the Czech composer, when the Boston Symphony Orchestra brought to performance his Concerto Grosso for "chamber orchestra" of strings, woodwinds, horns and two pianos. To retell a tale given a certain prominence in the public prints yesterday morning, this Concerto Grosso, composed in Paris in 1937, was to have been published in Vienna and performed in the French capital the following year. The annexation of Austria by the Nazis put the score out of reach, -and the premier was then slated for Prague, only to have its composer become persona non grata in German-occupied Czecho-Slovakia. Again Mr. Martinu turned to Paris and the twice-postponed first performance was set for May, 1940, when along came the German army, and in the retreat from Paris the manuscript was lost.

As it chanced, the Czech conductor, George Szell, had another copy, the existence of which was revealed to the delighted composer after his arrival in America. Dr. Koussevitzky had every intention of performing the work last spring but there was a delay in copying the parts. Yesterday, to repeat, it was played, and the audience received it and its modest-seeming author with applause that betokened a genuine enthusiasm for the one and warm friendliness toward the other.

Nor was the audience at fault in commending the work, which, though far from epoch-making, is masterly in construction and thoroughly attractive in content. As its name implies, the Concerto is another instance of pouring new wine into an old bottle, yet there is no antagonism here, between ancient mould and modern matter. The former might well have been created for the latter's special benefit, so naturally does Martinu express himself in these 17th century terms. Vitality is the keynote of the music, even in the lyric slow division, which never languishes. And in the finale we encounter a spontaneity and exuberance that suggests an earlier Bohemian, Bederich Smetana.

After this heady conclusion and the excitements of the occasion, the rest of the concert might have been anti-climax. But it was not. For final number Dr. Koussevitzky produced a masterpiece by another — and far greater—living composer, Strauss' "Till Eulenspiegel's Merry Pranks," and accorded it a performance of extraordinary eloquence and verve. Beethoven's "Pastoral," a "nice comfortable symphony," as one listener was heard to describe it, began the programme, and upon it the conductor not only lavished loving care, he performed the equally important service of preventing its undeniably draggy passages from dragging any more than was really necessary.

A while ago President Petrillo of the Musicians' Union decreed that all orchestras under his jurisdiction should play "The Star Spangled Banner" before each concert, or stage performance, in which they were concerned. Yesterday Dr. Koussevitzky followed suit, with orchestra and audience standing, and a custom which prevailed at Symphony Hall during this country's participation in the first World war was restored, probably for the duration of this one.

This Clipping From
COLUMBUS, OHIO
DISPATCH
NOV 16 1941

It scarcely seems so long, yet it is 17 years ago last September, since SERGE KOUSSEVITZKY first set foot on American shores to take over direction of the Boston Symphony orchestra. He has conducted this great organization for more than one-fourth of its historic 60 years. Henschel, Gericke, Nikisch, Muck were some of his predecessors. The Boston comes to Columbus on Dec. 12 to play for the Symphony Club of Central Ohio.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
NOV 16 1941

MISS SMITH AGAIN HEADS FESTIVAL

Officers of Berkshire Symphonic Festival, inc., Is Chosen at Recent Meeting

At the recent annual meeting of the Berkshire Symphonic Festival, inc., the finance committee reported that it had been discussing arrangements for future seasons at Tanglewood with the Boston Symphony orchestra and expected to have a definite announcement soon.

The meeting was held at the home of Mrs Charles Robinson Smith in Stockbridge. Miss Gertrude Robinson Smith was reelected president; Henry W. Dwight of Stockbridge, treasurer, and George W. Edman of Pittsfield, clerk. Laurence R. Connor of Pittsfield was elected vice-president to succeed the late Norval H. Busey, Jr., of Lee and New York. Mr Connor is also chairman of the finance committee.

Trustees reelected were: Miss Robinson Smith, Mr Edman, Mrs Myron Taylor of New York, Prof Philip Marshall Brown of Williamstown, Mrs Charles C. Griswold of Stockbridge and New York, Mrs William Felton Barrett of Egremont and Rye, N. Y., and William L. Bull of Lenox.

The official attendance for the nine concerts the past summer, as recorded from ticket stubs, was 83,037, or 14,000 more than in 1940. The second series of concerts had the largest attendance, 29,075. The third series had 28,710, and for the first series the attendance was 25,252. The smallest attendance was for the opening night, 7044 or 1000 more than the capacity of the shed, while the final concert had the greatest attendance 12,054. Patrons, members and subscribers accounted for 44 per cent of the attendance, while there were 25,660 general admissions.

These statistics and many others were contained in the president's report. Other reports were submitted by Joseph Franz on the grounds and the shed; by Mr Dwight, Mr Connor, Mrs Bruce Crane as head of the Festival Clubs, and Mr Edman, as clerk and director of publicity. Reports were read from Miss Alice Riggs as chairman of the Layman's Music course; Fred N. Cummings, in charge of parking; Willard M. Sistare as chairman of ushers; Miss Elizabeth Y. Pixley, Red Cross first-aid chairman.

The publicity report showed that 60,000 words were sent out from Tanglewood for newspapers by Western Union during the period of the Festival, an increase of 10,000 over last year. Mr Edman reporting on the gala benefit at Tanglewood for the USO and the British War Relief said that the net proceeds were about $19,000, so that the two beneficiaries would receive $9500 each.

This Clipping From
NEW HAVEN, CONN.
REGISTER
NOV 16 1941

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SERGE KOUSSEVITZKY CONDUCTING

Making the first of their two annual appearances in this city the Boston Symphony Orchestra under the leadership of its famed Russian conductor, Dr. Serge Koussevitzky, comes to Woolsey Hall on Wednesday evening. The concert by the great 110 piece orchestra will begin at 8:30 and the occasion will mark the second concert of the current Woolsey Hall Concert Series.

Long reckoned as one of the world's greatest program makers, Dr. Koussevitzky reveals his happy knack in this respect by his selections for the forthcoming concert. Ravel's Suite, "Le Tombeau de Couperin", will be the first composition to be heard, following which the Symphony No. 3, by William Schuman will be presented. The concluding selection will be Brahms' great Symphony No. 4, in E minor. The Schuman work will be heard for the first time in New Haven at this concert, in fact it received its very first performance less than a month ago when it was performed by the Bostonians at their second concert of the season on October 17 with the composer present. New York expects to hear the piece this weekend when the orchestra makes its first visit of the season to Carnegie Hall.

This season is the sixty-first of the Boston Symphony Orchestra, and the eighteenth that it has been under the direction of Dr. Koussevitzky, who, by the way, is the first Russian conductor of the world-famous musical body.

Born in Russia

Dr. Koussevitzky was born in 1874 in the small, central Russian province of Tver. There was no musical life about him, except for small visiting theatrical companies. When his father opposed a career so remote from the experience of their own community, he ran away and presented himself at the Philharmonic School in Moscow. The school was full—the year begun, but the authorities at once sensed the unusual qualities of the penniless young applicant, and made a place for him. There was only one possible scholarship open to him—for a student of the double-bass, and he accordingly took on this strange instrument. In a short time he astonished everyone by coaxing a lovely 'cello-like tone, and delicate melody from his huge, cumbrous bass, with its fist-wise bow. This was the Koussevitzky who later could elicit such transcendent tone and sheer melodic songfulness from a body of strings. And then, as now, he was tireless in his quest until he had reached new and unprecendented heights of beauty. Koussevitzky was soon known all over Europe as a virtuoso of the double-bass.

Then, coming to the end of its possibilities, Koussevitzky aspired to that richest of instruments, the hundred-fold orchestra. He made his first trials in Berlin, and then, having independent means, he assembled his own orchestra in Moscow, and gave memorable series of concerts there and in St. Petersburg. When his public heard the erstwhile double-bassist on this infinitely more expressive instrument, the effect was electric. Koussevitzky was then, as ever, a pioneer for his art. He chartered a steamer to take his orchestra the length of the Volga through his vast country, taking to the musically starved people of innumerable provincial towns their "first symphony concert."

Brilliant Leader

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, established his famous "Concerts Koussevitzky," with his own orchestra in Paris. Here, and by guest performances in London and other cities, western Europe came under the spell of this magnetic and forceful leader.

Such was the leader who came to America and the Boston Symphony Orchestra in 1924. His span of years covers more than a quarter of the orchestra's history and far exceeds that of any previous conductor. He has touched new heights of his art, and brought the orchestra even in this present era of much fine music to new and surpassing importance. It requires a succession of seasons to test the scope of a conductor's interest in new music and old, the extent of his vision and his ability to refine his orchestra into an ever more perfect instrument, to keep his approach to the more familiar "classics" vital and absorbing. Koussevitzky's lengthening term shows him to have these abilities to a transcendent degree. The Boston Symphony concerts have never held such an abundant musical life, utter freedom from routine, such a brilliant and engrossing eloquence.

This Clipping From
HARTFORD, CONN.
COURANT
NOV 16 1941

'New World' Symphony Is Anticipated

Koussevitzky To Conduct Symphony In Dvorak's Melodious Work at Bushnell

Dvorak's symphony, "From the New World," is the feature of the program in which Dr. Serge Koussevitzky will lead the Boston Symphony Orchestra at the Bushnell Memorial this Tuesday evening in the second event of the Bushnell Symphony Series.

The Boston program includes also the second suite from Prokofieff's ballet, "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition," as orchestrated by Maurice Ravel.

Gestures Unusual.

To many regular attendants at the concerts of the Boston Symphony Orchestra, the gestures of its leader, Serge Koussevitzky, are said to be a marvel of eloquence and grace which rival the artistic delights of the music itself. Yet this impression is gained, of course, from sitting back of him in the auditorium.

Here is how Koussevitzky looks from the stage. The observations were made by a newspaper reporter who smuggled himself into a choral group appearing several times with the orchestra last season in Symphony Hall, Boston.

"As Koussevitzky takes his place before his 'desk' (the music stand), he does not brusquely and loudly tap on it with his stick, to signal "attention" to the orchestra. He seems to make a prayerful pause of an instant, with head slightly bent. Then for a moment he sweeps his glance over the faces of the musicians. His breathing seems to indicate suppressed excitement. Next he sets himself, and stretches his hand out rather deliberately to pick up his baton from the music rack. Suddenly he sweeps both hands upward. Again he eyes the musicians until there is breathless attention on the part of orchestra and audience alike. Down come the arms, swift, but gliding, and the sound of music rises.

"As the playing proceeds, the hands, body, and face of Koussevitzky work together with amazing powers of expression. His face at times is seraphic, at times demoniac. With arms and body he seems by turn an emotional actor of tremendous power, a painter in bold colors and rugged masses, or a painter of opposite character—one using faint pastel hues, and brush-strokes of the utmost delicacy. Often he irresistibly gives the impression of a sculptor chiseling from solid rock a magnificient image to which he imparts sublime symmetries."

This Clipping From
MONTREAL, CANADA
GAZETTE
NOV 17 1941

Czech, Balked by Nazi Gets a Hearing in N.Y.

Boston, November 16.—(AP)—Safe from German armies which have made a fugitive of both himself and his music, Bohuslav Martinu sat in Symphony Hall Friday and after four previous cancellations finally heard the world premiere of his Concerto Grosso for two pianos.

The noted Czechoslovakian had been trying to hear his work performed ever since he wrote it in 1938, but three times Nazi invasions of European nations forced postponement of the program.

A fourth time, last April, Serge Koussevitzky and the Boston Symphony scheduled it for performance only to postpone it when they could not obtain instrumental parts of the score.

Friday's premiere was successful. The audience called the composer to the centre of the stage three times and newspaper critics gave the work favorable reviews.

Played by a chamber orchestra, the concerto proved brisk and compact, containing a hint of themes Czech in character. The two pianos were used a good deal for percussion in the first two movements before taking over heavier solo parts in the last.

The concert also afforded another departure when the Boston Symphony, for the first time since the last war, played The Star Spangled Banner before the concert. It was a dispute over the playing of this same anthem then which led to the resignation of the late Karl Muck as conductor of the orchestra.

Originally scheduled for performance in Paris in 1938, the first premiere of Martinu's concerto was cancelled when his publishers in Vienna could not deliver the score because the German army had annexed Austria.

The German invasion of Czechoslovakia wiped out a second scheduled premier in Prague later that year, and Martinu, his works "verboten" because of his record as a patriot, moved on to Paris. Another premiere, scheduled there in May, 1940, was called off when the Nazis marched into France. This time the composer moved out of Paris only three days before the Germans entered.

He reached the United States last April after enduring much hardship as a refugee. He spent most of last summer working on the instrumental parts of the score.

This Clipping From
COLUMBUS, OHIO
CITIZEN
NOV 17 1941

Boston Orchestra In 60th Season

It is the 60th season of the Boston Symphony Orchestra, that distinguished organization which the Symphony Club is bringing to Memorial Hall for a concert on Dec. 12, Serge Koussevitzky conducting.

During this season Dr. Koussevitzky, who is idolized not only by Bostonians but by much of the country at large, is playing a repertoire in which the "three B's", the "two H's" (Handel and Haydn) and Sibelius and Tschaikowsky are heavily represented.

Some of the classics less frequently heard are being revived, including the Ninth Symphony of Beethoven, the "Faust" Symphony of Liszt, Tschaikowsky's "Manfred" Symphony and excerpts from the seldom played "Romeo and Juliet" Symphony of Berlioz.

The new music draws upon Roy Harris, Britten, Goossens, Stravinsky and Paul Hindemith. Stravinsky also will be one of the guest conductors in Boston's mid-season.

Tickets for the Columbus concert may be ordered now through Heaton's or by mail to the manager of the Symphony Club, Helen Pugh Alcorn, at 34 Linwood-av.

This Clipping From
BROCKTON, MASS.
ENTERPRISE
NOV 17 1941

Mr. Koussevitsky Is Censored.

POOR Mr. Koussevitsky. He got brushed off. And by the long-haired critics of his own parish. What did he do? Sh-h-h . . . don't let it get around—he played "The Star-Spangled Banner." And right in front of the ghosts of Strauss and Beethoven.

Of course you've got to forgive Mr. Koussevitsky; he wasn't born in this country. He doesn't know that our blue-chip musical audiences take their Bach neat.

Anyway, the other afternoon Mr. Koussevitsky opened his programme with the national anthem. His audience was so surprised that Mr. Koussevitsky had to tell them it was customary for Americans to stand when they heard it.

After it was over, Mr. Koussevitsky stood there, expecting them to applaud his salute to America. They did—and it sounded like two feather dusters crashing together.

Poor Mr. Koussevitsky. He thought he knew music. He thought he knew Americans. He thought he appreciated good music as well as the next guy. And then he got brushed off.

It happened in Symphony Hall, Boston.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
NOV 15 1941

Boston Symphony Will Open Season Here Next Friday

The Boston Symphony Orchestra will give its first Brooklyn concert of the season on Friday evening, Nov. 21, at 8:30 o'clock in the Brooklyn Academy of Music. Dr. Serge Koussevitzky will conduct the orchestra in a program consisting of Mozart's symphony in D major, K. 385, known as the "Haffner" symphony; the second suite from the ballet, "Romeo and Juliet," by the contemporary Russian composer, Serge Prokofieff, and Dvorak's symphony No. 5 in E minor, subtitled "From the New World."

The annual Brooklyn series of five concerts by the Boston Symphony Orchestra is held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. The four remaining concerts for the current season will be held on Friday evening, Jan. 9; Thursday evening, Feb. 12; Friday evening, March 13, and Friday evening, April 3.

This Clipping From
PITTSFIELD, MASS.
EAGLE
NOV 17 1941

Berkshire Musicians Are Busy

Boston Symphony Playing in New York This Week

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will appear at Carnegie Hall, New York, Thursday night and Saturday afternoon and in Brooklyn, Friday night. This is Dr. Koussevitzky's 18th season with the orchestra.

Albert Spalding of Great Barrington, will appear in a Carnegie Hall recital tonight.

Artur Rodzinski, Stockbridge summer resident and conductor of the Cleveland Orchestra, will conduct the New York Philharmonic Symphony Orchestra Wednesday night and Friday afternoon at Carnegie Hall. These will be his first concerts of a four weeks' engagement and he will be the fourth conductor to share the centennial season of the orchestra.

Dorothy Maynor, Negro soprano, will give her first recital of the New York season, Dec. 3, in Carnegie Hall, as a benefit for the New York Women's Trade Union League.

Hugh Ross, member of the Berkshire Music Center faculty at Tanglewood last summer, will direct the Schola Cantorum's performance of Mozart's Mass in C minor, Nov. 26, at Carnegie Hall. This will be the organization's first concert of the season.

Alexander Kipnis, who has appeared in the Berkshires, will give his only New York recital of this season, Nov. 29, at the McMillin Theatre, Columbia University.

Gregor Piatigorsky, cellist, member of the Berkshire Music Center faculty last summer, who appeared last season on the Pittsfield Community Concert Association's program, will give a recital at the Town Hall in New York, Nov. 26.

This Clipping From
BROCKTON, MASS.
ENTERPRISE
NOV 18 1941

Proud of Bird.

Pictured above is Minot Beal, Boston Symphony violinist, holding perfectly marked Golden Amherst pheasant, one of the many beautiful birds in his rare collection at his home on Central street.

This Clipping From
MANCHESTER, N. H.
LEADER
NOV 18 1941

1834 — Henry Lee Higginson, banker, at New York City. He was a volunteer in the Union Army and was severely wounded in 1863. He founded the Boston Symphony orchestra, presented Soldiers' Field to Harvard in 1891, and erected the Harvard Union building in 1899.

This Clipping From
HARTFORD, CONN.
TIMES
NOV 18 1941

Boston Symphony Comes for Concert

The Boston Symphony Orchestra will make its first visit of the season to Hartford for a concert tonight at 8:15 in the Bushnell Memorial.

Serge Koussevitsky, world-famous conductor of the Symphony, will open the program with the Symphony "From the New World" by Antonin Dvorak, which he has revived this season in celebration of the 100th year since the birth of the Czech composer. The Second Suite from Prokofieff's Ballet. "Romeo and Juliet" will likewise be played. The movements consist of "Montagues and Capulets," "Juliet, the Maiden," "Dance," and "Romeo by Juliet's Grave."

The closing number will be Moussorgsky's "Pictures at an Exhibition" as orchestrated by Maurice Ravel. They are as follows: Promenade, Gnomus, Il Vecchio Castello, Tuileries, Bydlo, Ballet of Chicks in Their Shells, Samuel Goldenburg and Schmuyle, Limoges; The Marketplace, Catacombs (Con mortuis in lingua mortua), The Hut on Fowls' Legs, The Great Gate at Kiev.

Tonight's concert is the second event of the Bushnell Symphony Series, which opened last month with a program by the New York Philharmonic-Symphony Orchestra. Dr. Koussevitzky will bring his famous orchestra to the Memorial for its other concert of the present season on Tuesday evening, Jan. 6.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
NOV 19 1941

Boston Symphony in Woolsey Hall Tonight

Making its first visit of the season in New Haven the Boston Symphony Orchestra will come to Woolsey Hall this evening. The concert is the second of the Woolsey Hall Concert Series of 1941-42 and will begin at 8:30. Dr. Serge Koussevitzky, distinguished Russian conductor of the famous 110 piece orchestra, will direct, and the program will consist of compositions by Maurice Ravel, William Schuman and Johannes Brahms.

The Ravel selection, "Le Tombeau de Couperin", will open the evening of fine music. This is a little suite in which the late French composer pays tribute to his earlier countryman by an imitation of his style and period. The movements include Prelude, Forlane, Menuet and Rigaudon.

William Schuman's Third Symphony is a newcomer to the symphonic field, having received its initial performance just a month ago by the Boston Orchestra in its second concert of the season. New York is to hear the piece for the first time this coming Saturday afternoon in Carnegie Hall. William Howard Schuman was born in New York City in 1910. He graduated from Columbia Univeristy, studied with Persin, Haubiel, and Roy Harris, and attended the Mozarteum Academy at Salzburg. He is at present in charge of music at Sarah Lawrence College. Previous of this composer's works to have been played by the Boston Orchestra are his First Symphony and American Festival Overture.

The Fourth Symphony of Brahms in E minor will take up the second half of the program this evening. Long one of the standard works in symphonic literature this great composition will find an eager audience awaiting its presentation, for the Orchestra under the baton of Dr. Koussevitzky performs the piece in brilliant style.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
NOV 18 1941

Boston Symphony ... Tomorrow

The Boston Symphony Orchestra will make its first visit of the season to New Haven for a concert in Woolsey Hall tomorrow evening at 8:30. Serge Koussevitzky will introduce at this concert the Third Symphony of William Schuman. This Symphony had its first performance in Boston recently by the Boston Symphony Orchestra. It is in four parts, including Passacaglia, Fugue, Chorale and Toccata. William Howard Schuman was born in New York City in 1910. He graduated from Columbia University, studied with Persin, Haubiel, and Roy Harris, and attended the Mozarteum Academy at Salzburg. He is at present in charge of music at Sarah Lawrence College. Schuman's First Symphony and American Festival Overture have been performed by the Boston Symphony Orchestra.

The program will open with Maurice Ravel's "Le Tombeau de Couperin," the little suite in which the late French composer pays tribute to his earlier countrymen by an imitation of his style and period. The movements include Prelude, Forlane, Menuet, and Rigaudon. The second half of the program will consist of the Fourth Symphony of Brahms in E minor.

This Clipping From
HARTFORD, CONN.
COURANT
NOV 18 1941

Unusual Work Is Scheduled Here By Koussevitzky

Boston Symphony Will Perform 'Pictures at An Exhibition'

"Picture at an Exhibition," which the Boston Symphony Orchestra will play in its concert at the Bushnell Memorial tonight, is one of the most interesting works in symphonic literature. This composition shares the program with the second suite of the Prokofieff ballet, "Romeo and Juliet" and with the Dvorak Symphony "From the New World." Dr. Serge Koussevitzky will conduct this concert which is the second event of the Bushnell Symphony Series.

In the "Victor Book of the Symphony," Charles O'Connel writes:

"One of Moussorgsky's most intimate friends was a painter-architect named Victor Hartman. Their association was terminated by the death of Hartman at the age of thirty-nine—one of the great sorrows in Moussorgsky's life. Other friends and admirers of Hartman planned to honor his memory with exhibition of his paintings in oil and water-color, and this was the occasion for the composition of the delightful music, descriptive of the exhibition, which we are considering here.

"The music was not written originally for orchestra, but for piano. The orchestral arrangement is the work of Maurice Ravel, and was done at the request of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The first performance was given by Mr. Koussevitzky in Parris, May 3, 1923; the first in America by the same conductor, with the Boston Symphony Orchestra, December 3, 1926. In orchestral guise the "Pictures" take on color and form impossible to realize in the original piano version, and exhibit both Ravel's respect for the designs of the composer, and his own extraordinary skill in the difficult and subtle art of orchestration."

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
NOV 20 1941

Last Night's Concert

By A. P.

The Boston Symphony

The Boston Symphony Orchestra was greeted with tremendous applause last evening at Woolsey Hall in its first New Haven concert of this year. A friendly atmosphere was felt immediately as the audience settled back in their seats watching the wave of Serge Koussevitzky's baton and listening to the delicately puckish music of Ravel, "Le Tombeau de Couperin", the first number of a well balanced and varied program.

This engaging suite of the 20th century Frenchman is dedicated to the 18th century musician, Francois Couperin. Ravel infused his work with melody and with impressionism which makes him akin to Mozart and Debussy but at the same time, he has a decided originality all his own. The Forlane is reputed to be derived from the gondoliers of Venice. The Boston Symphony Orchestra demonstrated its ability to play light, airy music catching in its entirety the personality and intent of the composer.

William Schuman, a professor at Sarah Lawrence College very much interested in the correlation of progressive education and the arts, wrote his symphony No. 3 last Jan. especially for Serge Koussevitzky's orchestra. It is dramatic, invigorating music having abrupt changes in mood and great power. The novel sounds and startling, almost brutal force of the climax in the lost movement proclaim his completely modern style. The Chorale has a very sweet and pleasant melody and is one of the most beautiful sections. Especially in this selection could the audience perceive the fine technique of the Orchestra as the piece is difficult to play.

Brahm's last Symphonic work E Minor, No. 4, Op. 98, reveals his command of logical, concise style in the classical manner. Its perfection requires understanding and skill and the Boston Symphony provided both abundantly in the concert.

It is a splendid work, a great intellectual achievement and was a fitting close for a very excellent and highly enjoyable program.

This Clipping From
NEW YORK, N. Y.
TIMES
(B'klyn, Queens Sect.)
NOV 16 1941

BOSTON SYMPHONY INBROOKLYNFRIDAY

First of Five Concerts This Season in Academy Will Offer Varied Program

DON PASQUALE WEDNESDAY

Opera Cast and Orchestra From the Metropolitan Will Give Donizetti Music

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will begin its Brooklyn season with a concert on Friday night in the Brooklyn Academy of Music.

The program will consist of Mozart's Symphony in D major, K. 385, known as the "Haffner" Symphony; the Second Suite from the ballet "Romeo and Juliet" by Serge Prokofieff and Dvorak's Symphony No. 5 in E minor, subtitled "From the New World."

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This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 16 1941

Symphony To Open Its Season

Boston Orchestra To Play Friday

The Boston Symphony Orchestra will give the first Brooklyn concert of the season on Friday evening at 8:30 o'clock in the Academy of Music. Dr. Serge Koussevitzky will conduct the orchestra in a program consisting of Mozart's Symphony in D major, K. 385 (known as the "Haffner" Symphony); the Second Suite from the Ballet, "Romeo and Juliet," by the contemporary Russian composer, Serge Prokofieff, and Dvorak's Symphony No. 5 in E minor, subtitled "From the New World."

The annual Brooklyn series of five concerts by the Boston Symphony Orchestra is held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. The four remaining concerts for the current season will be held on Friday evening, Jan. 9; Thursday evening, Feb. 12; Friday evening, March 13, and Friday evening, April 3.

This Clipping From
HARTFORD, CONN.
TIMES
NOV 19 1941

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Music

Boston Orchestra Heard at Bushnell

BY CARL E. LINDSTROM

The first half of last night's concert was just the second event in the Bushnell series; after the intermission it was a performance by the Boston Symphony Orchestra, with all that the words imply.

It is not easy to sum up the distinctions that subtly set this group apart from all others. Some have to do with the players, such as coordination among the choirs, individual virtuosity and sharply contrasted planes of orchestral coloring; others grow out of the leader such as a certain dramatization of the various elements and a flair for the spectacular which inheres to most Koussevitzky interpretations.

The "Romeo and Juliet" ballet suite of Prokofieff and Moussorgsky's "Pictures at an Exhibition" had the benefit of Koussevitzky interpretations. Dvorak's "New World" Symphony was conducted by the revered leader for no better reason than the one that a hundred years ago in Bohemia, Antonin Dvorak was born, an implicit blessing, just as his E minor symphony is implicitly good and requires no anniversary to occasion its performance.

A Prokofieff Ballet

The Romeo and Juliet music is best appreciated apart from its literary connotations. The dissonantal opening period is repeated — though in a different tonality, if memory serves—a practice which is recommended to modern composers who complain that their works get only a single hearing.

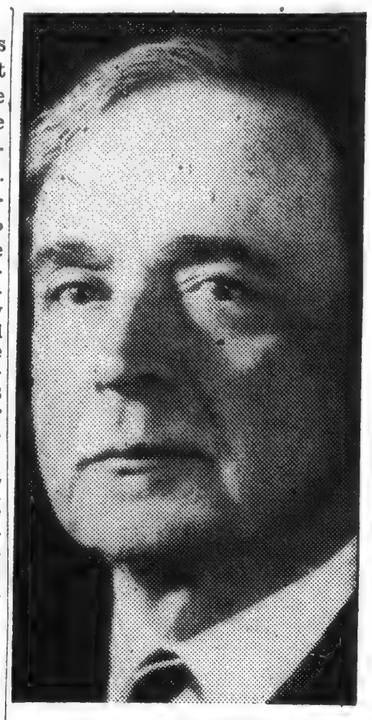
There is nothing particularly forbidding in Prokofieff's score. Descriptions of the ballet would seem to explain the innocuous character of the sections entitled "Juliet." "Dance," and even Romeo's clamant threnody at the grave of a Juliet who is really not dead at all. But we agreed to forget the meanings of this music. Actually it examples once again Prokofieff's melodic or thematic fertility, his piquant counterpoint, and less specifically but more importantly his gift for giving his compositions a savor and quite an individual one at that.

A visitor from another planet would never have guessed that 60 of the most momentous years in musical history separated the Prokofieff and Moussorgsky compositions. Of course, the modernity of Moussorgsky is an old story and so is Ravel's orchestration of this graphic music. But this is the kind of thing that is the most viable to Dr. Koussevitzky's hands.

Gates of Kiev

The course of events in the Russian campaign made it inevitable that this suite with its magnificent climax apostrophizing the Gates of Kiev would reach the concert hall with increasing frequency. It is arresting music. The vivid portrayal of the ballet chicks, the overpowering effect of the brass choir in the Catacombs and the fantastic sketches of the gnome and the witch are unforgettable as Koussevitzky limned them with his master players. If the first trumpet fluffed a note in the opening Promenade, he more than redeemed himself in the character piece, "Samuel Goldenburg and Schmuyle."

It has been so often repeated that Dvorak's "American" music turned out to be merely a Europeanized version of Negro and Indian themes that it may be no use to point out that his "New World" Symphony has an inherent freshness that endures to this day. It is one of those symphonies that play themselves and if this one is permitted to play itself, it can have a good deal of the Kansas prairie about it in spite of



SERGE KOUSSEVITZKY

the European academy and broken English.

I don't think Dr. Koussevitzky had quite made up his mind about the Dvorak Symphony. There were only two details that attested a Koussevitzky "interpretation"—the pianissimo of the pizzicato bass so insubstantial and yet so pervasive that instead of approaching the ear directly it seemed to steal up from behind—and secondly, the quickened tempo of the slow movement. That was an improvement. Dr. Koussevitzky set the beat at what might be called Larghetto and indeed that is the way the program described the second movement. Dvorak marked it Largo. Who changed it?

This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 21 1941

Boston Symphony Opens Concerts Here Tonight

The first of the Boston Symphony Orchestra's annual series of five concerts at the Academy of Music will be given tonight, with Dr. Serge Koussevitzky conducting symphonic works by Mozart and Dvorak, and a ballet suite by the contemporary Russian composer, Serge Prokofieff.

The series is sponsored by the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a special committee. The four other concerts will be presented on Jan. 9, Feb. 12, March 13 and April 3.

Hartford Courant

Symphony Again Gets Ovation

Nov. 19, 1941

Many Unique Aspects in Boston Orchestra Concert Featuring Dvorak, Moussorgsky

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, in the second concert of the Bushnell Symphony Series at the Horace Bushnell Memorial Hall last night.

Symphony No. 5, "From the New World" ..... Dvorak
Suite, "Romeo and Juliet" ..... Prokofieff
"Pictures at an Exhibition" ..... Moussorgsky

Each orchestra that appears at the Bushnell Memorial has a special place in the collective heart of the audience, but the place of the Boston Symphony Orchestra is a special one indeed. Its history in Hartford is the longest. Its distinguished conductor is the most familiar personality to appear on the Bushnell podium. And even in the winter, the sight of its players, dressed as they are, in their white ties and long tails, inevitably recalls the wide skies, the sweeping lawns and the high excitement of Tanglewood.

Yet the greeting that it gets on its every appearance bespeaks something more than a long friendship and happy associations. When the audience at Bushnell tenders to Dr. Koussevitzky and his talented men such ovations as were offered last night, the audience is not, as is sometimes the case, merely begging for another tidbit, but is expressing as best it can its recognition of the unparalleled performances that conductor and orchestra are now, in the eighteenth year of their joint activity, bestowing upon the people of the eastern seaboard.

Unique Event.

The performance last night had its unique aspects, musical and otherwise. Many who sat in the audience last night must have remembered, when Dr. Koussevitzky bade his orchestra rise for the playing of "The Star Spangled Banner," another occasion long ago when the same music and the same orchestra were less happily associated; remembering its consequences, one can only praise Citizen Koussevitzky for his tact and his patriotism. For the record, Dr. Koussevitzky, unlike Mr. Barbirolli, conducted the orchestra rather than the audience, and he permitted his 'cellists to remain seated rather than contort themselves for the sake of convention. Watching Mr. Bedetti and Mr. Zighere one had no doubt that their hearts were in the right place if their backs, strictly speaking, were not.

Like a thoughtful uncle, Dr. Koussevitzky never ignores a significant, or even a relatively insignificant, anniversary. The birth a hundred years and two months ago of Antonin Dvorak gave him an excuse, which he scarcely needed, for programming the best known symphonic work of the Bohemian whose experiences in America were so rewarding. The music is thrice familiar, but why should familiarity bar rehearing of a work so excellently constructed, so warmly inspired, so richly orchestrated? The camp meeting echoes through it; so does the Venusberg of Wagner. Yet the music is endowed with the character of a solid, tasteful musician, capable of employing all the resources of the Nineteenth Century orchestra, but using them with the discrimination of a poet and a scholar. The performance was not, particularly in the initial measures, impeccable, but if Dvorak heard it, he must have been gratified by its brisk pace, its colorful phrasing and its lack of lush sentimentality.

The suite drawn by Prokofieff from his ballet, "Romeo and Juliet," has the graphic character of the music for "Lieutenant Kije," the same ingeniousness in the use of the orchestra, the same conciseness of expression, but it lacks the wit, the originality, in short, the distinction that Prokofieff generally can give even his slightest compositions. Performing the music, Dr. Koussevitzky and the orchestra conferred upon it all their skill in sharpening its phrases, shaping its rythms and coloring its acid harmonies. The debt that Prokofieff owes his foremost interpreters in the United States is a large one; it will not be paid by such relatively weak compositions as "Romeo and Juliet."

Timely Item.

The final item on the program was another matter. The musical tribute that Moussorgsky seventy years ago paid his friend Hartmann, architect and painter, has peculiar meaning now when Russians are once more seeking the understanding of the West, and the graphic representations of the Poles and the Jews and the Russians — romantic and realistic, fanciful and melancholy,—is heightened by the knowledge brought daily from battlefields. The orchestration made by Ravel at the request of Dr. Koussevitzky is famous. The interpretation given it by the conductor with the Boston Symphony Orchestra is equally so. Last night's was exceptional. Never has the wagon in "Bydlo" rumbled more heavily over the bleak Polish plain; never have Goldenburg and Schmuyle conducted their dialogue more tellingly; never has the market place at Limoges bustled more actively; never have the chicks danced from their shells more lightly. And never has the gate at Kiev been reared more impressively from its granite base to its brazen crown than it was last night by the talented brass players of the Boston Orchestra. As long as Dr. Koussevitzky and his men can read the score, Kiev will never be entirely in alien hands; the better part of it, perhaps, will always belong to whomever will listen.

W. K. S.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
NOV 21 1941

MRS B. W. WARREN DIES, WILLIAMSTOWN

Wife of Boston Lawyer Was Daughter of Congressman and Treasury Secretary William Windom

Williamstown, Nov. 20—Mrs Ellen Windom Warren, 74, wife of Bentley Wirt Warren of 228 Beacon street, Boston, died suddenly this afternoon of a heart condition at their summer home, Stone Hill, Williamstown, where they had been staying since early in September. She had been ill for 18 months.

Born at Washington, D. C., Mrs Warren was the daughter of William and Ellen (Hatch) Windom. Her father was a congressman and later a senator from Minnesota and subsequently was secretary of the treasury in the cabinets of President James A. Garfield and President Benjamin Harrison. Her father died suddenly at New York after he had delivered a "free silver" speech in 1891. Mrs Windom's mother was the daughter of Rev Roger Conant Hatch, a Congregational minister at Warwick.

Mrs Warren attended private schools at Washington, Boston and Paris and her marriage to Mr Warren, a widely known Boston lawyer, took place June 6, 1894, at New York. Mr Warren is a former president of the Massachusetts Bar association, a senior trustee of Williams college and a trustee of Radcliffe college and of Boston Symphony orchestra.

Mrs Warren was a member of the Chilton club at Boston, the Colony club at New York. St John's Episcopal church at Williamstown and Emmanuel Episcopal church, Boston. She was identified with many charitable organizations at Boston.

She leaves her husband; a son, Bentley Wirt Warren, Jr., of Boston; a daughter, Mrs Danforth Geer of Short Hills, N. J.; six grandchildren and a sister, Miss Florence B. Windom of Boston. A private funeral will be held at Williamstown. Burial will be in Williamstown.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
NOV 21 1941

Boston Group in Concert

By LOUIS BIANCOLLI.

Last night's Boston Symphony concert in Carnegie Hall literally ended with a bang at the Great Gate of Kiev.

The composition, of course, was Ravel's grandscale version of Moussorgsky's Pictures at an Exhibition, which wind up with the orchestra arching hugely over the compositive sight of Kiev's portals.

The gate came in for one of the biggest crashings to date. Mr. Koussevitzky rose especially to the task, and the Boston battalion went all-out in one of the grandest orchestral fortissimos on record.

The piece topped the Ravel-Moussorgsky series in high virtuosity. Mr. Koussevitzky yields to none in lashing up the tone-waves. The brasses rang out like Judgment Day, and the strings just about sizzled in one of the toughest repertory workouts.

* * *

Eleven Tone Canvasses.

The Kiev Gate was only last in a sequence of 11 boldly executed tone canvasses. The series teemed with telling touches in character and landscape sketchings, Mr. Koussevitzky accented keynote gestures and moods. The whole made as fine a picture gallery as ever came from a symphonic easel.

Together the Russian Moussorgsky and the French Ravel range over a human pageant from grim deformity to high grace, with a recess for chuckling relief. The Boston unit turned the trick of making sheer sound visible in blinding streaks of realistic color.

Earlier Mr. Koussevitzky read four excerpts from Prokofieff's second Romeo and Juliet Ballet Suite. Steeped in typical Prokofieff modernism and by turns gnarled, spacious and whimsical, the pieces came in for brilliant exposition.

* * *

Raw Grief and Poetry.

Despite certain stuffy sequences hard to fathom in form and meaning, Prokofieff's score yet throws off hints of the Shakespeare blend of raw grief and twilight poetry.

Conductor and orchestra kept close pace in a mediocre reading of Beethoven's Eroica symphony, opening the program. Neither planning nor playing came up to Boston standard, barring a first movement humming with life. But, then a mediocre Boston Symphony reading is still a few jumps ahead of routine stride.

NEW YORK, N.Y.
TIMES
NOV 21 1941

BOSTON SYMPHONY PRESENTS 'EROICA'

Serge Koussevitzky Leads the Orchestra in the Beethoven Work at Carnegie Hall

HIS READING IS ACCLAIMED

Suite of 4 Movements From Prokofief's 'Romeo and Juliet' Ballet Heard

By OLIN DOWNES

It is a sheer feast to the ear when the Boston Symphony Orchestra comes to town. Playing and conducting of the highest order are customarily the rule when Dr. Serge Koussevitzky and his men officiate. The public satisfaction in their accomplishment is shown as it was shown last night by the audience which packed Carnegie Hall and congested the boxes and galleries and acclaimed the performances.

The orchestra sounded again last night, sounded nobly, sounded, when the brass choir was not forced, as occasionally it was, like the Stradivarius of all orchestras which this one is. There was also an interesting program, beginning with the symphony which, if any one work in that form could be said to tower over all the others, and to look down from an incommensurable height over the centuries, is the one heard on this occasion—the Beethoven "Eroica."

Never was a time when this symphony could be more appropriately heard, and pondered. For it is the apotheosis of the heroic spirit in man, in terms that only a tone poet could utter. Such was Beethoven's fundamental inspiration in writing the symphony. Those who insist that music has none other than purely tonal conceptions back of it can never explain away this fact. It is not merely the circumstance of the original dedication of the score to Napoleon the consul, and the rest of the story. When Beethoven tore Napoleon's name from the title page, the underlying and impersonal thought of the symphony remained. That thought is without question responsible for the dimensions of the work and the immense gap which lies between it and the earlier formal symphonies of the Bonn master.

But there is even more here than homage to heroism, more than profound grief, and sublime thoughts of the passing of the human spirit through the portals that make the humblest and the mightiest equal. There is surely the conception, in the second half of the work, of nature's endless cycles of deaths and resurrections, and of enveloping infinity. In form, in accent, the vast piece is Michaelangelesque, timeless, universal. The final variations would deserve Emerson's remark about Shakespeare, who could announce that there would be a play of stars and planets tonight in the theatre. Saying which, we ask the indulgence of those who decry "personal interpretations" of masterpieces. We are forced to think no less of the symphony, and its capstone, the finale, with the Protean variations.

Classic Reading Prepared

Of this work Dr. Koussevitzky had prepared a nobly classic reading which, in the letter, was carried out. There could of course, there undoubtedly were, as there should be, differences of opinion among those familiar with the music concerning minor details. One could advocate a little less of a ritard here, or a slower tempo there.

When a conductor of sincerity and greatness reads a score he certainly will not give a reading exactly like another conductor's, or slavishly adherent to every fractional detail of "the tradition"—any more than two great actors would read Hamlet's soliloquy at the same pace and with identical accents and inflections.

To such things we take no exception. But there is an element that is more essential, and that we found diluted in the performance: Beethoven's gigantic power, his uncouthness and explosive intensity. Classicism, it is true, implies balance of force against force, and harmonious of proportion. This symphony is an incomparable classic structure. Underlying it is the terrifying elementality which inheres in Beethoven. In brief, the "Eroica" was a little too preposed for polite society.

This Clipping From
NEW YORK, N.Y.
PM
NOV 21 1941

Soviet Ballet Smiles at Juliet

By HENRY SIMON

The USSR refuses to take Shakespeare's adolescent love very seriously, if we may judge from Serge Prokofieff's second ballet suite on *Romeo and Juliet*, which the Boston Symphony brought to Carnegie Hall last night. The fighting Montagues and Capulets sound suspiciously like little Peter and his wolf; Juliet is a kittenish maiden with just a touch of sentiment; there's a light-hearted Russian ballet for the ball; while the only serious business is Romeo mourning at Juliet's grave—and that's scarcely heart-breaking. It's all a dandy bit of Soviet fun.

Serge Koussevitzky and his Bostonians were in fine fettle for the opening of their New York season. Beethoven's *Eroica* got a performance that was cleaner technically than Bruno Walter's recent one with the Philharmonic-Symphony, but, for my money, less satisfactory. The opening movement had sweep, but the hero's funeral march was full of slow Russian mournfulness, and sentiment—of all things—crept into the lively finale.

A sold-out house, with as many standees as the Fire Department allows, found it all to its liking—and was fairly bowled over by the virtuoso performance of the Moussorgsky-Ravel *Pictures at an Exhibition* that closed the concert.

Suite From Prokofief Ballet

The second part of the concert was modern in texture. Its most recent music was the suite of four movements taken from Prokofief's "Romeo and Juliet" ballet, the subject—believe it or not after hearing the music—the same as Shakespeare's. It is music of a ballet-satire upon the idea of "Romeo and Juliet," performed in the Bolshoi Theatre in Moscow in 1935. And it is silly parody, silly musically, as dramatically—in fine, mostly trash.

It is one of those jokes—this score—that are so tragic because they just aren't funny, or new either. There is the same Prokofief face-making, the same type of theme and rhythmic banality, the kind of stuff which this gifted composer should by now have outgrown. But perhaps his government forces him to do it. There are moments of lyricism for the scene of Juliet's death. This is melodious, pretty, more refined, but it need not be taken seriously, because, you see, in this precious ballet Juliet does not die. The death is a bluff, the grave a deception, Romeo, by inference, an ass, and so with the music.

The program ended with the masterly orchestral version, by Ravel, of Mussorgsky's "Pictures from an Exhibition." Hoffman's pictures inspired these little, unique creations, which are by turns realistic, grotesque, fanciful, or humorous, and have in them a whole world of music. Usually their performance is unique with the Boston Symphony and its distinguished leader. We had, however, the feeling that this was not Dr. Koussevitzsky's night. There was unnecessary fussiness of detail, italization, and also forcing of tone. Fascinating music, excellent execution, but, for some inner or outer reason, not the customary total of the Boston Symphony.

This Clipping From
NEW YORK, N.Y.
SUN
NOV 21 1941

BOSTON SYMPHONY BEGINS ITS VISITS

Koussevitzky Opens New Series—A Kern Novelty.

By OSCAR THOMPSON.

Music talked turkey in Carnegie Hall last night, the auditorium being packed to the doors for the opening concert of the Boston Symphony's fifty-sixth season in New York. Nothing of a post-prandial lassitude was discoverable in the performances. Standees as well as regular subscribers had reason to note the vigor with which Serge Koussevitzky launched his players upon each of the three compositions of the evening: Beethoven's "Eroica," four movements from the second of Prokofieff's "Romeo and Juliet" ballet suites, and the Mussorgsky-Ravel "Pictures at an Exhibition."

Some of the playing was very loud and some of the loudness not as musical in sound as Boston Symphony fortissimo climaxes usually are. Presumably this had nothing to do with Thanksgiving. It did, however, seem to conform with the extreme energy of the conductor. The "Eroica" and the "Pictures" exhibited anew the virtuosity of the ensemble, which is as responsive and flexible as ever. As each of these works is an old story, there is no need to dwell upon details of their performance. For this listener the symphony had more of muscularity than depth and there might be a deal of hair-splitting about retards and accelerations.

The Prokofieff music is not so well known. "Montagues and Capulets," "Juliet, the Maiden," "Dance" and "Romeo by Juliet's Grave" bespeak the proficient man of the theater rather than the symphonist of the concert halls.

The music is neat, dissonant, variegated in its scoring and—for ballet. There is something of dramatic tension in the last of the excerpts, but this needn't have been, since the dance Juliet is brought back to life for the sake of a happy ending. Prokofieff's music dates back to 1935, and has been in the Boston repertory since 1938.

Rodzinski Leads Kern Piece.

Aside from the essential news fact that Artur Rodzinski began his month with the orchestra as the fourth conductor of its centenary year, Wednesday night's concert of the Philharmonic-Symphony calls for more than a line in the record, because of the first performance in Manhattan of a novelty, made up of tunes everybody knows. This was Jerome Kern's Scenario for Orchestra on Themes from "Showboat." Lushly, heavily and, at times, brilliantly scored, the "Scenario" was precisely what in an elder day would have been called a potpourri. All the "Showboat" song hits were there, with "Old Man River" doing double duty at the opening and the close.

This is not symphonic music, and the effect it makes remains that of highly overdressed operetta. But the audience applauded it like mad and paid Mr. Kern a tribute of affection when he came forth to bow. The program embraced, otherwise, Beethoven's First Symphony, the Overture, Nocturne and Scherzo from Mendelssohn's "Mid-summer Night's Dream," and Hindemith's "Mathis der Maler." The playing did not always represent the orchestra at its best. There will be other and, perhaps, fairer opportunities to discuss the results obtained from the ensemble by Dr. Rodzinski.

New Symphony Is Directed by Koussevitzky

Nov 21

Boston Orchestra Presents William Schuman Work at Carnegie Hall Concert

By Robert Lawrence

Thwarted ambition was the philosophic scheme of yesterday afternoon's magnificent concert by the Boston Symphony Orchestra at Carnegie Hall. The stream of disillusionment ran consciously in the Sixth ("Pathetic") Symphony of Tchaikovsky which, for this writer, is a very great work. It inundated, without any awareness on the part of the composer, the Third Symphony of William Schuman, receiving a first performance here under the direction of Serge Koussevitzky.

The symphony of Mr. Schuman, thirty-one-year-old New Yorker, is a gallery of counterpoint exercises on a gigantic scale. There are two formal parts to this work, each divided into two sections. Thus we have, as four separate movements, a Passacaglia, Fugue, Chorale and Toccata. A very large orchestra is employed.

To the composer's credit, it may be said that he orchestrates well. There was not a dull moment in his piece, from the standpoint of pure sound. His mastery of contrapuntal forms also proved remarkable. But his use of these forms breathed emotional sterility. Such a grasp of minutiae might have been of equal help in planning the layout of a bridge or a tunnel, but not in the writing of great music, which must come from the heart.

Mr. Schuman owns a superb rhythmical equipment. One had only to hear the subject of his fugue to recognize a composer who can accomplish anything he wants in the field of technique. But he has sought, in the Third Symphony, nothing beyond technique. The prevailing style is an admixture of Hindemuth and Roy Harris. I must add that this judgment is merely my own opinion. The work received an ovation yesterday. In great part, the applause was a tribute to Dr. Koussevitzky and his men, who had given the score a stunning performance. Such selfless devotion to new music by a great orchestra can bring only the highest admiration.

There were moments in this symphony, as in portions of the Toccata, when Mr. Schuman forgot his contrapuntal mission and wrote harmonies of an ingratiating texture. But most of the time his melodic lines were ugly in themselves and forced in their junctures. This work, conceived on a tremendous scale, points to a fundamental weakness in our modern conservatory methods—the fostering of virtuosity without an accompanying demand that the musician look well within himself.

Beautiful playing marked Ravel's suite, "Le Tombeau de Couperin," which opened the program. And, save for one or two errors in the brass, the closing performance of Tchaikovsky's "Pathetic" Symphony was the climax of the afternoon. Dr. Koussevitzky's approach to this work is too familiar to require much discussion at this point. But his probing grasp of its meaning, his ability to make it a new experience with every repeated hearing deserve whole-hearted praise.

This was ideal Tchaikovsky—full of sentiment, free-flowing, yet never crossing the border line of good taste. If only for such an achievement, yesterday's concert of the Boston Orchestra is to be remembered.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 21 1941

Koussevitzky Directs Concert In Carnegie Hall

Boston Symphony Opens N.Y. Season With Works of Beethoven, Prokofieff

By Jerome D. Bohm

Some of the playing of the Boston Symphony Orchestra, which gave its first concert of the season under Serge Koussevitzky's direction in Carnegie Hall last night, had the tonal sumptuousness and brilliancy one has come to expect from that organization and some of it fell considerably short of those expectations. Unfortunately, it was the second, less consequential portion of the program upon which the orchestra's virtuosity was expended.

The evening began with a highly unsatisfactory performance of Beethoven's "Eroica" Symphony. The blame for this unsatisfying interpretation must be shared by both the conductor and the orchestra itself. Mr. Koussevitzky's conception of the score hardly penetrated beneath its surface in any of the four movements, with the exception of the Scherzo, which was deftly accounted for throughout and with especial felicity in the trio, where the four horns set forth their difficult parts superbly.

But the other three movements were poorly integrated. The arbitrary retarding of the tempo at various points in the opening allegro halted the music's passionate sweep; the C major portion of Funeral March was conceived by Mr. Koussevitzky, not as a continuation of the tragic mood of its commencement, but as a trivial loosening of the tension; the finale wanted in spontaneity of utterance. In fact, the interpretation as a whole was a pedestrian one, the dullness of which was not lesscned by the opaque quality of tone with which it was invested for the most part, in addition to technical shortcomings, such as unequalities of balance in wood-wind and brass chords, and impurities of intonation.

But after the intermission both Mr. Koussevitsky and his musicians returned in their customary excellent form. The four numbers from Prokofieff's ballet, "Romeo and Juliet," "Montague and Capulets," "Juliet, the Maiden," dance, and "Romeo by Juliet's Grave," which were performed first, are not among the Russian composer's most telling products. There are faded reminiscences of the Classical Symphony, intermingled with bits which sound like some of the studies in velocity from Clementi's "Gradus ad Parnassum" in the first three numbers. "Romeo at Juliet's Grave" contains better thematic material, but even here the music does not reach any great depths.

The concert was brought to a stunning close with Ravel's version of Moussorgsky's "Pictures at an Exhibition.' This has always been one of Mr. Koussevitky's finest achievements not only because of its truly magnificent tonal attributes but because of its enkindling imaginativeness as well.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
NOV 21 1941

25

Bostonians Play at Carnegie Hall

Initial N.Y. Concert of 56th Season

By GRENA BENNETT

The celebrated Boston Symphony Orchestra, with Serge Koussevitzky conducting, was given a rousing welcome last evening in Carnegie Hall at the initial local concert of its fifty-sixth season.

In an admirably constructed and prepared program, the visitors thrilled a capacity audience which frequently manifested its enjoyment of a performance that left nothing undone in its interpretation.

The list consisted of Beethoven's "Eroica" symphony, Prokofieff's "Romeo and Juliet" and Moussorgsky's "Pictures at an Exhibition."

Mr. Koussevitzky's reading of the symphony revealed him in a most eloquent and eager mood, the pages of that mighty and heroic work communicated in a glowing and compelling presentation.

He and his men were in faultless co-operation in the reading of the reflective beauty of every phrase with warmth of feeling, and moulded the texture and fabric of the music with alternating felicitousness and impetuous drive.

Emotional appeal and romantic urge were prominent in the performance of the "Romeo and Juliet" suite, which was given with a wealth of tonal quality by each and every section of the band.

The details of the Moussorgsky work demand a broad scope in delineating its various and varied subjects, each one of which was calculated with the intent to reconstruct the composer's idea, ably invoked by the batonist and expresesd by the instrumentalists.

This Clipping From
NEW YORK, N.Y.
POST
NOV 21 1941

Boston Symphony At Carnegie Hall

By EDWARD O'GORMAN

Dr. Koussevitzky and the Boston Symphony returned to Carnegie Hall last night, opening their current local season with a program of German, Russian and French-Russian music. Four movements from a suite from Prokofieff's "Romeo and Juliet" ballet were played between Beethoven's "Eroica" Symphony and the Ravel-Moussorgsky "Pictures at an Exhibition."

The concert, without being in all ways up to the Boston Symphony's usual standard, had its impressive moments. Dr. Koussevitzky was in an enthusiastic but a heavily capricious humor; the orchestra played lustily but with occasional lapses in intonation; and a large audience was sent home in good spirits, largely due to the intensity of the conductor's reading of the Moussorgsky music.

In the "Eroica" Symphony, Dr. Koussevitzky wielded an iron fist, but the orchestra wrapped it up in a velvet glove. Of the many performances of the "Eroica" that have been heard this fall, it was in general the hastiest and the most impulsive, and yet—from an instrumental standpoint — one of the best played. The opening movement had more than its share of changes of tempo, and could hardly be accused of being in the strictly classical vein; but these were liberties which derive purely from the fact that Dr. Koussevitzky has been on close terms with the symphony for a long time.

For the epicure in modern music the Prokofieff suite was the evening's treat. It was made up of "Montagues and Capulets," "Juliet," "Dance" and "Romeo by Juliet's Grave," and as far as the first three numbers are concerned is a small package of sheer wizardy in musical and instrumental invention. For concert use, the final movement seemed a trifle on the theatrical side.

Koussevitzky Directs Concert InCarnegieHall

Boston Symphony Opens N.Y. Season With Works of Beethoven, Prokofieff

By Jerome D. Bohm

Some of the playing of the Boston Symphony Orchestra, which gave its first concert of the season under Serge Koussevitzky's direction in Carnegie Hall Thursday night, had the tonal sumptuousness and brilliancy one has come to expect from that organization and some of it fell considerably short of those expectations. Unfortunately, it was the second, less consequential portion of the program upon which the orchestra's virtuosity was expended.

The evening began with a highly unsatisfactory performance of Beethoven's "Eroica" Symphony. The blame for this unsatisfying interpretation must be shared by both the conductor and the orchestra itself. Mr. Koussevitzky's conception of the score hardly penetrated beneath its surface in any of the four movements, with the exception of the Scherzo, which was deftly accounted for throughout and with especial felicity in the trio, where the four horns set forth their difficult parts superbly.

But the other three movements were poorly integrated. The arbitrary retarding of the tempo at various points in the opening allegro halted the music's passionate sweep; the C major portion of Funeral March was conceived by Mr. Koussevitzky, not as a continuation of the tragic mood of its commencement, but as a trivial loosening of the tension; the finale wanted in spontaneity of utterance. In fact, the interpretation as a whole was a pedestrian one, the dullness of which was not lessened by the opaque quality of tone with which it was invested for the most part, in addition to technical shortcomings, such as unequalities of balance in wood-wind and brass chords, and impurities of intonation.

But after the intermission both Mr. Koussevitzky and his musicians returned in their customary excellent form. The four numbers from Prokofieff's ballet, "Romeo and Juliet," "Montague and Capulets," "Juliet, the Maiden," dance, and "Romeo by Juliet's Grave," which were performed first, are not among the Russian composer's most telling products. There are faded reminiscences of the Classical Symphony, intermingled with bits which sound like some of the studies in velocity from Clementi's "Gradus ad Parnassum" in the first three numbers. "Romeo at Juliet's Grave" contains better thematic material, but even here the music does not reach any great depths.

The concert was brought to a stunning close with Ravel's version of Moussorgsky's "Pictures at an Exhibition." This has always been one of Mr. Koussevitzky's finest achievements not only because of its truly magnificent tonal attributes but because of its enkindling imaginativeness as well.

This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 22 1941

Boston Symphony Pays First Brooklyn Visit

Koussevitzky Commemorates Mozart And Dvorak in Academy Program

By MILES KASTENDIECK

In commemorative mood, Serge Koussevitzky took note of the anniversaries of Mozart's death and Dvorak's birth in the first Brooklyn concert of the Boston Symphony Orchestra at the Academy of Music last night. That was more than he arranged for his Manhattan appearances on this visit. It was a fortunate circumstance for us, otherwise the year might have passed by without any proper recognition of these events in the music halls of this borough.

Mozart's "Haffner" Symphony and Dvorak's "From the New World" Symphony were as good choices as any; the Dvorak was inevitable of course. Sandwiched in betwen them was a Prokofieff work, not an unexpected choice from contemporary music so far as Koussevitzky is concerned, since he has fathered Prokofieff's music in this country. The item was four movements of the Second Suite from the "Romeo and Juliet" Ballet.

What was heard by way of performance was typical of the Boston Symphony, though at no time during the evening did it surpass itself as it has been known to do. There were more slips than one would have expected, especially in the horns. Chiefly to be noted was the ultra-refinement of the playing, its tonal richness and balance. That Koussevitzky did not ask the ultimate from the musicians was not their fault.

The treasurable music of the "Haffner" Symphony (D Major, K 385) has long since transcended commentary. Though it may have been routine for Mozart, it has worn better than several of his others in the course of time. Last night it was played with requisite style and polish yet with a little more straightforwardness than one might have expected from so fastidious a conductor.

While not the best Prokofieff, the Romeo and Juliet music is neatly contrived, expertly orchestrated, and quite engrossing. The ancient feud of the Montagues and Capulets is graphically stated in the conflict of dissonances; Juliet, the Maiden, is fetchingly sketched in the tripping music reminiscent of the "Classical Symphony"; the Dance is typically light-hearted; Romeo by Juliet's Grave though prostrate is not however so deeply moved as to convey his grief through this music.

To hear the "New World" Symphony well played is always to experience again the perennial freshness of a hackneyed work. The music is more robust than Koussevitzky made it sound last night. He tended to over-refine to a point where the stirring scherzo, for instance, lost some of its sharpness and the ending came as an anti-climax. The slow movement dragged unnecessarily. In short, there was more of Koussevitzky than Dvorak in this performance, no matter how well it sounded.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
NOV 22 1941

Boston Symphony Orchestra Opens Brooklyn Season

Koussevitzky Conducts.— Academy Full to Overflowing, with Standees

The Brooklyn Academy of Music was full to overflowing last night, with many standees, for a performance of the Boston Symphony Orchestra conducted by Serge Koussevitzky.

The program consisted of Mozart's "Symphony in M Major," Prokofieff's "Romeo and Juliet," second suite, and Dvorak's "Symphony No. 5 in E Minor" (New World).

Especially enthusiastic applause was given to Prokofieff's ballet music for "Romeon and Juliet," which was first performed in Soviet Russia in the spring of 1937. The orchestra last night played four of the seven movements of the suits: 1. Montagues and Capulets (allegro pesante); 2. Juliet the Maiden (vivace); 3. Dance (Vivo), and 4, Romeo at Juliet's Grave (Adagio Fundebre).

Mozart's symphony and the Prokofieff music made up the first half of the program. The second half was taken up by Dvorak's symphony "From the New World," which was given an excellent reading.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
NOV 22 1941

Boston Symphony Opens Season Before Large Audience; Many Attend Concert With Guests

The Boston Symphony Orchestra's initial visit to the borough for this last season night brought a capacity audience to the Brooklyn Academy of Music.

Preceding the concert Mrs. William H. Good gave a dinner for Mr. and Mrs. Edward C. Blum, Supreme Court Justice and Mrs. Edwin L. Garvin, Supreme Court Justice and Mrs. George W. Brower, Mr. and Mrs. Henry Joralemon Davenport and Rudolf Reimer. The party occupied box No. 1 at the concert.

In box No. 2 Mrs. Dean C. Osborne entertained for Mr. and Mrs. Alfred L. Fawcett, Supreme Court Justice Lewis L. Fawcett, Mrs. Theodore Frohne, Mr. and Mrs. Carl Weiler and Donald Sinclair.

Mrs. Benjamin Prince had as her guests in box No. 3 Rear Admiral and Mrs. James C. Pryor, Mr. and Mrs. James C. MacMullin, Mrs. Karp Milhalenkoff, Benjamin Prescott and Mr. and Mrs. James G. McDonald.

The party in the box of the Brooklyn Woman's Club included Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Wilson Briggs Zimmer, Mrs. Oliver Goldsmith Carter, Mrs. George Hills Tier and Mrs. R. S. Vossler.

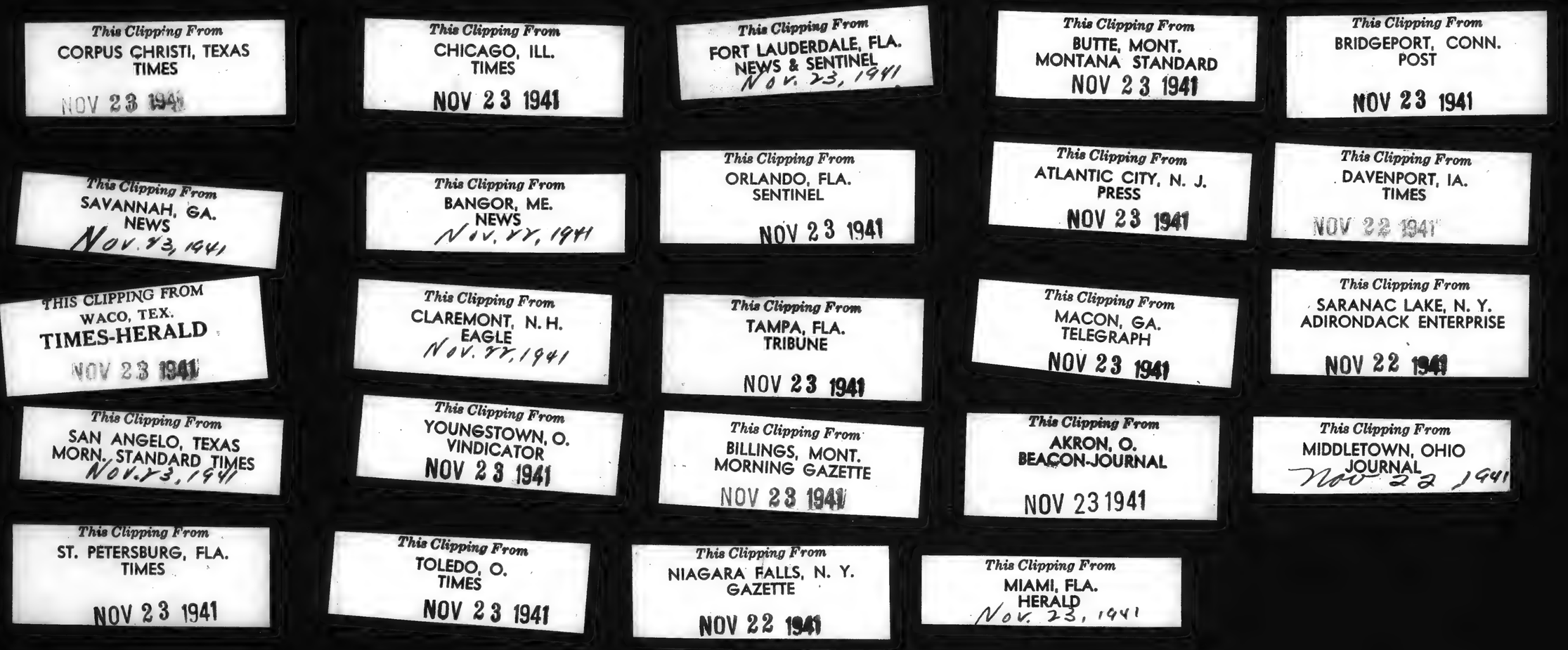
In box No. 5 the Alumnae Association of Adelphi Academy was represented by Mr. and Mrs. William B. Parker, Mr. and Mrs. Luman B. Wing, Miss Emma Jessie Ogg, Miss Rosalie B. Parker and Miss Gwendolyn Glass.

In box 6 Mrs. Thomas Lauderdale entertained for Mr. and Mrs. William V. Laurino, Mr. and Mrs. James M. Currie and Mr. and Mrs. George W. Felter.

Admiral E. J. Marquart, commandant of the Brooklyn Navy Yard, and his party occupied box No. 8, and students from Packer Collegiate Institute, the Brooklyn Friends School and Polytechnic Preparatory Country Day School were in boxes Nos. 7, 9 and 11.

This concert was the first of the series of five Boston Symphony concerts to be given here during the season under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee for the Boston Symphony Orchestra Concerts, of which Adrian Van Sinderen is chairman and Mrs. Henry Joralemon Davenport executive chairman.

A review of the program, conducted by Dr. Serge Koussevitzky, will be found in another section of this edition of "The Brooklyn Citizen."



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NOV 22 1941

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MIAMI, FLA.
HERALD
Nov. 23, 1941

REVIVE DVORAK AT SYMPHONY

Refreshing Programme Wins Cheers

Post Nov 1

BY WARREN STOREY SMITH

Yesterday's Symphony concert, devoted to the music of Dvorak, who was born Sept. 8, 1841, proved, in this listener's humble opinion, the most consistently enjoyable of the season; nor was this reaction wholly expected. One item on the programme, the symphony "From the New World," was inescapable. For the others Dr. Koussevitzky's choice fell upon the "Carnival" Overture, which seems to be the most enduring of the Bohemian composer's works in that form, and the Violin Concerto, in which Ruth Posselt was the soloist.

Unfamiliar music from the 19th century or the early 20th is getting to be a positive treat at Symphony Hall, where the programmes run chiefly to war horses and contemporary novelties. Into this welcome class fell both overture and concerto. The one had not been played at a Symphony concert since 1923 and the last two performances of the others were in 1919 and 1936. Some of the Overture comes pretty close to being empty din, albeit a cheerful din, and the gentleman with the cymbals earned his money. But there are relieving passages in Dvorak's pleasantly melodious vein.

The Concerto is naturally more of a piece—and also a better piece—than this reviewer had remembered it to be. There are those who claim that Dvorak sold his birthright when he ceased being a composer of Slavonic rhapsodies and dances and went academic in the manner of Brahms. The suggestion of watered Brahms is present in this Concerto, particularly in the first movement. The Adagio and Finale, however, are full of charm and a charm that may well be described as Dvorak's own. It is good to hear a good tune, of which one has not wearied, and these two movements abound in them.

The performance itself could hardly have been better. Miss Posselt, who as the wife of Concert Master Richard Burgin is now a sort of in-law of the orchestra, learned this Concerto under the tutelage of Emanuel Ondricek of this city, and Mr. Ondricek's brother Franz was the soloist at the first performance in Prague in 1883. Miss Posselt's style had thus every reason to be correct, and it was; while the orchestral performance, like that of the "New World" Symphony, was of exceptional eloquence and of rare tonal beauty. Cheers were plentifully mingled with the applause that returned the deserving Miss Posselt and the beaming Dr. Koussevitzky several times to the platform.

This occasion might have led the conductor to revive one of the other symphonies of Dvorak, which are now unknown hereabouts. Had he done so, many in the audience would have regretted the absence from his list of the popular "New World." If the other four are unknown this Fifth in E Minor may easily be described as hackneyed. It was made to live again in yesterday's inspired performance.

LOURIE'S WORK WELL RECEIVED

Symphony Plays His "Kormtchaia"

Post Nov 8

BY WARREN STOREY SMITH

Yesterday the current Symphony Concerts offered their second novelty, the Second Symphony of Arthur Lourie, which bears the title "Kormtchaia," a Russian folk-term derived from a Greek liturgical verse, in which Mary is hailed as the "guiding mother" and which may mean "pilot" or "steersman," and may stand for the lode-star or even mother Russia, herself. The work has also a motto, taken from Michelangelo, "Remember that thou livest and go thy way." Yet the composer disavows any programme and explains that title and motto have only a "general significance."

Mr. Lourie, who was present yesterday to acknowledge exceedingly cordial applause, is the author of "Serge Koussevitzky and His Epoch." As composer he has been represented here by a "Sonata Liturgique" and a "Sinfonia Dialectica," both of them singular compositions. And so is this "Kormtchaia." A prober into musical esthetics, Mr. Lourie has decided that traditional form is the bunk and that melody is all-important. His new Symphony hasn't much form. And it hasn't much melody, either, though it is not wholly devoid of that commodity.

The form, as it is, is that of a theme and variations, and like d'Indy in his "Istar," Mr. Lourie presents the theme in fragments first and welds these fragments together later, not, however, at th every end, as d'Indy does, but in the third of the nine variations. Much is made in an analysis by Fred Goldbeck, quoted in the programme-book, of this being a symphony in "seconds, fourths and thirds," a definition more likely to confuse than assist the listener, for there are plenty of other intervals in evidence.

The opening, after a chord of striking sound and sonority, is purposely vague, yet it immediately exerts a certain fascination by reason of its strange tonal properties. Later, in reference to the Michelangelo motto, much use is made of march rhythm. This, with a certain melodic obviousness—when there is melody—and a great deal of orchestral sound, had probably much to do with the warmth with which the music was received. But its apparent formlessness and its lack of variety (an odd fault for a piece in variation form) were also obstacles in the way of one anxious to make sense of the piece on a first hearing. Undoubtedly Mr. Lourie has something. But what?

As with the new Schuman Symphony of the second pair of concerts, Dr. Koussevitsky preceded this "Kormtchaia" with an 18th century symphony, Haydn's in B-flat, No. 102, and followed it with one from the 19th, the Fourth of Brahms. The Haydn is one of the better ones, but there are many others just as worthy that we are not permitted to hear, while this and No. 88 get perhaps more than their share of attention. This greatest of the Brahms symphonies is one of the most trusted of the conductor's steeds of battle. But his vigorous way with the first movement is not the only way with this autumnal music.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
NOV 23 1941

POSTPONED

Bohuslav Martinu, Czechoslovakian composer, finished his Concerto Grosso For Two Pianos in 1938, but the German invasion prevented the premiere. Twice more, as Martinu fled from country to country, the same thing happened.

Last April Martinu reached this country. The concerto was scheduled by the Boston Symphony, but was postponed again because there were no instrumental scores. Martinu worked seven months on the scores, finally heard his work played.

"It sounded just as I thought it would," he said after taking three bows.

MUSIC

Boston Herald Nov 1, 1941

Symphony Concert

By ALEXANDER WILLIAMS

The 4th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Ruth Posselt, violinist, was the soloist. The program, in commemoration of the Dvorak centenary, was as follows:

Overture, "Carnival" Op. 92.....Dvorak
Concerto for Violin and Orchestra in A. minor Op. 53.....Dvorak
Symphony No. 5 in E minor, "From the New World," Op. 95.....Dvorak

Memorial concerts are apt to be on the tedious side, if only because it can be mentally tiring to hear the music of only one composer. A way round this issue is to play someone else's music and label it "In Memoriam." The Chicago Orchestra once carried this shift to peculiar lengths when it drew attention to the death of Ravel by playing Strauss's "Death and Transfiguration." We can guess that the shade of Ravel, wherever it was, did some fancy convolutions at this news.

Dvorak, it might be hazarded, is not one of those composers who can stand a whole program to themselves. Yet we doubt if many in the audience felt that yesterday's concert was dull. This was in part due to the brilliance and perfection of Miss Posselt's playing and in part to some exciting performances by the Boston Symphony and Mr. Koussevitzky.

We own to having wished that Mr. Koussevitzky might have seen fit to play something less well known by Dvorak. The first three symphonies, for example, are hardly known at all. Yet such an authority as Tovey has praised them to the skies. The "New World" is played too much; and surely this was the time, if ever, to look about and revive something less familiar. Mr. Koussevitzky is not usually so hidebound, and we had expected a little more initiative from him when confronted with the Dvorak centenary.

According to its lights, though, the concert was satisfactory. Mr. Koussevitzky faces squarely up to the problem of the hackneyed "New World" Largo. That he does so by presenting it more slowly and solemnly than you could believe possible is perhaps not much consolation. Still, the pretense that this is the supreme moment in music is rather impressive. We have always wished that a conductor would consent to stop the Symphony with the delightful scherzo. The finale is not much. We have had enough of the old themes, and there is not much to be said one way or another for the new.

Miss Posselt is an amazingly facile and capable musician and she is also a violinist of first rate authority and taste. Her performance did all that could be done for a concerto that is really fine only in the finale. There was an ovation for her at the end.

Mr. Koussevitzky certainly went through the "Carnival" Overture with all the speed and flash of a stream-lined zephyr. It was an astonishing performance, pointed up to the last pinnacle of orchestral brilliance.

The concert will be repeated tonight. Next week the program is as follows: Haydn's Symphony in B flat No. 102; Arthur Lourie's "Kormtchaia," Symphony No. 2; Brahms Symphony No. 4 in E minor.

Globe MUSIC Nov. 1

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra paid their respects yesterday afternoon to the Centenary of the Bohemian composer, Antonin Dvorak, who was born Sept. 8, 1841. The program was given over to Dvorak, and consisted of the "Carnival" Overture; the Violin Concerto, with Ruth Posselt as soloist, and the "New World" Symphony.

In prospect the program might have seemed too much of a muchness, the more so because Dvorak has not really been popular with concertgoers for some years. A few tunes have survived—the Largo from the "New World" Symphony, "Songs My Mother Taught Me" and some of the Slavonic dances; otherwise the once overplayed Bohemian has fast been receding into the pages of musical history books. Yesterday's concert turned out to be most enjoyable, both for the music and the manner in which it was played.

When you come right down to it, symphony orchestra publics hear far, far too small a repertory. Beethoven, Brahms, Franck and Tchaikovsky; you hear them over again, year after year. Without doubt it was good to hear Dvorak, because his music has begun to revert to comparative unfamiliarity. Not that Dvorak was a great composer in the sense that he had a formidable intellect or that he possessed the universality of Mozart or Beethoven. Yet there is no need to apologize for a man with fine melodic invention and superb technic. The idea that we ought to live on musical masterpieces all the time is wrong. There are only so many masterpieces, and when they become too familiar we are prone to underestimate them.

Dvorak's melodic sense, his instinct for color of harmony and orchestration, run through overture, concerto and symphony. Each is "well-made," showing the certain hand of a craftsman who expressed himself easily, according to his nature. For Dvorak there were no problems of baring a tormented soul in his art. He was not erudite or an innovator. His music exists simply as a form of beauty. He must have been, next to Schubert, one of the most natural and simple composers in the history of the art.

Miss Posselt gave a fine account of the Violin Concerto, a performance both musicianly and virtuoso. The slow movement, with its wealth of lyricism, she played with perfect taste and style. If there were certain roughnesses of tone in the heat of the finale, they were a pardonable and minor shortcoming. The audience realized the quality of her performance, for they rewarded Miss Posselt with applause of the most cordial sort.

The proverbial magnificence of tone associated with Boston's orchestra was on exhibition the afternoon through. While he emphasized the brilliance of the Overture, Mr. Koussevitzky did not overdramatize the "New World" Symphony.

This program will be repeated tonight at 8:15. Next week Mr. Koussevitzky will play: Haydn: Symphony in B flat, No. 102; Lourie; "Kormtchaia," Symphony No. 2 (first performances); Brahms: Fourth Symphony.

C. W. D.

MUSIC

Herald Nov 8

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Symphony Concert

By ALEXANDER WILLIAMS

The fifth regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Haydn.....Symphony in B flat No. 102
Lourie.....Symphony No. 2, "Kormtchaia"
Brahms.....Symphony No. 4 in E minor Op. 98

Three symphonies again made up a Boston Symphony program as they did at the second pair of concerts. Once again two classics flanked a modern work, a first performance anywhere, as a matter of fact. And again, to conclude the analogy, the program was thoroughly satisfactory—Haydn in place of Mozart, Arthur Lourie instead of William Schuman and Brahms for climax in place of Tchaikovsky.

The occasion for the first performance of Mr. Lourie's new work let the patrons in for a weighty and abstruse lecture in the program book by Fred Goldbeck. Mr. Goldbeck is one of the editors of the Revue Musicale, a learned French publication now, we suppose, no more. Thus his analysis of the new work is undoubtedly worth reading, but we imagine that it also confused the audience in several particulars. However enlightening as to the music's unusual form, Mr. Goldbeck's "tall talking" must have terrified a good many of the subscribers and induced others to read it in a bemused fashion when they might better have been using their ears. There is something to be said for certain composers' theory that there should never be any program notes at a concert.

Mr. Lourie's score seemed to us yesterday an original and stimulating work. Whether it would still be so after further performances we seriously doubt. It is a refreshing work on such a program as this, startling the audience by its dissonance and giving it mentally something to chew on.

We are prepared to take on faith Mr. Goldbeck's high estimation of the Symphony's intellectual content. Most composers today are pretty learned fellows and would put to shame a Brahms or a Schubert with their bookishness. For a time this erudition so intoxicated them that many of them wrote what the Germans call "Augenmusik," which was most rewarding in the study and not at all in the concert hall. Possibly you will recall such a score in Ernest Krenek's Piano Concerto which he played here a few years ago and which he also introduced with a solemn lecture.

Mr. Lourie's is a great deal better music than that, and he, moreover, is obviously deeply interested in the sound of his music, for he produces some wildly fascinating sounds. It is not, then, the intellectual scheme which gets in his way and prevents this Symphony from being first rate music. Undoubtedly his system of ostinato bass and accompaniment or background ends in being monotonous. In brief, it is original and strikingly queer music, but neither emotionally or spiritually of great significance nor, on the other hand, straightforwardly effective.

It is an interesting work to have heard, at any rate, and one to which it is not easy to do justice in a review. But, conversely, neither does the cerebral analysis of Mr. Goldbeck. The work seemed to get an intense and thoroughly vital performance by the orchestra under Mr. Koussevitzky, and it was cordially received by the audience, who brought the composer several times out on the platform.

This Haydn Symphony is one of the eternal joys of music. Specifically it always amazes by the mysterious and almost romantic introductory largo, by the serenely lovely adagio and by the deliciously saucy finale. It had a marvelous performance by the orchestra, for Mr. Koussevitzky is always especially good with Haydn and Mozart. We do not imagine that the public needs at this date any comment by us on Brahms' greatest Symphony. It is sufficient that its grandeur was fully presented yesterday for all to hear and admire.

The concert will be repeated tonight. Next week the program is as follows: Beethoven's 6th Symphony; Martinu's Concerto Grosso; Strauss' "Till Eulenspiegel."

This Clipping From
NEW YORK, N.Y.
POST
NOV 24 1941

NEW AMERICAN SYMPHONY PLAYED BY KOUSSEVITZKY

By Edward O'Gorman

Magnificent is not too strong a word for the performance of Tchaikovsky's "Pathetique" Symphony given by Dr. Koussevitzky and the Boston Symphony in Carnegie Hall Saturday. Neat, sensitive and refined will do for Ravel's "Tombeau de Couperin," and adequate for the first local performance of a Symphony No. 3 by William Schuman, the young American composer.

Returning to Carnegie Hall after a Thursday evening performance that had had its disappointments, Dr. Koussevitzky turned out a "Pathetique" symphony that left a deeply moved audience with an irrepressible desire to applaud after the march, where convention says no, and a reluctance to make any disturbing sound after the final morendo measures of the last movement, where, after a breathless and noticeably prolonged struggle, convention won, and a fine illusion was shattered.

It was a performance that could not have been bettered in any way. There was a feeling of completeness, and a sense of rightness in its tempos and in the thoughtful unfolding of the various sections that I had never before encountered. As for the parts of the symphony responsible for its title: well, they were touching, but there were no tears.

The new Schuman symphony leaves the impression of a singular and experimental job successfully accomplished. It is not a symphony in the strict sense; it is in two sections, the first comprising a passacaglia and fugue, the second a chorale and toccata; and it is faithful to these forms in construction only, not in spirit. For my taste, which they tell me is finicky, there is an excessive use of canon-ading, a deadly device.

It is an inordinately heavy, almost belligerent score. Mr. Schuman has eschewed the more tender emotions. But it is orderly blood and thunder throughout, and is composed with such skill and imagination, and scored (for all its heaviness) with such clarity, that the listener is impressed more by the vitality that Mr. Schuman has than by the variety of expression he lacks.

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Christian Science Monitor - Nov 8, 1941

New Symphony by Lourie Heard

By L. A. Sloper

The central item of Dr. Koussevitzky's program for the fifth pair of Boston Symphony concerts (Nov. 7-8) was Arthur Lourié's Symphony No. 2, labelled "Kórmtchaia," which had its first performance yesterday afternoon. The program also listed Haydn's Symphony in B flat, No. 102, and the Fourth Symphony of Brahms.

From Mr. Lourié's pen we had previously heard a "Sonate Liturgique," for small wind orchestra and alto chorus, and a "Sinfonia Dialectica." The composer, who is also the biographer of Dr. Koussevitzky, is a Russian and was once a Soviet Commissar, but in 1923 he went to Paris and, we are informed by the program notes, his name is now "unmentioned in print, nor does it exist, so far as present Russia is concerned."

Mr. Lourié is known for his intellectualism, and for his preoccupation with the early liturgical music of the Roman Catholic Church. Both these qualities were observable in the two compositions of his heard previously in Boston. They are evident also in this latest. But in this latest there is also a greater musical interest.

* * *

The work is, like so many of its contemporaries, a "symphony" in name only, if we are to judge it by classical standards. Actually it is a seris of variations—not, we are hastily reminded by a French analyst quoted in the program book, on a theme, but on "the 'intonation of intervals,'" and the variations are "modulated and cadenced, not by the 'natural' play of 'dominants and tonics,' manifest or latent, but by a harmonic mechanism very different and very novel, based on unaccustomed use of dissonances. The function of these dissonances is neither to 'spice' nor fix the tonality in the classical manner. They are in the shape of a 'false bass' or other apparently foreign addition to the tonal environment, becoming a 'contrasting background' against which the melody stands with greater precision."

The prospective concertgoer should not be discouraged by these notes, for the music is easier to follow than the explanation. It even has tunes, remindful of Moussorgsky, and rhythms which certainly recall Stravinsky. It is Russian music, with a liturgical atmosphere. The opening motto is in the nature of plain-chant, and the variations disguise it with contrasted, often pleasing, and almost always interesting forms.

There is perhaps less that is novel in the work than the program notes quoted would suggest. Whatever name is given to the introductory group of notes, it is still a motive; the difference is that it has no definite tonality, but there is nothing new about that. Neither is there anything new about the building up of a theme from scraps; it has been done for example by D'Indy and by Sibelius.

* * *

No; it would be better to disregard these intellectual dissertations and follow the advice of Professor Tovey about Haydn, to the effect that the only way to get his sense of form "is to listen naïvely to the music, with expectation directed mainly to its sense of movement."

Yet as we listened naïvely to the particular symphony of Haydn's that was played yesterday, we did not feel that we were getting everything from it that we might have got. It was performed by an orchestra reduced as to its double-basses but not, apparently, as to its other strings; and it was treated as a vehicle for virtuosity rather than as a musical composition. The performance was of course extraordinary; but it was lacking in grace. The tonal volume was too great, the accents were too heavy, and the pace at which the Finale was taken was so amazing a tour de force that it drove all thought of the music from the mind.

Globe MUSIC Nov 8

SYMPHONY HALL

Boston Symphony Orchestra

Arthur Lourie's Second Symphony, given first performance by Serge Koussevitzky and the Boston Symphony Orchestra at Symphony Hall yesterday afternoon, is music of abstruse character and somewhat mixed idiom. The Symphony came in the middle of a program whose first part was given to Haydn's B-flat Symphony, No. 104, and whose conclusion was the Fourth Symphony of Brahms.

"Sentence first, verdict afterwards," said the Red Queen at the trial of the Mad Hatter. Of Mr. Lourie's work, one might say: read the program notes first and listen afterward. For one is frank to admit he would have had no idea of what the composer intended unless he had been informed beforehand. Mr. Lourie believes that form must change, and that the definition of the word symphony is not limited by the rules of the conventional sonata-allegro form like that of Beethoven. He's right on that score, and not the first to think of it. Schumann broke away, Franck, D'Indy and the apostles of "cyclical" form went even further, and Sibelius evolved his own form, starting with his Second Symphony.

Lourie's Second Symphony, therefore, is cast in an individual form. Melodic themes and development have no place; instead the thematic basis consists of three intervals, and the single movement of about 20 minutes' length runs through 10 variations upon "the intonation of interviews." Sounds abstruse, doesn't it? Well, it is. While the idea is ingenious, worthy of respectful attention, what of the music? Lourie's idiom can take in free, unrelieved dissonance, and dissonance used as background for an independent melody. It can include marches with swinging tunes, a nice muted trumpet solo, and certain devices which remind one of incidental scores for the theatre written by American musicians.

After Lourie's formal design has been understood, after one has noted a comparative lack of motion and counterpoint, and after it has been recognized that the orchestration is fussy, demanding upon the players and in part superficially reminiscent of Mahler, the fact remains that the Symphony is largely brain music. I would like to hear it again, until it has become thoroughly familiar. But will it seem any more original, any more provocative or moving than it did yesterday? Doubt persists.

As a footnote one should add that the title "Kormtchaia" which Lourie uses, may have symbolical intent not clear at the moment. The word is from the Russian liturgy and refers to the divine guidance of Mary.

Mr. Lourie heard yesterday's performance and bowed from the stage. He and the work were well received. Mr. Koussevitzky and the orchestra had given of their best in preparing the score.

Haydn of the Symphony No. 104 (ninth in the series written for the London impressario, Salomon) fared very well. The performance was brisk, clear, precise and of splendid tone. Mr. Koussevitzky's conception of the Brahms Fourth is dramatic rather than poetic, an interpretation certain to bring out the heroic proportions of the Passacaglia. At the end there was applause, thoroughly merited, of utmost enthusiasm.

The program for next week: Beethoven, "Pastoral" Symphony; Martinu, Concerto Grosso for Chamber Orchestra (first performances); Strauss, "Till Eulenspiegel." — C. W. D.

Music

11/18/41 Thursday Evening Post

Boston Orchestra Heard at Bushnell

BY CARL E. LINDSTROM

The first half of last night's concert was just the second event in the Bushnell series; after the intermission it was a performance by the Boston Symphony Orchestra, with all that the words imply.

It is not easy to sum up the distinctions that subtly set this group apart from all others. Some have to do with the players, such as coordination among the choirs, individual virtuosity and sharply contrasted planes of orchestral coloring; others grow out of the leader such as a certain dramatization of the various elements and a flair for the spectacular which inheres to most Koussevitzky interpretations.

The "Romeo and Juliet" ballet suite of Prokofieff and Moussorgsky's "Pictures at an Exhibition" had the benefit of Koussevitzky interpretations. Dvorak's "New World" Symphony was conducted by the revered leader for no better reason than the one that a hundred years ago in Bohemia, Antonin Dvorak was born, an implicit blessing, just as his E minor symphony is implicitly good and requires no anniversary to occasion its performance.

A Prokofieff Ballet

The Romeo and Juliet music is best appreciated apart from its literary connotations. The dissonantal opening period is repeated — though in a different tonality, if memory serves — a practice which is recommended to modern composers who complain that their works get only a single hearing.

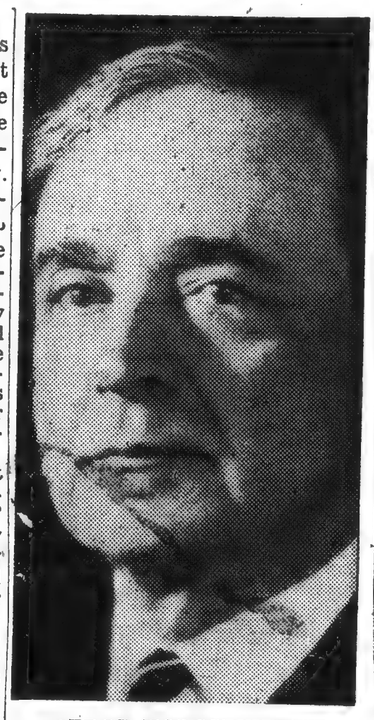
There is nothing particularly forbidding in Prokofieff's score. Descriptions of the ballet would seem to explain the innocuous character of the sections entitled "Juliet," "Dance," and even Romeo's clamant threnody at the grave of a Juliet who is really not dead at all. But we agreed to forget the meanings of this music. Actually it examples once again Prokofieff's melodic or thematic fertility, his piquant counterpoint, and less specifically but more importantly his gift for giving his compositions a savor and quite an individual one at that.

A visitor from another planet would never have guessed that 60 of the most momentous years in musical history separated the Prokofieff and Moussorgsky compositions. Of course, the modernity of Moussorgsky is an old story and so is Ravel's orchestration of this graphic music. But this is the kind of thing that is the most viable to Dr. Koussevitzky's hands.

Gates of Kiev

The course of events in the Russian campaign made it inevitable that this suite with its magnificent climax apostrophizing the Gates of Kiev would reach the concert hall with increasing frequency. It is arresting music. The vivid portrayal of the ballet chicks, the overpowering effect of the brass choir in the Catacombs and the fantastic sketches of the gnome and the witch are unforgettable as Koussevitzky limned them with his master players. If the first trumpet fluffed a note in the opening Promenade, he more than redeemed himself in the character piece, "Samuel Goldenburg and Schmuyle."

It has been so often repeated that Dvorak's "American" music turned out to be merely a Europeanized version of Negro and Indian themes that it may be no use to point out that his "New World" Symphony has an inherent freshness that endures to this day. It is one of those symphonies that play themselves and if this one is permitted to play itself, it can have a good deal of the Kansas prairie about it, in spite of the European academy and broken English.



SERGE KOUSSEVITZKY

I don't think Dr. Koussevitzky had quite made up his mind about the Dvorak Symphony. There were only two details that attested a Koussevitzky "interpretation"—the pianissimo of the pizzicato bass so insubstantial and yet so pervasive that instead of approaching the ear directly it seemed to steal up from behind—and secondly, the quickened tempo of the slow movement. That was an improvement. Dr. Koussevitzky set the beat at what might be called Larghetto and indeed that is the way the program described the second movement. Dvorak marked it Largo. Who changed it?

This Clipping From
PITTSBURGH, PA.
PRESS
NOV 23 1941

Boston Symphony To Play At Mosque

The Boston Symphony Orchestra annual visit to Pittsburgh is always a high-light of the musical season. The works to be given by Dr. Koussevitzky and his celebrated Boston players indicate wide-spread interest in both the Saturday evening and Sunday afternoon concerts at Syria Mosque. The program for Saturday night, Dec. 13:

Mozart ..... Haffner Symphony
William Schuman ..... Third Symphony
Tschaikowsky ..... Pathetique Symphony

Sunday afternoon:

Ravel ..... Tombeau de Couperin
Prokofieff ..... Romeo and Juliet Suite
Strauss ..... Till Eulenspiegel
Brahms ..... Fourth Symphony

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 23 1941

Orchestral Programs In Some Other Cities

Koussevitzky Adds Two Works to His Repertoire

Returning to Symphony Hall after its first New York visit of the season, the Boston Symphony Orchestra will begin its program for next Friday afternoon and Saturday night with Respighi's suite, "The Birds." This, and Lekeu's adagio for strings are new to these concerts. Serge Koussevitzky completes the list with Dukas's "Sorcerer's Apprentice" and the Franck symphony.

Two American works, Robert O. Barkley's "Sunday Evening in Bloomfield" and Robert W. Wilkes's "Twilight Dream," will be played this afternoon by the National Symphony of Washington, under Hans Kindler. On Wednesday night, when Richard Crooks is the soloist, Walter Piston's suite from "The Incredible Flutist" will be introduced to the capital. Henri Temianka will play the Beethoven violin concerto with the Pittsburgh Symphony under Fritz Reiner this afternoon, and Sergei Rachmaninoff will play the Schumann concerto and his own Paganini Variations next Friday night and Sunday afternoon in this series.

Under Rudolph Ringwall, the Cleveland Orchestra will devote its program for Thursday and Saturday nights mainly to Mozart and Dvorak, with Donald Dickson, barytone, as soloist. Reginald Stewart, as pianist, will be the soloist with the Chicago Symphony on Tuesday, and Isaac Stern, violinist, will be heard on Thursday and Friday with Hans Lange conducting.

Hitler Can't Stop This Performance

Czech Composer, Dogged by Nazi Army, to Hear Work Played in Boston

BOSTON (AP)—After fleeing across most of Europe only a jump or two ahead of Hitler's armies, Bohaslav Martinu, one of Europe's outstanding contemporary composers, apparently is going to hear at last his concerto grosso for two pianos.

The refugee Czech has been trying to obtain a first hearing for the work ever since he wrote it in 1937. A combination of bad breaks—usually in the form of the German army—already has canceled four premiere performances.

Tomorrow, Serge Koussevitzky and the Boston Symphony Orchestra are scheduled to make a fifth attempt to give this "fugitive concerto" a performance—and Martinu still has his fingers crossed.

The work was first due to be performed in Paris in the Spring of 1938, but was canceled when Hitler's armies marched into Austria and closed that country's frontiers, thus preventing the publishers in Vienna from forwarding the score to Paris.

A second premiere was scheduled in Prague in December, 1938, but the Germans, moving in after the pact of Munich in September, ruled Martinu's music "verboten" so chance No. 2 went out.

Their invasion of France likewise forced cancellation of a third attempt set for Paris in May of 1940 after the score had been safely received and the auditorium paid for.

New Kind of Trouble

When Martinu finally reached this country last April (he quit Paris three days before the Germans moved in), he learned that Koussevitzky had been favorably impressed with the concerto after studying a master copy forwarded to him by another Czech musician, Georg Szell, and had decided to play it that Spring.

But this premiere was called off, too, when the orchestra's librarian couldn't obtain the instrumental parts.

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Ads Nov 23

Defauw to Conduct at Symphony

DESIRE DEFAUW, distinguished Belgian conductor, who will appear as guest with the Boston Symphony Orchestra next Friday afternoon and Saturday evening.

DESIRE DEFAUW, the Belgian conductor, will be the guest of the week at the concerts of the Boston Symphony Orchestra, and will appear as conductor on Friday afternoon and Saturday evening next in Symphony Hall.

Defauw, born in Ghent, Belgium, began his career as a violin virtuoso. He came to America in the season of 1939-1940 and again last season, having taken flight from his country. Besides conducting the Boston Symphony Orchestra last season, he has appeared as guest over several orchestras in this country and Canada.

TWO Belgian composers will figure upon his coming program. The Symphony of Cesar Franck will be the closing number. Franck's talented pupil, Guillaume Lekeu, a musician of great promise whose life was cut short in 1894 by typhoid fever on the day after his twenty-fourth birthday will be represented by his Adagio for string orchestra. The concert will open with Respighi's Suite for small orchestra, "The Birds." The suite is based upon clavier pieces of the Seventeenth Century which were titled after various birds according to the fashion of the time. "The Sorcerer's Apprentice" by Paul Dukas stands also upon the program.

This Clipping From
TUCSON, ARIZ.
STAR
NOV 23 194

The Boston Symphony Orchestra made its first visit to New York of the season this past week, playing in Carnegie hall Thursday and Saturday under the baton of its conductor, Serge Koussevitzky. Friday the orchestra played in the Brooklyn Academy.

This Clipping From
NEW YORK, N.Y.
TIMES
NOV 23 1941

BOSTON ORCHESTRA OFFERS NEW WORK

Third Symphony of William Schumann Called Best Number by Young American

KOUSSEVITZKY CONDUCTOR

Ravel's 'Tombeau de Couperin,' Tchaikovsky's 'Pathetique' on Program at Carnegie

By OLIN DOWNES

The concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, yesterday afternoon in Carnegie Hall introduced to the public of this city the Third Symphony of young Mr. William Schumann, a symphony which, for this chronicler, takes the position of the best work by an American of the rising generation that he has heard.

The score may have a stronger position than that when American music of the last two decades falls into a longer perspective and when we become more familiar with the details of what we heard yesterday. For the present let there be recorded the opinion that this symphony is full of talent and vitality, from first to last, and that it is done with an exuberance and conviction on the part of the composer that carry straight over the footlights and sweep the listener along in their train.

It is true that the cerebral element is omnipresent in Mr. Schumann's score, and that he cultivates what are essentially the methods of the contrapuntists of Europe of the eighteenth century and earlier; and that, for ourselves, we believe these methods will presently be outmoded and superseded by something freer and more direct in approach when our composers have really gotten out from under the still binding influence of foreign cultures. We don't believe, either, that Mr. Schumann will follow the path he now pursues when another decade has passed. What we believe is one thing, but we now are concerned with the fact of yesterday's music.

Aesthetics Are Argued

If we suggest that at some future time Mr. Schumann chuck his present aesthetics out of the window, he has every reason, by virtue of his own practical demonstration, to request that we throw ours through the curtains for the time being, and consider what he actually has done. And what he has done makes us aware again that neither methods, aesthetic systems or theories count for much if a composer has something to say.

What he has to say oozes through all the chinks and crannies of the counterpoint. And, furthermore, while contrapuntal technique, and the cerebral element, are much to the fore in this piece, there is also present the lyrical substance. There are vistas of harmonic as well as linear beauty. The old forms of canon, fughetta, passacaglia, toccata and whatever else you please of the ancient machinery of composition, are handled with exceptional and exhilarating flexibility. And there's laughter in it, too. And a technical advance over all recent scores of Mr. Schumann that we have heard, which goes very far toward setting him free.

Power and Wit in Climax

Perhaps the second part of the symphony is a little more episodic than the first, although in a sense it is even more interesting because of the fresh experiments made here, and the power and the wit, too, of the wind-up. And make no mistake; whatever the methods, this is no academism.

When Mr. Schumann's snare drum begins wickedly tapping the measure for what we can only term an intentionally insulting adoption of the toccata idea of more majestic times, and when he uses a fly-hitter or a baseball bat or some other contraption for rhythmic purposes as he nears his climax, it has the air of a form of bastinado applied by the Davidsbuendler to the more protuberant parts of the Philistines.

The audience, which jammed the hall, was delighted with this symphony. Dr. Koussevitzky brought Mr. Schumann repeatedly back to the stage as the applause continued. And Dr. Koussevitzky's performance was a thing which, we venture to say, the composer will remember in dreams as well as in his waking hours.

It was in all respects, as any one could judge at an initial hearing, a supremely eloquent and spirited projection of the music. But Mr. Schumann is not the only young American composer who has reason to be grateful for the singular intuition Koussevitzky shows when he is confronted by young talent, and his flaming enthusiasm in its cause.

Ravel Work Presented

The remainder of the concert consisted of another interpretation for which Koussevitzky and his men are famous—that of one of Ravel's most beautiful works, the suite, "Tombeau de Couperin." As a whole the suite was exquisitely played, if one excepts some queerly fast tempi, the fastest we ever heard Koussevitzky adopt in this place, so that in this respect he has given more satisfactory readings of this piece.

The Tchaikovsky "Pathetique" Symphony, which closed the program, made an overwhelming impression, although the nonsensical procedure which is now customarily followed, of refusing to allow the audience to applaud after the titanic march movement — when the applause broke out anyhow—and allowing them to applaud only at the end, after the final lamentation, when the audience should be asked to leave the hall without a sound, was adopted as usual. Turn we rather, in memory, to the searing intensity and greatness of the music. Hear it for the thousandth time; it only grows in the hearing.

And the sense of tragedy at the unluckily premature taking-off of Tchaikovsky, just when he had completed this symphony, also grows, because of the total originality, the humanity, the sheer simpicity and feeling and greatness of the first symphonic creation in which Tchaikovsky fully expressed his genius. What might the world have had from the man who left behind him at the age of 53 the "Pathetique"?

Nor was it inapropos of these times to play this symphony. When the delirious march, battle-drunk, earth-shaking, crashed to its end, one thought, "what nation believed it could ever defeat the people from whom that march came?" And the final elegy is for all mankind, all nations, all mortality. Dr. Koussevitzky's interpretation was unforgettable.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 23 1941

New Symphony Is Directed by Koussevitzky

Boston Orchestra Presents William Schuman Work at Carnegie Hall Concert

By Robert Lawrence

Thwarted ambition was the philosophic scheme of yesterday afternoon's magnificent concert by the Boston Symphony Orchestra at Carnegie Hall. The stream of disillusionment ran consciously in the Sixth ("Pathetic") Symphony of Tchaikovsky which, for this writer, is a very great work. It inundated, without any awareness on the part of the composer, the Third Symphony of William Schuman, receiving a first performance here under the direction of Serge Koussevitzky.

The symphony of Mr. Schuman, thirty-one-year-old New Yorker, is a gallery of counterpoint exercises on a gigantic scale. There are two formal parts to this work, each divided into two sections. Thus we have, as four separate movements, a Passacaglia, Fugue, Chorale and Toccata. A very large orchestra is employed.

To the composer's credit, it may be said that he orchestrates well. There was not a dull moment in his piece, from the standpoint of pure sound. His mastery of contrapuntal forms also proved remarkable. But his use of these forms breathed emotional sterility. Such a grasp of minutiae might have been of equal help in planning the layout of a bridge or a tunnel, but not in the writing of great music, which must come from the heart.

Mr. Schuman owns a superb rhythmical equipment. One had only to hear the subject of his fugue to recognize a composer who can accomplish anything he wants in the field of technique. But he has sought, in the Third Symphony, nothing beyond technique. The prevailing style is an admixture of Hindemith and Roy Harris. I must add that this judgment is merely my own opinion. The work received an ovation yesterday. In great part, the applause was a tribute to Dr. Koussevitzky and his men, who had given the score a stunning performance. Such selfless devotion to new music by a great orchestra can bring only the highest admiration.

There were moments in this symphony, as in portions of the Toccata, when Mr. Schuman forgot his contrapuntal mission and wrote harmonies of an ingratiating texture. But most of the time his melodic lines were ugly in themselves and forced in their junctures. This work, conceived on a tremendous scale, points to a fundamental weakness in our modern conservatory methods—the fostering of virtuosity without an accompanying demand that the musician look well within himself.

Beautiful playing marked Ravel's suite, "Le Tombeau de Couperin," which opened the program. And, save for one or two errors in the brass, the closing performance of Tchaikovsky's "Pathetic" Symphony was the climax of the afternoon. Dr. Koussevitzky's approach to this work is too familiar to require much discussion at this point. But his probing grasp of its meaning, his ability to make it a new experience with every repeated hearing deserve whole-hearted praise.

This was ideal Tchaikovsky—full of sentiment, free-flowing, yet never crossing the border line of good taste. If only for such an achievement, yesterday's concert of the Boston Symphony Orchestra is to be remembered.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 23 1941

Belgian Won Popularity with First Audience Here

Two Compositions by Compatriots Will Be on Tuesday Night Program, Including D-Minor Symphony of Franck

BY GEORGE Y. LOVERIDGE

A DISTINGUISHED refugee, Desire Defauw, of Belgium, will conduct the Boston Symphony Orchestra in Metropolitan Theatre on Tuesday night. He is the first of the two guest conductors for the Providence season. The other will be Bruno Walter.

Mr. Defauw appeared here last season in the same role, and aroused the audience to such enthusiasm that the management decided to send him again. He was once known as the "musical dictator" of Belgium. Now he does pretty well in the United States and Canada.

He is a small, vigorous man, about 55 years old, with plentiful hair more or less in the manner of the musician of caricature, and an authoritative bearing on the podium. He has definite notions about the effects he wants, and he can get them.

He brings to our attention on Tuesday two well-worn pieces and two not so familiar. One of the w-w-p's is the symphony in D minor by Franck, the only one he produced. It is about 50 years old and has had an active life, although it began unfavorably. It was played first by the orchestra of the Paris Conservatoire. The orchestra didn't like it. One of the audience, who was a professor at the Conservatoire, made a famous comment to Vincent D'Indy. "That a symphony?" he said contemptuously. "But my dear sir, who ever heard of writing for English horn in a symphony?"

However, its interesting melodies and the many-colored harmonic clothing of them have brought it to great popularity. It is in three movements.

Paul Dukas contributes to the program his "Sorcerer's Apprentice," a bit of comic music that has made the rounds any number of times. It relates the fable of the beginner in magic who learned his master's trick of turning a piece of wood into a servant but didn't learn how to turn the servant back into a piece of wood. So the servant kept carrying water until there was a roomful of it, and might have been carrying it yet if the magician had not returned and put things to rights.

Two short pieces fill out the required time. One is an adagio for string orchestra by Guillaume Lekeu; it is not particularly well known, but the WPA Symphony Orchestra has given listeners hereabouts an opportunity to hear it. Lekeu was one of Franck's pupils. He died young—at 24, of typhoid.

Respighi's "Gli Uccelli," or "The Birds," is the other shorter work. It is scored for small orchestra, and is in four sections, Prelude (after B. Pasquini); The Dove (after Jacques de Gallot); The Hen (after Jean-Phillipe Rameau); and The Nightingale (after an anonymous English composer).

Respighi took his themes from harpsichord pieces.

This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 24 1941

Busch and Serkin Excel Themselves

Koussevitzky Presents Schumann Symphony; Rodzinski Repeats Hindemith Music

By MILES KASTENDIECK

Ever since Adolf Busch and Rudolf Serkin first appeared in Town Hall to give their violin and piano sonata recitals, glowing accounts have been written about their performances. Theirs was the finest ensemble playing yet heard, and it was a joy and an inspiration to hear them. Playing for the New Friends of Music in Town Hall late yesterday afternoon, they not only lived up to expectation, they surpassed it. Those fortunate to be present or to tune in on the broadcast of Beethoven's "Kreutzer" Sonata will long remember the exhilaration created by their marvelous performance.

Such unanimity of feeling and such penetrating insight into the very essence of the music on the part of both artists have made them play as one. That kind of ensemble is a rare achievement. It probably has been brought about by the fact that the right balance is attained because of Mr. Serkin's greatness as an ensemble player as well as a solo pianist. For it is the piano playing that cements the two parts together. The fact that Mr. Serkin may be the better executant is of secondary importance; the effect is created by the two effacing themselves in the interests of an artistic merger with the single thought of extracting all the music that a work will yield.

So it was that the Mozart Sonata in E Flat, K 380, expressed the true classical spirit; that the Beethoven Opus 47 glowed in the reflection of its inner beauty; that the Schubert Fantasie in C, Opus 159, spun its melodic spell. The audience broke into a series of ovations; so keyed up was it that the rule for refraining from applause between movements could not restrain the onrush of feeling engendered after the first movement of the Beethoven had been played.

New Symphony

Though the Frankenstein finale in itself might have built up an ovation for the composer present to take his bows, the reception accorded the first New York performance of William Howard Schumann's Third Symphony, given by Koussevitzky and the Boston Symphony in Carnegie Hall on Saturday afternoon was well earned. The symphony is actually a tremendous accomplishment in structure and sonority and in effect. How extensive its emotional content may be will undoubtedly reveal itself more pointedly on further hearings; on this occasion a powerful feeling of relentless energy and almost vehement purpose, which evolved step by step in the course of each of its two parts, registered unmistakably the impression that the composer had something to convey besides ingenious dexterity in architectural planning.

The designations of Passacaglia, Fugue, Chorale and Toccata, with a division in the middle, imply absorption with craftsmanship, and the parts are riveted together with the best contrapuntal tools. The opening theme is not ingratiating, but it is melodically sound; the Chorale theme has more appeal. In specifying the largest orchestra obtainable, Mr. Schumann is obviously painting on a large canvas; only thus can be built so thunderous a wallop at the end of the Toccata, which is intended for display. But this music is no barbaric yawp; it speaks of power held in restraint (of classical forms), of grandeur, of challenge. Indeed, it is a work that should and will be heard again.

Needless to say, the performance was an amazing one. During the remainder of the afternoon the orchestra was concerned with Ravel's "Le Tombeau de Couperin" and the Tchaikowsky Sixth Symphony.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 23 1941

Belgian Conductor Adds Brilliance to American Symphonic Stage

BY GEORGE LOVERIDGE

Desire Defauw is in these parts by grace of the Nazi invasion of Belgium, his native land.

He was conducting in Bologna, Italy, when the invasion began. He returned at once to Brussels but was forced to flee to France with his wife and son in the family's two automobiles.

In Paris, one of the cars was commandeered for war service, and Defauw had to give the other to a pilot in Bayonne for help in getting to England. Arturo Toscanini, a close friend, assisted in obtaining papers permitting him to come to America.

Defauw made an instant success as one of the more lively and electric conductors appearing before the American public. His physical stature is small, but his artistic stature is large and his reputation is increasing both here and in Canada.

He is one of the number who have the music so well in their memories that they can conduct without score. His authoritative work with the stick has won the admiration of performers and audiences alike.

Defauw conducted the Boston Symphony Orchestra in Providence last season. He will appear in another guest performance on Tuesday evening. This series of photographs, taken by Martha Burnham, of Waban, Mass., a specialist in conductorial pictures by camera, brush and pen, show Defauw in rehearsal action. They throw light on the job of symphonic conducting in general, and in particular on the personality and technique of this great Belgian maestro.

1 . . . Mr. Defauw waits for the orchestra to settle down in its chairs. He is an affable man with a flashing smile but his first contact with the orchestra reveals only his grim determination to get the most out of the serious business of rehearsal.

2 . . . The orchestral score on the music stand is only a rehearsal adjunct to be looked at very rarely. Here Defauw faces the violas, with left ear cocked and both eyes concentrated upon the players to keep tabs on tonal balance with the rest of the orchestra.

3 . . . Besides almost military quality of leadership, Defauw has the spirit of a poet. His facial expression softening, he is now seen rejoicing in the tonal beauties rising from the orchestra as his left hand rises to signal increase in volume of tone.

4 . . . Driving power and dramatic fervor now come to the fore. They surge through Defauw literally to his fingertips. Observe the reflex in the tenseness of the left thumb. Also, one sees here one of the "tail" motions. Defauw resorts to to enhance his small stature.

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WORLD-TELEGRAM
NOV 24 1941

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MUSIC

Globe Nov 29

SYMPHONY HALL

Boston Symphony Orchestra

Desire Defauw is first guest conductor of the Boston Symphony Orchestra this season. The diminutive Belgian, who made a deeply favorable impression at his initial appearance at Symphony Hall last season, was again warmly greeted by the Friday subscribers, yesterday afternoon. His program consists half of well-known music—Cesar Franck's D minor Symphony and "The Sorcerer's Apprentice" by Dukas—half of unfamiliar items—Respighi's Suite for small orchestra, "The Birds," and the Adagio for strings by Lekeu. The last two are new to the Boston Symphony repertory.

A change in the originally scheduled order of the program brought the longest and most substantial work, the Franck Symphony, first. This reviewer had looked forward to hearing Mr. Defauw conduct a work whose composer was Belgian though he lived most of his life in Paris. While the Defauw interpretation was not disappointing, neither was it especially revealing. It was a straightforward account, robust, absolutely free of exaggeration or forced emotion. The first movement was deliberate in pace, the finale pleasantly brisk. Franck's tuneful and gracious slow movement was allowed to speak for itself without marked stressing of its dim-light-and-incense nature. In short, here was a performance consistently artistic, yet without personal distinction.

Old music of less than the rank of masterpiece (as Pooh Bah might say) has become very scarce at the Symphony concerts. All the more reason for joy, then, that Mr. Defauw decided to give us the Lekeu Adagio. Even the name Lekeu is but a memory for older concert-goers, and a mere item in the reference books for those younger. What his talen might have produced, had not Lekeu died from typhoid in 1894 just after he had turned 24, none can say. As it was he left behind a small quantity of music which promised much.

Something of the idiom of Franck, with whom Lekeu studied, is found in the Adagio: the sensuous melody, lush contrapuntal weavings and delight in chromatic harmony and modulations. Not common alone to Franck is that glowing radiance, due partly to the idiom, partly to the skilled division of the strings into many voices, which clothes the Adagio from first page to last. That peculiar quality was both an ideal and a characteristic of the time, especially in those musicians who were susceptible both to the refinement of French music and the colorful expression handed on by Wagner.

While "The Birds" had not been done previously by the Boston Symphony, it is not unknown here. Mr. Bernard Zighera and his Chamber Orchestra performed the Suite at Jordan Hall nearly four years ago. A collection of fanciful miniatures involving Doves, Hens, Nightingales and Cuckoos, each "after" the style of an archaic musical (Pasquini, de Gallot, Rameau and an unidentified Englishman), the Suite is charming and imaginative, but hardly more than that.

Mr. Defauw had the obvious good will of the orchestra, who played superbly for him. The afternoon was concluded with a performance of Dukas' fairy tale which did full justice to the score.

Mr. Koussevitsky will honor the 150th anniversary of the death of Mozart at the concerts next week, offering the following Mozart program: Excerpts from the Requiem Mass; Violini Concerto in D major (K. 218) (Antonia Brosa, as soloist, will make his Boston debut); "Jupiter" Symphony.—C. W. D.

DESIRE DEFAUW AT SYMPHONY

Guest Conductor Presents Pleasing Programme

Post Nov 29

BY WARREN STOREY SMITH

Desire Defauw, the dynamic if diminutive Belgian conductor, who made his first appearance in this country as guest-conductor of the Boston Symphony Orchestra exactly a year ago, assumed that role again yesterday afternoon. The programme which he offered included the Symphony of Franck, Respighi's Suite for small orchestra, "The Birds," and Adagio for strings by Lekeu and Dukas' "The Sorcerer's Apprentice."

When a guest-conductor comes there is always the hope that he will give us music which has escaped Dr. Koussevitzy's attention or has failed to awaken his interest. In other words, he may be, and frequently is, a promising source of unhackneyed music, and for this reason, if for no other, he is to be welcomed. In two numbers Mr. Defauw did not disappoint the seeker after novelty, Respighi's Suite and Lekeu's Adagio. Franck's Symphony, on the other hand, is thrice-hackneyed and Dukas' Scherzo, one felt yesterday, has seen better days. Perhaps it needs Mickey Mouse, who so ably impersonated the discomfited apprentice in Walt Disney's "Fantasia."

"The Birds" does not count as a real novelty, since it was performed by the Zighera Orchestra in Jordan Hall, Dec. 30, 1937. But from a larger band and a larger hall it had a new sound, and the music itself, though sligh in a sense, proved well worth a second hearing. We might even do worse than have it again some time. Cleverly and tastefully made transcriptions of 17th and early 18th century pieces for harpischord, this charming Suite presents, "The Dove," of Jacques de Gallot, "The Hen," of Rameau, "The Nightingale" by "an anonymous English composer" and Pasquini's "The Cuckoo." There is also a Prelude, freely drwan from Pasquini, in which are to be found premonitions of the pieces to come.

One suspects that the anonymous Englishman was a figment of Respighi's imagination, and not only because of the reference to Respighi's own "The Pines of the Janiculum" in "The Pines of Rome" (in which the composer makes use of a phcnograph record of a nightingale's song). The whole tiny movement seems to bear a Respighian touch. Anyway, deception or no deception, this section is delightful, an adjective that may well apply to the Suite as a whole. The performance was one of exquisite finish and the audience was plainly greatly pleased.

Lekeu was a sort of Thomas Chatterton of music cut down on the second day of his 25 year. None of his music, even the once-celebrated Violin Sonata, is a flawless achievement, but all of it or all that there is any chance of hearing, bespeaks a genuine talent. The Adagio of yesterday is couched in the familiar idiom of the followers of Franck and might have been signed by Chausson, for example. There is the typical post-Wagnerian richness, tempered by Latin sensibility. There is even an unmistakable quotation from "The Good Friday Spell" of "Parsifal," an opera which drew from the young Belgian this comment, quoted in the programme notes: "an entirely new world of which until now I had no conception. One cries almost all the time; 'Parisfal' has made me passionately religious and I fell a smothering longing to go to mass (for that is the only thing resembling Wagner's super-human revery)." Again the performance matched the music and bows were taken by Messrs. Burgin, Lefranc, and Bedetti as solo violin, viola and 'cello, respectively.

The readings of the Franck and Dukas were straight-forward and effective, though some might question the speed at which Mr. Defauw took the Symphony's second movement. By this reviewer it was O. K. Additional note: Mr. Defauw conducted throughout from memory.

Boston Herald Nov 29

MUSIC

BY ALEXANDER WILLIAMS

Symphony Concert

The 7th regular concert by the Boston Symphony Orchestra, Desire Defauw conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Franck.....Symphony in D minor
Respighi.....“The Birds,” Suite for small orchestra
Lekeu.....Adagio for string orchestra
Dukas.....“The Sorcerer’s Apprentice,” Scherzo

Mr. Defauw was well received when he conducted the Boston Symphony last season and he was the more cordially welcomed back again yeterday in consequence. That he also had a distinct success is not to be wondered at, since he is a sound musician and had taken the added precaution of choosing an exceedingly popular program — the Adagio by Lekeu excecpted. No conductor could go far wrong on the above program, unless he were very obstinate indeed; and Mr. Defauw is obviously a sensible and honest musician.

The Franck Symphony, to be sure, can be sentimentalized, the more so as it is so often played. Mr. Defauw avoided that pitfall—he probably never had to give it a thought—and proceeded to offer a singularly noble and eloquent interpretation. It was one that particularly made clear the continuity of thought throughout the work.

We shall not at this late date go into the pros and cons of the aesthetics about the Franck Symphony. No large work has come in for more hearty and closely reasoned abuse in recent years. Intellectually it has lost caste, but popularly it keeps or attracts a large following. For some of us it has ceased to hold much significant meaning or even to give more than passive pleasure. For others it is still the monument of all that is fine in human nature or art. And never the twain shall meet? Who can say?

Respighi's ingenious adaptation of 17th century harpsichord pieces into an orchestral suite, "The Birds," proved a very agreeable and amusing number on the program. Mr. Defauw used a large orchestra, which was right in that hall The other day at the Morning Musicale, Robert Casadesus played three of Rameau's pieces of this type on the piano, and it needed no wildly imaginative flight to think of them in orchestral terms. Respighi turned the trick in this Suite with neatness and taste.

We own to a good deal of disappointment in the Lekeu Adagio. The program notes had promised us so much. Here was the brilliant composer whose career was tragically cut short at the age of 24. Here were the ambitious projects of his youth, the many actual achievements and the praise of men like d'Indy and Franck. And here, on the other hand, was this dull and seemingly amorphous movement for string orchestra. At any rate that is a first impression, and further hearings might reveal latent virtues The Menuhins played Lekeu's Violin Sonata here some years ago, and we certainly don't recall it as being as tedious as this Adagio.

Comic relief arrived immediately afterwards with Dukas's "Sorcerer's Apprentice," a delightful piece that everyone now knows since Mickey Mouse played the leading role, if they did not before. Mr. Defauw and the orchestra gave it a stunning performance.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns to celebrate the 150th anniversary of Mozart's death by playing excerpts of the Requiem, the so-called "Jupiter" Symphony and the D major Violin Concerto (Antonio Brosa, soloist).

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
NOV 30 1941

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SERGE KOUSSEVITZKY

Koussevitzky will lead the Boston Symphony Orchestra in two programs when it makes its annual visit to Syria Mosque next month.

Boston Group To Play Here Next Month

Two programs will be offered here when the Boston Symphony Orchestra, under Serge Koussevitsky, makes its annual visit for concerts at Syria Mosque.

On Saturday night, December 13, the program will include a modern work by a native American, William Howard Schuman, whose Third Symphony will be played. Other works will be Mozart's "Haffner Symphony" and Tschaikowsky's "Pathetique."

The program on Sunday afternoon, December 14, will open with Ravel's "Tombeau de Couperin." In addition, there will be the "Romeo and Juliet Suite," by Prokofieff; "Till Eulenspiegel's Merry Pranks," by Strauss and the Fourth Symphony, by Brahms.

Antonio Brosa, violin soloist with the Boston Symphony Orchestra in Mozart's D Major Concerto, which will be presented on Friday afternoon and Saturday evening at the Paramount and Fenway.

Boston Herald-Nov 30

An Occasion to Rejoice; The 150th Mozart Anniversary

By ALEXANDER WILLIAMS

It so happens that Mozart died, in poverty and dejection of spirit, exactly 150 years ago next Friday. And so for once, the Boston Symphony's celebration of this melancholy event will fall precisely on the date. You will find notice of our orchestra's activity on Mozart's behalf during this coming week in other columns of this section. For the moment, rather, let us consider the position of Mozart in the world of music today.

One thing is certain: This anniversary is one for rejoicing all round. The facts that the composer died prematurely and in want have at least been compensated by posthumous glory, as is also the case with Schubert. Mozart is probably and has always been the least neglected of the great composers, Beethoven excepted. It is sometimes fashionable among critics, who are not unnaturally at a loss to find something new to say, to point to this or that of Beethoven's symphonies as "infrequently heard" or even "neglected." There is no foundation for such statements. All of his important music is pretty industriously aired. The symphonies certainly get enough attention; all the string quartets are often given in a series as well as separately; pianists, violinists and cellists keep his works for those instruments before the public; opera companies strain to give "Fidelio"; singers have recently paid much attention to his songs; and, in short, his admirers have little to complain of.

Mozart cannot claim so impressive a record of modern performances of his music as that; ut he is much better off than Handel and Hayn. These last two are perhaps the most neglected of the great composers, that is, from the 18th century on. When the 250th anniversary of the birth of Bach and Handel was celebrated in 1935, poor Handel was badly skimped. It was his misfortune to have been born in the same year. But even the performances that we do hear of Handel's choral works are seriously mangled and usually quite inadequate versions of what the composer wished us to hear.

HAYDN AND MOZART

The situation of Hayn today is not nearly so bad. One trouble is that scholastically the publication of Haydn's works never was carried through with the thoroughness accorded to the monumental editions of other composers, both earlier and later. The other trouble is that we hear only a tiny fraction of his vast output: The last symphonies, some of the quartets, the Cello Concerto, which turns out to be not by him at all, and, rarely, the choral music. Yet Haydn lived to a ripe old age and was respected by all till his death 19 years after the much younger Mozart,

Both Haydn and Mozart have an advantage over Handel and, with reservations in recent years, Bach, in that it is the custom to present this works in a reasonably authentic way. If either composer were to come alive and hear the Boston Symphony perform his music, the result to his ears would not be so astonishing as would a presentation of "Messiah" to Handel. Mozart was charmed by the polish of the Mannheim orchestra, and we may assume that he would not object to the Boston Symphony.

Compared to Haydn, though, the equally large quantity of Mozart's music has been tolerably well explored. He wrote for such an extraordinary number of instrumental combinations that musicians have stood in his debt ever since. Every flutist, for example has at some time studied the two concertos and the two quartets for this instrument. No clarinetist can afford to neglect Mozart's music in that field. Let us admit that a good deal remains unheard, at the same time chamber music groups orchestras and, recently, the record companies have unearthed a lot of first-rate Mozart scores and added greatly to our pleasure in his music beyond the three famous symphonies.

MOZARTEAN OPERA

The most gratifying thing about the continued interest in Mozart is the fact that his operas have been gaining in popularity, and that in face of the strong Wagnerian sentiment in this country of late years.. "Don Giovanni" has stayed fairly consistently in the repertoire—we are talking of America, for Mozart's operas abroad have not suffered the vicissitudes that they have here. "Figaro" has made a triumphant come-back. "The Magic Flute" is one of the Metropolitan's revivals of this season; and the American issue of the Glyndebourne "Cosi fan tutte" records ought to do much for that musical masterpiece.

Consequently we may turn for a fleeting glance at what the Boston Symphony is about to offer us for the 150th. On Monday and Tuesday, Frances Nash will play the so-called "Coronation" Concerto for piano. This is misnamed, because the coronation in Frankfurt, where Mozart played the Concerto K. 537, occurred some three years after he had composed the score. Though done in full maturity, it is not generally considered by connoisseurs to be one of the finest. It is, however, well worth hearing.

The kind of concerto that Mozart wrote, and that Beethoven and Brahms expanded, was perhaps his greatest contribution to musical architecture. Anyone interested in the subject can pursue it in Sir Donald Tovey's 3rd volume of Musical Analyses. The violin concertos, of which we shall hear that in D major, with Antonnio Brosa as soloist, on Friday and Saturday, were all fairly youthful works and all composed at the same time. This one is the most popular of all. For the rest we shall properly hear some of the Requiem, including the authentic parts written by Mozart himself, and two symphonies, the "Haffner" and the "Jupiter" (another inappropriate title).

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
NOV 30 1941

Boston Symphony Schedules Rich Program for Dec. 8

IT should be a musical feast when the Boston Symphony Orchestra comes to town for a concert at the Eastman Theater on Monday evening, Dec. 8.

Rochester music lovers have felt that way about the Boston musicians for years, but confirmation of that estimate comes from no less an authority than Olin Downes, dean of New York daily music critics, who said of the New Englanders last week:

"Playing and conducting of the highest order are customarily the rule when Serge Koussevitzky and his men officiate. The orchestra again last night, sounded nobly, like the Stradivarius of all orchestras which this one is."

One of the largest audiences of the entire season will hear the Boston ensemble. And, for the benefit of those who are accustomed to Friday evenings for the concerts, this is the only exception. It will be held on a Monday evening, because of the necessity of fitting it into the annual tour of the orchestra.

In this, its 61st season, the orchestra is again performing a program of varied content. But the rich promise of noble music in the Rochester concert is exemplified by the program chosen.

Mozart Week at Symphony Concerts

Honoring the 150th anniversary of the death of Mozart, the date of which is next Friday, Dec. 5, Serge Koussevitzky will feature the music of this master at each of the four concerts which are to be given by the Boston Symphony Orchestra in Symphony Hall in the week to come. The second concerts of the Monday evening and Tuesday afternoon series will take place tomorrow and Tuesday, at which Frances Nash, the pianist, will be the soloist, and the eighth regular pair of concerts will take place Friday afternoon and Saturday evening, with Antonio Brosa, the Spanish violinist, making his first appearance with the Boston Symphony Orchestra.

At this pair of concerts excerpts from Mozart's Requiem Mass will be performed, the Cecilia Society Chorus, Arthur Fiedler, conductor, combining with the orchestra. The movements to be played are: Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa, Cum Sanctis Tuis. The "Jupiter" Symphony in C major will also be played, and the Violin Concerto in D major, K. No. 218, by Antonio Brosa and the orchestra. Herald-Nov 30

Frances Nash, piano soloist with the Boston Symphony Orchestra in Mozart's "Coronation" concerto which will be given at Symphony Hall tomorrow evening and Tuesday afternoon.

Symphony Artists Practise Constantly

Boston Post - Sunday - Nov 2, '41

Famous Boston Orchestra No Stronger Than Its Weakest Link; Members Look and Act Like Executives

"This is my 44th season—and I'm still going strong," says genial Julius Theodorowicz, Boston Symphony violinist at the Pops.

Julius is a "regular fellow." Not the pale, dreamy type, the concert-master pitches right into work around his home. (Photos by James C. Ward, Sunday Post staff photographer.)

Julius Theodorowicz, friend of the immortal Johannes Brahms, enjoys a moment of relaxation with his dog.

BY KATHLEEN DEADY

Although everyone knows that the Boston Symphony is the best in the world, practically no one knows the musicians. A member of the symphony is as anonymous as a telephone operator. He appears on the stage four or five times a week, for about an hour and a half. Later, he emerges from the stage-door carrying his instrument under his arm. Where he goes and what he does is a mystery.

Mr. Julius Theodorowicz knows the answer, probably better than anyone else. He is a violinist, assistant concert-master during the winter season, and concert-master at Pops.

"I came to Boston Oct. 1, 1898. This is 1941. Let's see—that will make the 44th season," he counted. "And I'm still going strong."

A case of measles started Mr. Theodorowicz on his career. "When I was 6 years old," he explained, "I was sick with the measles. My father went to a county fair and brought me home a toy violin, to think about in bed. After a while, I began to play little tunes on it. So my father said, 'Hmm . . . the boy has talent,' and he decided that I should have lessons."

Young Julius studied in his native Poland, in Lemberg, and went to the conservatory in Vienna when he was 11 years old. "That was in the gay nineties," he recalled, "and Vienna was the most musical city in the world. Every Sunday night there were concerts in the house of some wealthy people . . . chamber music."

At first, he studied the viola. In Vienna, he was the favorite violist of Johannes Brahms. "He would always call for me to play," when there was a concert of Brahm's quartets and quintets.

Brahms Around the Corner

"Brahms lived around the corner from us in Vienna," he continued, "just two houses between us. I remember the morning he died. I went over to the house and asked permission of his housekeeper—he was a bachelor, you know—to see Herr Doktor. She said yes, come in, but be quiet, and, of course, be as short as possible. So I stole into his room—his face was black. He died of cancer of the liver, you know. I cut off a hair of his beard, my hands were shaking like this,"—he illustrated—"I was so afraid of being caught."

The hair, an autographed letter, a bit of laurel from Brahms' room—all Mr. Theodorowicz has left is the laurel. He lost his treasures "in moving around, I suppose someone helped himself."

Since the death of Brahms, Theodorowicz never played the viola.

Studying at the same conservatory with Theodorowicz was Fritz Kreisler, two classes ahead. They knew each other well, and their families were friendly. When the two boys were graduated from the conservatory, Kreisler went on to Paris. "His father, who was the leading dentist in Vienna at the time, talked to my father, and said, 'You should send Julius to Paris, too.' "

Fritz Kreisler a Pal

But the Theodorowicz family needed the money, so Julius went to work, playing in local orchestras. In the fall, he moved to the Berlin Philharmonic. On Oct. 1, 1898, he arrived in Boston and got a job with the young Boston Symphony—as the least of the violinists, the 16th. In those days, there were eight first violins and eight second violins. Now there are nine firsts and nine seconds.

Like Clockwork

"Gradually, I moved up," he explained. "In orchestras, it is the custom when a vacancy occurs to move up the next man." Mr. Theodorowicz remembers the days of Henry Lee Higginson, of Gericke, Muck, Fiedler, Rabaud, and Monteux. He has seen the audience that hissed the "radical" Stravinsky become the audience that applauded the even more modern Hindemith.

Although he has been playing the violin for about 58 years, Mr. Theodorowicz is still practising constantly, polishing and perfecting. A musician's life "must go like clockwork," he says. Four mornings a week—Monday, Tuesday, Wednesday and Thursday—he rehearses from 10 to 1. Then luncheon, practising, a walk, rest, and "something good to eat" before the evening concert.

Besides the regular programmes in Symphony Hall Monday nights, Tuesday afternoons, Friday afternoons and Saturday nights, there are the Cambridge concerts Thursday nights, the series of Youth Concerts, and other performances. Plus lessons when there is an extra minute.

Art and Wages

He is not the pale, dreamy "long hair" swing fans expect symphony musicians to be. He doesn't waste a minute. Speaks crisply, quickly. And talks with his hands and face—frowns, and wrinkles his nose. He wore a gray suit, light blue shirt and print tie. He would pass for a shrewd executive in any businessman's convention. And he talks as expertly about dollars and cents as he does about sharps and flats.

Speaking of art and wages to a musician leads to the question of unions. Apparently, the Boston Symphony trustees are not attempting to coerce opinion within the orchestra. The men see both sides of the question. Although they take the idea seriously, they are lighthearted enough to call James Caesar Petrillo, the labor man, "Jimmy Caesar."

The union argument rests on the advantage of higher wages. For instance, the Philadelphia orchestra, a union group, rehearses from 10 to 12. On the stroke of 12, mistakes or not, the men lay down their instruments. Otherwise, they would have to be paid extra union wages for overtime.

Opponents of the union rest their case on the value of perfection. It would be impossible to maintain "precision and quality" in an orchestra whose rehearsals depended upon a clock. If an orchestra must play the phrase 20 times to get it perfectly right, the orchestra must play it 20 times, clock or no clock. It would be possible, of course, to reconcile both aims if an orchestra were very heavily endowed. The musicians would rehearse until they got it right, regardless of time; the endowment fund would be large enough to pay them union wages for the necessary overtime.

Union orchestras get better wages, for recording, for instance. When the Boston Symphony made records, the men got $5 per man per hour, with no intermission. In a three-hour session, they played three hours, got $15. On the other hand, the Philadelphia orchestra, admittedly inferior, paid each man $15 per hour, with a 20-minute rest each hour. In a three-hour session, the Philadelphia men played only two hours, got $45.

On the other hand, some musicians have left well-paid posts in union orchestras to accept jobs with the Boston Symphony, and they wouldn't think of going back.

No Equal

Another factor is control of hiring and firing. Under union rules, hiring and firing are not the exclusive domain of the conductor and directors. Under the rules laid down by the founder of the Boston Symphony, Henry Lee Higginson, the conductor should have "sole artistic control" of his men.

Whatever happens in the future, right now the Boston Symphony has no equal. That reputation depends not only upon Dr. Koussevitsky but upon every member of the orchestra. Julius Theodorowicz is a typical member of the Boston Symphony.

The annual performance of Handel's "Messiah" will take place Sunday afternoon, De-

(Continued From Page One)

ember 14, under the direction of Thor Johnson. The University Symphony Orchestra, the University Choral Union, and the following soloists, will participate: Merle Wilkins, soprano; Edwina Eustis, contralto; Ernest McChesney, tenor; and Douglas Beattie, bass. Palmer Christian will be at the or-

The Chippewa Press
COLUMBUS, OHIO
DISPATCH
DEC 3 - 1941

Koussevitsky Proves Spellbinding Leader

"I don't know the difference between a symphony and a Strauss waltz," a business man said, emerging from a symphony concert that man Koussevitsky

This Clipping From
COLUMBUS, OHIO
DISPATCH

DEC 3 - 1941

34

Koussevitsky Proves Spellbinding Leader

"I don't know the difference between a symphony and a Strauss waltz," a business man said, emerging from a symphony concert, "but that man Koussevitzky makes my blood tingle, whatever music he waves his stick at. I don't know how, but he does it!"

This blunt remark comprises as graphic a summary as could be made of the power exerted upon an audience by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with which he will appear at Memorial hall on Dec. 12, as an attraction of the Symphony club.

As to how Koussevitzky creates his spell over both sophisticates and novices in symphony-concert-going, a summary explanation is not so easily worded. First, it may be said that the great Boston leader requires either of just two characteristics of an orchestral score. It must possess beauty, or it must challenge interest.

The warmth of a final rehearsal is recaptured by Koussevitzky in public performance. It is simply inevitable for the audience to feel its interest kindled, its blood made to tingle.

Tickets may be engaged at Heaton's or Long's for the Symphony club concert or may be ordered by mail from Helen Pugh Alcorn, 34 Linwood avenue.

COLDWATER, MICH.
REPORTER

NOV 26 1941

SYMPHONY ORCHESTRAS AT ANN ARBOR

Ann Arbor, Nov. 26—Both the Chicago and the Boston Symphony Orchestras will be heard in the Choral Union Concert Series, Hill Auditorium, Ann Arbor; the former on Sunday afternoon, November 30; and the latter, on Wednesday evening, December 10.

Frederick Stock, generally acclaimed as the dean of American conductors, will lead his Chicago players in the following program: Suite No. 2 in B minor, Bach; "On the Shores of Sorrento" from Symphonic Fantasia, "Aus Italien," Op. 16, Strauss; Fantasia, "Francesca da Rimini," by Tschaikowsky; Variations on an Original Theme by Elgar; Capriccio Espagnol, Op. 34, by Rimsky-Korsakoff.

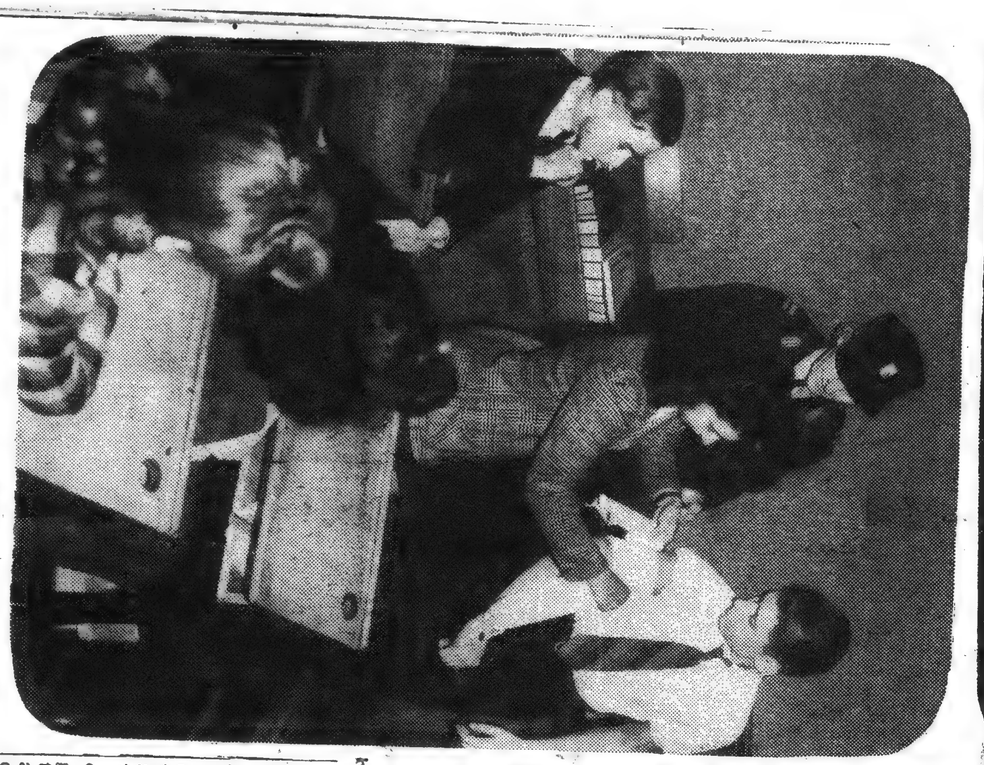
The Chicago Symphony Orchestra is an old favorite with Ann Arbor concert audiences. Back in the early days, under Theodore Thomas, it appeared on numerous occasions. Then, for a period of thirty-five years, 1905 to 1935 inclusive, it participated in the Annual May Festivals under Frederick Stock. In 1938 it was heard in the Choral Union Series in a miscellaneous program. This orchestra is, by common consent, a member of what is known in musical circles as "the big four"—the others being the Boston, Philadelphia, and the New York Philharmonic-Symphony.

The Boston Symphony Orchestra will make its only Michigan appearance on this occasion. For twelve years it has come to Ann Arbor annually. Previous to that time it had been heard on seven occasions at intermittent intervals. Dr. Koussevitzky has endeared himself to the concert-going public, and always prepares a program of unusual interest.

The annual Christmas performance of Handel's "Messiah" will take place Sunday afternoon, De-

(Continued From Page One)

cember 14, under the direction of Thor Johnson. The University Symphony Orchestra, the University Choral Union, and the following soloists, will participate: Merle Wilkins, soprano; Edwina Eustis, contralto; Ernest McChesney, tenor; and Douglas Beattie, bass. Palmer Christian will be at the organ.



Helen L. Clark shows students how to apply a tourniquet. Many lives can be saved this way.

Above—Mrs. Hazel Holt gives the students gas mask lessons.
Below—Instructions in use of the stirrup pump.

council, Don MacLeod, president of the Lyceum, a debating society, and Vilda Santilli about the coming assembly.

Boys Are Serious

"We're pretty serious about this," one of the boys declared. "After all, we never know when war may come and if it should, there's no reason why we can't do something to help."

"I'm all for it," Vilda piped up. "And what's more, I'm sure all of the girls here feel the same way. We intend to work just as hard as the boys and we're sure it's the sort of civilian defense work that we'd be valuable in."

A few moments before that Vilda with a group of her classmates was learning how to handle an incendiary bomb in an introductory lecture given by Mrs. Hazel Holt and Miss Helen L. Clark, of the Massachusetts Women's Civilian Defense Corps.

They did equally as well as the boys with the sand pail and the stirrup pump, which is particularly useful for putting out fires caused by incendiary bombs in homes.

Carefully combed long bobs were mussed learning to put on gas masks quickly and fingernail polish was entirely forgotten under the important task ahead of mixing a bleach ointment made of chloride of lime and

Personal Co-operation Taught

To maintain morale and prevent depression a portable radio, games, pencil and pads of paper are taken along. Inside, the rooms are fully lighted to make it as cheerful as possible, and stairways are also amply lighted to prevent accidents.

Common-sense personal co-operation is taught, too. If war should ever come to Everett every one of its trained junior defense corps will know enough to protect themselves by laying flat in the gutter if they are caught out during a raid and staying there until all danger from the blast is past.

They know enough to never stand near glass windows or doors or projecting cornices and that the greatest safety during a raid is the refuge room, next to that in any house if they remain away from windows, or in vestibules providing there are no glass doors.

And so stiff will the examination be that every single boy and girl will have to not only know the course as they would a Latin lesson, but be able to use their own common-sense in any emergency, interpreting the general rules intelligently.

The committee in charge of the junior training—General E. Leroy Sweetser, Frederick A. Ashey, Martin G. Sanborn, Frederick Galbraith and Mrs. Hazel Holt—all feel pretty

will know that the deadly lewisite has been spread, and the odor of a match means that white phosphorous which burns badly and has a poisonous vapor, is present.

"We're not interested in stirring up any hysteria," Principal Martin G. Sanborn explained, "in fact we hope that this course will have a calming effect because it will enable students to be so well prepared that they won't lose their heads.

2000 Bombs Per Plane

high school students is more a matter of avoiding panic than anything else. If a single plane can carry 2000 bombs, even while the damage might not be so great, the psychological factor of the amount it carries and the imminent danger, might throw a group into hysteria. It's a good thing, too, for people to realize that war isn't far away."

The students are not only enthusiastic about the new course—they can hardly wait till it starts. The school council got so patriotic about it all

and white Russian forces in the vicinity of Moscow are continuously pushed back under continuous German pressure, the situation in southern Russia is daily becoming more critical.

Pressure on Centre

The advances which the Germans have successfully carried out up to date always exhibit the same characteristics: steady pressure on the centre to contain the Russian forces and to divert their attention from the flanks around which two encircling horns are being thrown. This is what is happening in the attack on Moscow where the German armies are trying to work around the flanks via Kalinin and Tula, and thus cut off the capital from the rest of Russia.

In the south, in operations immediately directed against the River Volga with the further aim of reaching the Caspian and cutting off the Caucasus, a similar operation is being carried out, but on a more grandiose scale. The northern arm of the pincer movement on the southern front has pushed through Karkov and now is directed southward to cut off Rostov from the rear. The southern arm is already in Crimea.

The Russian Black Sea fleet is based on the Crimean port of Sevastopol, which is strongly fortified, and should defy frontal assaults for some time, but it is more than likely that the Germans will not attempt a direct assault on Sevastopol. They will bomb the Black Sea fleet in the harbor and try to force it out.

If the Russian fleet is bombed out of Sevastopol, it has only one more suitable base, Novorossisk, further to the east, but Novorossisk is less than 100 miles from Crimea, and the bombing process could be repeated. The harbor at Batum is open but cannot be used when the wind blows from the west, so that the Russians will make desperate efforts to hold on to only the good bases at Sevastopol and Novorossisk.

Turkey's Neutrality

Turkey's neutrality bars the Bosphorus and entry to the Mediterranean so that the Russian Black Sea fleet is in serious danger. That danger would be as great if the Germans do leave Sevastopol alone and proceed immediately, as I expect they will, to the east. The German forces in Crimea will probably attempt to fight their way to Kerch and then across the strait into northern Caucasus.

The attack on Crete will serve as a lesson and model for this campaign. It would be a much easier task for the Germans to land parachute troops across the narrow strait at the mouth of the Sea of Azov than it was in Crete. The objective of parachute troops would be to cut off and capture Novorossisk from the rear, and then to link up with German forces advancing from the north.

If the Germans can gain the northern Caucasian area, they will have gained a strategical aim of first magnitude.

First—they will have cut off Moscow and Leningrad and armies of the north from the oil supplies of the Caucasus. This loss of oil would not be a there are vast oil fields in but it would be an insuperable blow to the Russians, for enormous gain for the Germans.

This Clipping From
This Clipping From
This Clipping From
LOWELL, MASS.
SUNDAY TELEGRAM
Nov. 30, 1941

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MOZART WEEK BY SYMPHONY

Boston Post

Orchestra Observes Anniversary of His Death

Dec 2, 1941

BY WARREN STOREY SMITH

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HARTFORD, CONN
TIMES
12/3/41

Words About
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Boston Herald MUSIC Dec 2, 1941

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Globe MUSIC Dec 4
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Globe Dec 6

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Christian Science Monitor - Dec 4, 1941

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NEW KENSINGTON, PA.
DISPATCH
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APOLLO, PA
NEWS
12/12/41

The Musical Forecast
PITTSBURGH, PA.

DEC -- 1941

CHARLEROI, PA.
MAIL

DEC 13 1941

WILKINSBURG, PA
GAZETTE
12/5/41

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This Clipping From
BEAVER, PA.
DAILY TIMES

DEC 5 - 1941

GROVE CITY, PA
REPORTER
12/5/41

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JEANETTE, PA.
NEWS-DISPATCH
DEC 5 - 1941

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INDIANA, PA.
GAZETTE

DEC 10 1941

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AMBRIDGE, PA.
CITIZEN
DEC 11 1941

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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
DEC 2-1941

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Dec 2, 1941

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Christian Science Monitor - Dec 4, 1941

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Press
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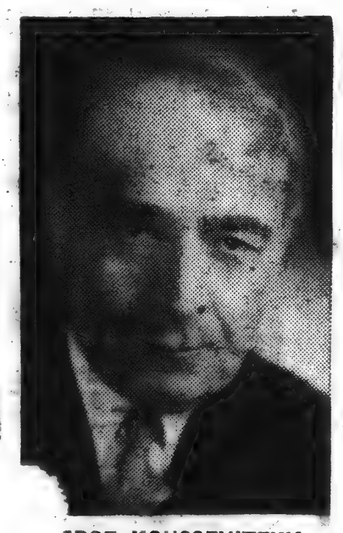

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APOLLO, PA
NEWS
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The Musical Forecast
PITTSBURGH, PA.

DEC -- 1941

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NEW BEDFORD, MASS.
MERCURY
DEC 2-1941

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Tchaikovsky—Symphony No. 6 in B minor Op. 74.

This week, as every one should by now know, marks the 150th anniversary of Mozart's death. Exactly that period of years ago to the day next Friday his body was placed into a public grave in the Vienna cemetery. The knowing visitor used to smile in the little museum of the Mozart house in Salzburg at the "actual" skull of the composer in its glass case, for it could obviously never have been authentically recovered. At the same time it is ironic to observe today that no composer is more highly venerated, more shrewdly and justly appraised and, by and large, more genuinely liked than Mozart.

The "Haffner" Symphony and the "Coronation" Concerto, offered on last night's program, are cases in point. The first is a perfect small symphony. The minuet is not perhaps Mozart's highest flight of the imagination, but the slow movement is one of his most completely enchanting. The so-called "Coronation" Concerto has never been played at a Boston Symphony concert before. This is only excusable on the grounds that there are so many of them. It has been pointed out that the concerto as he wrote it was one of Mozart's great contributions to musical architecture; and this particular one, as a late example, with many lovely details and a quite divinely simple larghetto, should certainly have been heard at one of these concerts before this.

Miss Nash, the soloist, has the real feeling for Mozart. She is an utterly unpretentious pianist, very likely—though we do not know this—a specialist in Mozart's piano music. She has so obviously worked out a combination of clear technique, graceful phrasing and deference to the music in hand that this impression is not to be gainsaid. The result was a truly charming performance of the concerto, in which Dr. Koussevitzky and the orchestra played the admirable counterpart.

The concert ended, rather oddly for a Mozart memorial, with the "Pathetique" Symphony of Tchaikovsky, the qualities of Dr. Koussevitzky's interpretation of which are too well known to need further comment at this time. This concert will be repeated tomorrow afternoon, and more Mozart will be heard at the regular concerts at the end of the week.

Globe MUSIC Dec 4

SYMPHONY HALL
Boston Symphony Orchestra

The so-called "Coronation" Piano Concerto in D major (K. 537) by Mozart, his last but one, was given its probable first performance in Boston at last evening's Symphony concert. Frances Nash was the soloist. Before the Concerto, Serge Koussevitzky conducted Mozart's "Haffner" Symphony in D major and after, Tchaikovsky's "Pathetic" Symphony.

Though written three years previously, this Concerto acquired its name because Mozart played it at a concert he gave during the coronation of Leopold II. A polished and difficult work on a grand scale, it somehow does not display the abundant invention which was Mozart's hallmark elsewhere. Comparatively, it is static.

Miss Nash set forth the piano's portion of the Concerto in small, almost chamber music proportions. The style was clean and very clear, for she negotiated her part with a nearly precious facility. The legato playing was not quite smooth enough to make the tone sing as it must for Mozart. Mr. Koussevitzky's accompaniment was appropriately subdued and nicely balanced to the piano. But, frankly romantic, the Concerto seemed to call for a most robust treatment.

In the "Haffner" Symphony emotion ran warm and human. But it lacked clarity; not the studied artificialty of a surface gloss, but the crystal clarity which reveals the depths.

For the Tchaikovsky Symphony Mr. Koussevitzky and his men reserved a great and climactic performance. It was a memorable playing of a familiar work. The strings responded with the utmost sensitivity. The brass choir was superb. The rest—as good as they can be. The adagio of the finale came as a throbbing calm after storm. A long tense silence followed the last, the longest pianissimo this listener has heard. And the applause was thunderous.

The program will be repeated this afternoon at 3.

Cheer Koussevitzky on Symphony Return

Mozart Memorial Concert Features Matinee

Globe Dec 6

Yesterday afternoon's Symphony concert was a memorable one, marked not only by the return of Dr. Koussevitzky after a week's absence, but also by a distinguished program of Mozart in commemoration of the 150th anniversary of Mozart's death. The audience brought Koussevitzky back again and again to acknowledge his final number, the familiar and beloved "Jupiter" symphony, and there was enthusiastic applause for soloist Antonio Brosa for his playing of the Concerto for violin and for the Cecilia Society Chorus work in the "Requiem."

Christian Science Monitor - Dec 4, 1941

Antonio Brosa
Soloist in Mozart Violin Concerto in D major (K.218) at the Boston Symphony concerts of tomorrow afternoon and Saturday evening.

This Clipping From
Providence Sunday Press
DEC 7 1941

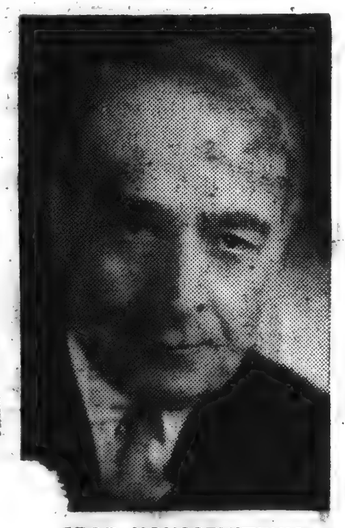
Boston Symphony Will Play on December 10

Ann Arbor, Mich., Dec. 3—The University Musical Society will present two important concerts in December preceding the holiday vacation.

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will come to Ann Arbor for its twelfth consecutive annual visit Wednesday evening, Dec. 10. Dr. Koussevitzky has prepared the following program: Mozart's Symphony in D major (Haffner); Symphony No. 3 by William Schuman; and Symphony No. 4 in E minor, by Brahms.

The traditional Christmas presentation of Handel's "Messiah" will take place Sunday afternoon, Dec. 14, at 4:15, in Hill Auditorium, Ann Arbor, at which time the University Choral Union, the University Symphony Orchestra, under the baton of Thor Johnson, will join forces with the following soloists, in a presentation of this monumental work: Marie Wilkins, soprano, who was recently heard on the Metropolitan Auditions of the Air; Edwina Eustis, distinguished contralto; Ernest McChesney, tenor, of wide renoun; and Douglas Beattie, bass, of the Metropolitan Opera. Palmer Christian will be at the organ. To partly defray the expense of production, a nominal charge will be made.

To Conduct



ERGE KOUSSEVITZKY

This Clipping From
NEW KENSINGTON, PA.
DISPATCH
DEC 4-1941

Boston Symphony Appears In Pgh.

Residents of New Kensington who are musically inclined will be interested in the annual visit of the Boston symphony orchestra—always a highlight in the Pittsburgh musical season. Two memorable programs are offered for their December concerts at Syria Mosque this season.

On Saturday evening, December 13, Serge Koussevitzky will include a modern work by a native American, William Howard Schuman. Pittsburgh will hear his Third Symphony, which had its first performance at the Boston Symphony concerts in October this year, and was likewise introduced to New York by the Boston Symphony in November. Mr. Schumann's principal teacher in composition was Roy Harris, who is well known in Pittsburgh where his works have been given by the Boston Symphony. Mr. Schuman's Third Symphony is inscribed to Serge Koussevitzky. Other works on the Saturday evening program are Mozart's "Haffner Symphony," and Tschaikowsky's "Pathetique."

The Sunday afternoon program on December 14th, will open with Ravel's "Tombeau de Couperin." In this work Ravel has preserved something of the old elegance of the early dance forms, while filling them with the color, verve and freer invention of his own day. In addition to Ravel, the Sunday program will include "Romeo and Juliet Suite" by Prokofieff; "Till Eulenspeigel's Merry Pranks" by Strauss; and the Fourth Symphony by Brahms.

APOLLO, PA
NEWS
12/12/41

The Musical Forecast
PITTSBURGH, PA.

DEC -- 1941
CHARLEROI, PA.
MAIL
DEC 13 1941

WILKINSBURG, PA
GAZETTE
12/5/41

Boston Symphony Plays At Mosque On Dec. 13 And 14

The annual visit of the Boston Symphony Orchestra to Pittsburgh is always a highlight of the musical season, and attracts music-lovers from the surrounding territory within a radius of 50 miles. Two concerts will be given at Syria Mosque by this celebrated orchestra of 110 players, under Serge Koussevitzky, and both promise to be memorable events.

On Sunday evening, December 13, the program will feature a modern work in the Third Symphony by William Schuman, which was pronounced the best work by an American of the rising generation when it was given in New York City last month. Other numbers on the Saturday evening program are the Mozart "Haffner" Symphony, and the favorite "Pathetique" Symphony by Tschaikowsky.

The Sunday afternoon program on December 14 will open with Ravel's most beauiful work entitled "Tombeau de Couperin." Other important numbers on Sunday afternoon are Brahms Fourth Symphony; "Essay for Orchestra," by the American composer Samuel Barber; and Strauss' "Till Eulenspiegel's Merry Pranks," after the old-fashioned Roguish Manner, in Rondo Forms.

This Clipping From
BEAVER, PA.
DAILY TIMES
DEC 5-1941
GROVE CITY, PA
REPORTER
12/5/41
THIS CLIPPING FROM
JEANETTE, PA.
NEWS-DISPATCH
DEC 5-1941
This Clipping From
INDIANA, PA.
GAZETTE
DEC 10 1941
THIS CLIPPING FROM
AMBRIDGE, PA.
CITIZEN
DEC 11 1941

Boston Herald Dec. 6

Symphony on Tour

Next week, as the reviewers say, Mr. Koussevitzky and his orchestra will be "on tour," and there will be no concerts in Symphony hall. So far as Boston is concerned, this may tell the whole story. But to a half a dozen other cities, it promises one of the events of the musical season. Probably upwards of 20,000 people scattered through New York, Michigan, Ohio and Pennsylvania have already made their plans accordingly. Next Monday night the orchestra will play in Rochester; Tuesday in Buffalo; Wednesday in Ann Arbor; Thursday in Toledo; Friday in Columbus; and Saturday and Sunday in Pittsburgh. Every concert will be a "sell-out," including the two in Pittsburgh, which will be given in a hall seating 4000.

Its reputation as one of the great orchestras of the world securely established, the B. S. O. is enjoying about the best "road business" in its history. Although Messrs. Toscanini and Stokowski may be more famous individually, because of their radio performances, Mr. Koussevitzky's long association with the Boston orchestra has created a fame for ensemble artistry which is unexcelled. The two New York series of concerts are sold out for the winter. So is the Brooklyn one. The concerts to be given later in the season in Philadelphia and Washington will undoubtedly draw similar houses.

All of which may cause some persons to wonder why the orchestra does not make longer or more frequent tours. Besides the loyalty which it naturally feels to its home community, there are more practical factors which have developed the now long-standing policy of twenty-four weeks of cconcerts in Boston and six on tour. Possibly most decisive is the fact that the orchestra, like any musician, has to stay at home a good part of the time and practice. Performances of familiar works have to be refreshed, new works have to be studiously rehearsed. Only in this way can the band feel confident of maintaining, both at home and abroad, the good repute of half a century.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 6 - 1941

Boston Symphony Here Dec. 8

Sixty-one years of virtuoso performing will be the background for the famous Boston Symphony Orchestra when that ensemble appears in the Eastman Theatre Monday evening, Dec. 8.

Naturally such a background has given rise to a tradition in performance as rich as may be boasted by any orchestra in the entire world.

Rochester is one of the few cities in the country that hears the Boston Symphony and its celebrated conductor, Serge Koussevitzky, year after year. This in itself reflects the high standard of musical taste abounding in local music patrons and results in some of the finest playing of these Boston tours.

For the local concert, Dr. Koussevitzky has chosen a program that will place on display the special attributes of the Boston ensemble through which it has attained the title of "virtuoso orchestra."

The program includes Ravel's "Tombeau de Couperin"; Debussy's "La Mer" and the Tschaikowsky Symphony "Pathetique."

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
DEC 6 - 1941

Boston Symphony In Two Concerts

SERGE KOUSSEVITZKY
Koussevitzky conducts the Boston Symphony Orchestra in two concerts next Saturday night and Sunday afternoon at Syria Mosque.

This Clipping From
COLUMBUS, OHIO
CITIZEN
DEC 6 - 1941

Reviewer's Praise Spans 50 Years

This is the 60th year of the great Boston Symphony Orchestra, which the Symphony Club will present at Memorial Hall next Friday night, Dr. Serge Koussevitzky conducting. Tickets are at Heaton's and at Long's.

It was the late great critic, W. J. Henderson, of New York, who had heard the orchestra under Gericke on its first bow to New York in 1885, four years after its founding. The early orchestra, he admitted, was a great one. But, on the 50th anniversary, Koussevitzky leading the group, Henderson wrote that "The Boston Symphony" was "still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, catholic taste, technical mastery and inexhaustible ardor."

This Clipping From
PITTSBURGH, PA.
PRESS
DEC 7 - 1941

Conductor

Serge Koussevitzky will conduct the Boston Symphony Orchestra in Syria Mosque Saturday night and next Sunday afternoon.

This Clipping From
PITTSBURGH, PA.
PRESS
DEC 7 - 1941

American Composer To Discuss Works

William Howard Schuman, noted American composer, will give a lecture on Modern Music at Outlines, 341 Boulevard of the Allies, on Wednesday at 8:30 p. m.

He will also discuss his third symphony which the Boston Symphony Orchestra under Dr. Serge Koussevitzky will play here on Dec. 13 at Syria Mosque.

One of the foremost creative musicians, Mr. Schuman has composed many works in various forms. His Overture for an American Festival was played here recently by the Pittsburgh Symphony Society under Dr. Fritz Reiner, and a fourth symphony has just been completed.

This Clipping From
WHEELING, W. VA.
NEWS-REGISTER
DEC 7 - 1941

Boston Symphony At Pittsburgh

The annual visit of the Boston Symphony Orchestra to Pittsburgh is always a highlight in the musical season of this section, and two memorable programs are offered for their concerts at Syria Mosque this season. On Saturday evening, December 13, Serge Koussevitzky will include a work by a native American, William Howard Schuman. The audience will hear his Third Symphony, which had its first performance at the Boston Symphony concerts in October this year, and was likewise introduced to New York by the Boston Symphony in November. Mr. Schuman's principal teacher in composition was Roy Harris. This Symphony is inscribed to Koussevitzky. Other works on the Saturday evening program are Mozart's "Haffner Symphony" and Tschaikowsky's "Pathetique."

The Sunday afternoon program on December 10 will open with Ravel's "Tombeau de Couperin." In this work Ravel has preserved something of the old elegance of the early dance forms, while filling them with the color, verve and freer invention of his own day. In addition to Ravel, the Sunday program will include "Romeo and Juliet Suite," by Prokofieff; "Till Eulenspiegel's Merry Pranks," by Strauss, and Brahms' Fourth Symphony.

DETROIT, MICH
FREE PRESS
12/7/41

ANN ARBOR CONCERT

The Boston Symphony Orchestra, directed by Dr. Serge Koussevitzky, will pay its twelfth annual visit to Ann Arbor Wednesday night when it appears in Hill Auditorium. The following program has been prepared: Mozart's Symphony in D major (Haffner); Symphony No. 3, by William Schuman, and Symphony No. 4 in E minor, by Brahms.

This Clipping From
TOLEDO, OHIO
TIMES
DEC 7 - 1941

Symphony Music Lecture To Be Held at Museum

BEETHOVEN'S monumental Symphony No. 3 in E Flat major, the "Eroica," will be the subject of a lecture to be given Tuesday evening at 8 o'clock in the Museum of Art Lecture hall by A. Beverly Barksdale.

Cleomary Conte will illustrate portions of the symphony at the piano. This work will be the major offering when the Boston Symphony orchestra appears in the peristyle Thursday evening for the annual members' concert.

This Clipping From
DETROIT, MICH.
TIMES
DEC 7 - 1941

Boston Symphony Plays in Ann Arbor

THE UNIVERSITY MUSICAL SOCIETY of Ann Arbor will present two important concerts in December preceding the holiday vacation.

The Boston Symphony Orchestra, under Dr. Serge Koussevitzky, will come to Ann Arbor for its twelfth consecutive annual visit Wednesday evening.

The traditional Christmas presentation of Handel's "Messiah" will take place next Sunday at 4:15 p. m. in Hill Auditorium, Ann Arbor, at which time the University Choral union, and the University Symphony Orchestra, under the baton of Thor Johnson, will join forces with the soloists, in a presentation of this monumental work.

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 7 - 1941

* * *

Bostonians Returning

The return of the Boston Symphony Orchestra for [illegible] performances this coming week-end at Syria Mosque is always reason for rejoicing. Saturday night's program [illegible] severe, Mozart's "Haffner Symphony," Tchaikowsky's "Pathetique Symphony" and [illegible] American symphony by [illegible] Schuman.

Schuman [illegible] Roy Harris, but [illegible] far more invention [illegible] cher. From the Overture [illegible] Fritz Reiner played some weeks ago we learned what a master craftsman he is; from his symphony we shall hear how eloquently he can write in larger forms. Its four movements come from patterns out of the ancient suite: Passacaglia, Fugue, Chorale and Toccata.

For the Sunday matinee Brahms Fourth Symphony, a favorite with Director Serge Koussevitsky, strikes the keynote. An arrangement of Ravel's piano composition "Le Tombeau de Couperin," Prokofieff's "Romeo and Juliet" Suite, and Strauss' "Til Eulenspiegel's Merry Pranks" complete that program.

CONDUCTOR—Serge Koussevitsky, above, will visit Pittsburgh this week with the Boston Symphony Orchestra for concerts on Saturday night and next Sunday afternoon at Syria Mosque. Two different programs have been arranged by the Bostonians.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 7 - 1941

Dr. Hanson Accepts Invitation To Conduct Boston Symphony

Dr. Howard Hanson, director of the Eastman School of Music, has accepted an invitation to conduct the Boston Symphony Orchestra in three concerts, the first in Cambridge on Dec. 18 and the two following in Boston on Dec. 19 and 20, it was announced yesterday.

DR. HOWARD HANSON

Dr. Hanson left Rochester Friday night for Berea, Ohio, where he will be guest conductor at the final concert of the Baldwin-Wallace College music festival, this year devoted to works by American composers. The day after Christmas he will go to Minneapolis, where the Music Teachers National Association and National Association of Music Schools, of the latter of which Dr. Hanson is president, will be in joint session. On Dec. 28 he will be guest conductor of the Minneapolis Symphony Orchestra in one of its Sunday "Twilight Series." Delegates of the associations will be guests of the orchestra.

Dr. Hanson in his Boston concerts will conduct his Third Symphony, given its first performances two seasons ago by the Boston Symphony, Dr. Serge Koussevitzy conducting, in Boston, New York and Rochester. The present performances of this work will bring its Boston hearings to eight. In Berea Dr. Hanson conducts his "Romantic" Symphony and at Minneapolis the program includes his Third Symphony.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 8th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Antonio Brosa, violinist, was the soloist. Also assisting was the Cecilia Society Chorus, Arthur Fiedler, director. The program was as follows:

Mozart...Excerpts from the Requiem Mass
Mozart..Concerto for Violin in D Major, K. 218
Mozart...Symphony in C major, K. 551

This concert was a plendid tribute to the genius of Mozart, whose melancholy death 150 years ago it commemorated. There was a time when a good deal of nonsense was written about Mozart, but happily that day has largely passed. Recent scholars have shrewdly analyzed his greatness and discussed his art with some sense for what it is, not what it might have been.

Mr. Koussevitzky set before us, as a matter of fact, three sides of that art and thereby constructed a program of contrast and provided a real insight into the composer's achievement. The Requiem shows Mozart's admiration for Bach, whose works he came to know after he had been a composer for some time. The Violin Concerto shows his gallant and youthful side and also his handling of concerto form as he established it. The Symphony, finally, shows the absolute master in one of his finest works. We submit that it would be hard to design a better commemorative program.

It is certainly one of the tragedies of art that Mozart did not live to finish his Requiem. The parts that he did complete are so perfect that the whole work would undoubtedly have become one of the monuments of choral music. Even as it stands the music is infinitely moving. Its affinity is for Bach, so that it is doubtful if any composer in 1791 would have known how to finish it as Mozart would have. Bach was a dead letter at that time, though Mozart knew him from seeing his manuscripts.

We last heard the Requiem in the Salzburg Cathedral in 1934 as a memorial service for Dolfuss, the murdered chancellor of Austria. It was an impressive occasion and more so now from hindsight. The performance yesterday was on the whole a good one. We could ask for a higher degree of choral excellence than the Cecilia Society was able to summon. But in view of the general apathy of the public towards choral music we are probably lucky to get routine competence.

This, the most popular of Mozart's Violin Concertos, heard right after the Requiem, provided a startling contrast of light and shadow. It is a charming work and not so easy to play as it sounds. Mr. Brosa was a bit uneven at first, especially in matters of pitch; but he played the andante most gracefully and the finale in admirable taste. The audience brought him back several times to the stage.

The best performance all afternoon, however, was that of the great C major Symphony. Every time you hear one of the three—the C major, the E flat and the G minor—you think of it as the finest of the lot. Both the first movements of the other two are a shade better than the Jupiter. But it has the advantage of perhaps the loveliest slow movement and, of course, the extraordinary finale. It never ceases to amaze us how Mozart juggles his themes and keeps the whole thing going up to the final chord. Mr. Koussevitzky has a most sympathetic ear for Mozart, and he and the orchestra gave an astonishingly fine performance of the Symphony.

Next week the orchestra goes on its western tour. At the concerts of Dec. 19 and 20 Howard Hanson will conduct his own 3rd Symphony, and Richard Burgin will conduct Walton's "Portsmouth Point" Overture and Strauss' Symphonia Domestica. Meanwhile, if you were not at Friday's Mozart concert, do not miss it tonight.

This Clipping From

Boston American
Dec 7 1941

Conductor

Serge Koussevitzky will conduct the Boston Symphony orchestra in its Choral Union appearance here at 8:30 Wednesday night. The concert will be presented in Hill auditorium.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 8 - 1941

Boston Symphony To Play Tonight At Eastman

BOSTON Symphony Orchestra will make its annual Rochester visit this evening playing a program at the Eastman Theater under direction of Dr. Serge Koussevitzky.

For the symphony there will be the Tschaikowsky "Pathetique," the program including also Ravel's "Tombeau de Couperin" and Debussy's "La Mer."

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Just 150 years ago this afternoon the body of Wolfgang Amadeus Mozart was taken, during a bad storm, to the churchyard of St. Marx, beyond the city gates of Vienna, and there placed in a pauper's grave. The composer, who had been working during his last days on the Requiem Mass, had died shortly before 1 o'clock on the morning of Dec. 5 1791. Not one of his friends was present at the actual burial, and the Baron van Swieten, Mozart's wealthy patron, did no more than advise the widow Constanze Mozart to arrange the cheapest funeral. In such pathetic loneliness and neglect the mortal Mozart vanished.

Mozart the Immortal, the creator of the great symphonies, the operas, chamber music and concertos, lives on. The music he left behind is one of the fabulous treasures of the art. Because it is so, the memory of the gay little genius is honored today.

Serge Koussevitzky and the Boston Symphony Orchestra are this week observing the anniversary of Mozart's death with a program that includes excerpts from the Requiem, the Violin Concerto in D major (K. 218), and the "Jupiter" Symphony. The chorus of the Cecilia Society, trained by Arthur Fiedler, assists in the Requiem music, and the soloist for the concerto is Antonio Brosa.

Yesterday afternoon all three works were superbly performed. The Cecilia chorus sang with a thrilling solidity and vitality, and Boston's great orchestra was at its best. What if the slow movement of the Symphony was taken very slowly, and the finale very fast? Neither the spirit nor the letter of the score was disturbed.

No doubt Mr. Koussevitzky had his reasons for giving us part of the Requiem. That much served only to make some listeners wish they could have heard it all. It does seem unfortunate that four soloists were not found and the whole presented. Yet some was better than none at all. The Requiem is one of the greatest of choral religious works of art, even if Mozart's death resulted in its being completed by his pupil, Suessmayr.

Mr. Brosa, a Spanish violinist now living in this country, made his Boston debut yesterday afternoon. He is a sound musician, on the evidence of a single performance. His tone is clear, bright and warm, though not large. There was style, elasticity and delicacy in his Mozart, qualities which were not obscured by a few tentative places in the first movement, and a momentary mixup between orchestra and soloist at the outset of the finale. His playing was not exactly brilliant, but it was fine.

The audience had a chance to see Mr. Koussevitzky as the orchestra sees him; the conductor turned about after the first measure of "The Star Spangled Banner," which opened the concert, and invited the audience to sing. In this position he remained to the end of the National Anthem, conducting an audience who could have responded much better than they did to his thoughtful and gracious invitation.

Next week the orchestra goes on its annual tour of the Mid-West. At the concerts of Dec. 19 and 20, Richard Burgin will conduct William Walton's Overture, "Portsmouth Point," and the "Domestic Symphony" by Strauss; Howard Hanson will again give us his Third Symphony.

C. W. D.

KOUSSEVITZKY LEADS SINGING

Turns to Audience to Conduct Anthem

Boston Post Dec 6

BY WARREN STOREY SMITH

Because he had a chorus at his disposal—the Cecilia Society, assembled to sing portions of Mozart's Requiem, in commemoration of the 150th anniversary of the composer's death—Dr. Koussevitzky decided yesterday afternoon to have "The Star Spangled Banner," which now precedes all orchestral concerts, sung as well as played. And having started chorus and orchestra on their way, he turned his back to these forces and conducted the standing audience. Those who were not too fascinated by the conductor's facial play, in their first experience of it, joined in the singing.

As befitted the occasion, the programme was all Mozart. In addition to excerpts from the Requiem, it offered the Violin Concerto No. 4 in D major, with Antonio Brosa as soloist, and the "Jupiter" Symphony. Since there was no solo quartet, only these parts of the Requiem were heard: The Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and "Cum sanctis tuis," from the Agnus Dei.

Between the Requiem and the "Jupiter," the Concerto, one of the five that Mozart wrote in his 20th year, was snowed under. And added to the natural disadvantage of being placed between two examples of Mozart at his greatest, this youthful and agreeable work suffered further from a rather wooden performance at the hands of Mr. Brosa. The leader of a renowned quartet, now disbanded, Mr. Brosa is probably more at home in chamber music, where his reticence and sobriety and his rather small tone would be more suitable and appropriate. As it was, the Concerto came and went as pleasant enough interlude, and the listener, homeward bound, found his thoughts turning to the two masterpieces so divergently representative of the composer's genius.

There has been much written about the Requiem. At first it was held that Suessmayr could not possibly have been capable of completing the score, and then it was maintained, since the music was not Mozart at his best, there was no reason why his apt pupil should not have finished the job in a perfectly satisfactory manner. The truth of the matter would seem to be that the Requiem is really of the greater Mozart, but that a well-schooled musician like Suessmayr, working from Mozart's sketches, could actually continue the music at the composer's own level, even though he would have been quite incapable of creating it in the first place. Those who think of Mozart's music as relatively slight could not hold that point of view when confronted with such powerful examples of it as the Dies Irae and Rex Tremendae. Here is the Mozart who, in somewhat different vein, wrote the final score in "Don Giovanni."

Trying to cover up his tracks after having rashly called Brahms' C minor "the Tenth Symphony," the always wise-cracking von Buelow hastened to explain that he would put it between the Second and the "Eroica" of Beethoven, and that for Beethoven's First he would substitute Mozart's "Jupiter." Hearing that Symphony yesterday one could agree with Buelow, and go still further and proclaim it the highest point in symphonic composition until the "Eroica" dwarfed all previous symphonies by Beethoven or any other master.

This Clipping From
COLUMBUS, OHIO
CITIZEN
DEC 8 - 1941

Bostonians

The Boston Symphony Orchestra, which comes to Columbus Friday night, visits the colleges of our eastern states as a regular and important part of its yearly itinerary.

In its tours the Boston Symphony has played within the following college precincts: Wellesley, Mt. Holyoke, Smith College, the University of Vermont, Middlebury College, Dartmouth College, Yale, Connecticut College, Princeton University, Rutgers University, Cornell University, University of Michigan, University of Minnesota, under the auspices of Northwestern University, and at the Theater of the Eastman School of Music in Rochester, N. Y.

This Clipping From
PITTSBURGH, PA.
PRESS
DEC 8 - 1941

Boston Symphony Slated Saturday

The Third Symphony of William Schuman will be introduced by Serge Koussevitzky to Pittsburgh at the Boston Symphony concert next Saturday evening. The symphony had its first performance at the Boston concerts in New York in October, and was introduced to New York by the Boston Symphony last month.

William Howard Schuman, a native of New York, born in 1910, has attracted considerable attention recently by his orchestral works. Mr. Schuman is a graduate of Columbia University. His new symphony is inscribed to Serge Koussevitzky, and after the New York performance Olin Downes, noted music critic, wrote: "It is the best work by an American of the rising generation that I have ever heard." Mr. Schuman will come to Pittsburgh to be present at the performance next Saturday night. Other numbers on Mr. Koussevitzky's Saturday evening program are Mozart's "Haffner" Symphony and Tschaikowsky's "Pathetique."

Next Sunday afternoon Mr. Koussevitzky will give an entirely different program, opening with Ravel's "Tombeau de Couperin," which rates as one of this composer's most beautiful works. Other Sunday afternoon numbers are Samuel Barber's "Essay for Orchestra," "Till Eulenspiegel's Merry Pranks" and Brahms' Fourth Symphony.

This Clipping From
COLUMBUS, OHIO
STATE JOURNAL
DEC 8 - 1941

Boston Programs American's Work; Event Is Friday

Thirty-one years old and a native of West Chester, Pa., is Samuel Barber, whose "Essay for Orchestra" will be on the Columbus program of the Boston Symphony Orchestra. The Symphony Club is presenting the great Boston organization Friday night in Memorial Hall.

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Rochester Times-Union
Dec 8

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Cites Music Aids

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"It is terrible, but I feel it is very good for America, very bad for Japan," he said. "It is good for America because it makes the situation very clear. It will unite all elements of the nation.

"It is bad for Japan. She has believed Hitler's promises that he will give her the whole Orient, to realize her dream of centuries of dominating Asia to the middle of the Pacific.

"But Japan counts badly. She is facing a formidable arrangement of nations—The United States, China, Russia, Britain. She already is exhausted from the war in China, and is doomed to absolute prostration and destruction."

Dr. Koussevitzky recalled his prophecy at the start of the European war.

"I said then that Hitler would meet his end in Russia. It did not seem conceivable then that he would be so stupid as to fight Russia. But he did, and he is finding now that he is not fighting just a Russian army, but all the people, every peasant, every man, woman and child. They may die for defense of their soil, but they will kill 20 Germans for every Russian. I am proud for Russia."

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Promise Music

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MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 8th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Antonio Brosa, violinist, was the soloist. Also assisting was the Cecilia Society Chorus, Arthur Fiedler, director. The program was as follows:

Mozart...Excerpts from the Requiem Mass
Mozart..Concerto for Violin in D Major, K. 218
Mozart...Symphony in C major, K. 551

This concert was a plendid tribute to the genius of Mozart, whose melancholy death 150 years ago it commemorated. There was a time when a good deal of nonsense was written about Mozart, but happily that day has largely passed. Recent scholars have shrewdly analyzed his greatness and discussed his art with some sense for what it is, not what it might have been.

Mr. Koussevitzky set before us, as a matter of fact, three sides of that art and thereby constructed a program of contrast and provided a real insight into the composer's achievement. The Requiem shows Mozart's admiration for Bach, whose works he came to know after he had been a composer for some time. The Violin Concerto shows his gallant and youthful side and also his handling of concerto form as he established it. The Symphony, finally, shows the absolute master in one of his finest works. We submit that it would be hard to design a better commemorative program.

It is certainly one of the tragedies of art that Mozart did not live to finish his Requiem. The parts that he did complete are so perfect that the whole work would undoubtedly have become one of the monuments of choral music. Even as it stands the music is infinitely moving. Its affinity is for Bach, so that it is doubtful if any composer in 1791 would have known how to finish it as Mozart would have. Bach was a dead letter at that time, though Mozart knew him from seeing his manuscripts.

We last heard the Requiem in the Salzburg Cathedral in 1934 as a memorial service for Dolfuss, the murdered chancellor of Austria. It was an impressive occasion and more so now from hindsight. The performance yesterday was on the whole a good one. We could ask for a higher degree of choral excellence than the Cecilia Society was able to summon. But in view of the general apathy of the public towards choral music we are probably lucky to get routine competence.

This, the most popular of Mozart's Violin Concertos, heard right after the Requiem, provided a startling contrast of light and shadow. It is a charming work and not so easy to play as it sounds. Mr. Brosa was a bit uneven at first, especially in matters of pitch; but he played the andante most gracefully and the finale in admirable taste. The audience brought him back several times to the stage.

The best performance all afternoon, however, was that of the great C major Symphony. Every time you hear one of the three—the C major, the E flat and the G minor—you think of it as the finest of the lot. Both the first movements of the other two are a shade better than the Jupiter. But it has the advantage of perhaps the loveliest slow movement and, of course, the extraordinary finale. It never ceases to amaze us how Mozart juggles his themes and keeps the whole thing going up to the final chord. Mr. Koussevitzky has a most sympathetic ear for Mozart, and he and the orchestra gave an astonishingly fine performance of the Symphony.

Next week the orchestra goes on its western tour. At the concerts of Dec. 19 and 20 Howard Hanson will conduct his own 3rd Symphony, and Richard Burgin will conduct Walton's "Portsmouth Point" Overture and Strauss' Symphonia Domestica. Meanwhile, if you were not at Friday's Mozart concert, do not miss it tonight.

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KOUSSEVITZKY LEADS SINGING

Turns to Audience to Conduct Anthem

BY WARREN STOREY SMITH

Because he had a chorus at his disposal—the Cecilia Society, assembled to sing portions of Mozart's Requiem, in commemoration of the 150th anniversary of the composer's death—Dr. Koussevitzky decided yesterday afternoon to have "The Star Spangled Banner," which now precedes all orchestral concerts, sung as well as played. And having started chorus and orchestra on their way, he turned his back to these forces and conducted the standing audience. Those who were not too fascinated by the conductor's facial play, in their first experience of it, joined in the singing.

As befitted the occasion, the programme was all Mozart. In addition to excerpts from the Requiem, it offered the Violin Concerto No. 4 in D major, with Antonio Brosa as soloist, and the "Jupiter" Symphony. Since there was no solo quartet, only these parts of the Requiem were heard: The Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and "Cum sanctis tuis," from the Agnus Dei.

Between the Requiem and the "Jupiter," the Concerto, one of the five that Mozart wrote in his 20th year, was snowed under. And added to the natural disadvantage of being placed between two examples of Mozart at his greatest, this youthful and agreeable work suffered further from a rather wooden performance at the hands of Mr. Brosa. The leader of a renowned quartet, now disbanded, Mr. Brosa is probably more at home in chamber music, where his reticence and sobriety and his rather small tone would be more suitable and appropriate. As it was, the Concerto came and went as pleasant enough interlude, and the listener, homeward bound, found his thoughts turning to the two masterpieces so divergently representative of the composer's genius.

There has been much written about the Requiem. At first it was held that Suessmayr could not possibly have been capable of completing the score, and then it was maintained, since the music was not Mozart at his best, there was no reason why his apt pupil should not have finished the job in a perfectly satisfactory manner. The truth of the matter would seem to be that the Requiem is really of the greater Mozart, but that a well-schooled musician like Suessmayr, working from Mozart's sketches, could actually continue the music at the composer's own level, even though he would have been quite incapable of creating it in the first place. Those who think of Mozart's music as relatively slight could not hold that point of view when confronted with such powerful examples of it as the Dies Irae and Rex Tremendae. Here is the Mozart who, in somewhat different vein, wrote the final score in "Don Giovanni."

Trying to cover up his tracks after having rashly called Brahms' C minor "the Tenth Symphony," the always wise-cracking von Buelow hastened to explain that he would put it between the Second and the "Eroica" of Beethoven, and that for Beethoven's First he would substitute Mozart's "Jupiter." Hearing that Symphony yesterday one could agree with Buelow, and go still further and proclaim it the highest point in symphonic composition until the "Eroica" dwarfed all previous symphonies by Beethoven or any other master.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Just 150 years ago this afternoon the body of Wolfgang Amadeus Mozart was taken, during a bad storm, to the churchyard of St. Marx, beyond the city gates of Vienna, and there placed in a pauper's grave. The composer, who had been working during his last days on the Requiem Mass, had died shortly before 1 o'clock on the morning of Dec. 5 1791. Not one of his friends was present at the actual burial, and the Baron van Swieten, Mozart's wealthy patron, did no more than advise the widow Constanze Mozart to arrange the cheapest funeral. In such pathetic loneliness and neglect the mortal Mozart vanished.

Mozart the Immortal, the creator of the great symphonies, the operas, chamber music and concertos, lives on. The music he left behind is one of the fabulous treasures of the art. Because it is so, the memory of the gay little genius is honored today.

Serge Koussevitzky and the Boston Symphony Orchestra are this week observing the anniversary of Mozart's death with a program that includes excerpts from the Requiem, the Violin Concerto in D major (K. 218), and the "Jupiter" Symphony. The chorus of the Cecilia Society, trained by Arthur Fiedler, assists in the Requiem music, and the soloist for the concerto is Antonio Brosa.

Yesterday afternoon all three works were superbly performed. The Cecilia chorus sang with a thrilling solidity and vitality, and Boston's great orchestra was at its best. What if the slow movement of the Symphony was taken very slowly, and the finale very fast? Neither the spirit nor the letter of the score was disturbed.

No doubt Mr. Koussevitzky had his reasons for giving us part of the Requiem. That much served only to make some listeners wish they could have heard it all. It does seem unfortunate that four soloists were not found and the whole presented. Yet some was better than none at all. The Requiem is one of the greatest of choral religious works of art, even if Mozart's death resulted in its being completed by his pupil, Suessmayr.

Mr. Brosa, a Spanish violinist now living in this country, made his Boston debut yesterday afternoon. He is a sound musician, on the evidence of a single performance. His tone is clear, bright and warm, though not large. There was style, elasticity and delicacy in his Mozart, qualities which were not obscured by a few tentative places in the first movement, and a momentary mixup between orchestra and soloist at the outset of the finale. His playing was not exactly brilliant, but it was fine.

The audience had a chance to see Mr. Koussevitzky as the orchestra sees him; the conductor turned about after the first measure of "The Star Spangled Banner," which opened the concert, and invited the audience to sing. In this position he remained to the end of the National Anthem, conducting an audience who could have responded much better than they did to his thoughtful and gracious invitation.

Next week the orchestra goes on its annual tour of the Mid-West. At the concerts of Dec. 19 and 20, Richard Burgin will conduct William Walton's Overture, "Portsmouth Point," and the "Domestic Symphony" by Strauss; Howard Hanson will again give us his Third Symphony.

C. W. D.

This Clipping From
Ann Arbor Mich News
DEC 8 1941

Conductor

Serge Koussevitzky will conduct the Boston Symphony orchestra in its Choral Union appearance here at 8:30 Wednesday night. The concert will be presented in Hill auditorium.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 8 - 1941

Boston Symphony To Play Tonight At Eastman

BOSTON Symphony Orchestra will make its annual Rochester visit this evening playing a program at the Eastman Theater under direction of Dr. Serge Koussevitzky.

For the symphony there will be the Tschaikowsky "Pathetique," the program including also Ravel's "Tombeau de Couperin" and Debussy's "La Mer."

This Clipping From
COLUMBUS, OHIO
CITIZEN
DEC 8 - 1941

Bostonians

The Boston Symphony Orchestra, which comes to Columbus Friday night, visits the colleges of our eastern states as a regular and important part of its yearly itinerary.

In its tours the Boston Symphony has played within the following college precincts: Wellesley, Mt. Holyoke, Smith College, the University of Vermont, Middlebury College, Dartmouth College, Yale, Connecticut College, Princeton University, Rutgers University, Cornell University, University of Michigan, University of Minnesota, under the auspices of Northwestern University, and at the Theater of the Eastman School of Music in Rochester, N. Y.

This Clipping From
PITTSBURGH, PA.
PRESS
DEC 8 - 1941

Boston Symphony Slated Saturday

The Third Symphony of William Schuman will be introduced by Serge Koussevitzky to Pittsburgh at the Boston Symphony concert next Saturday evening. The symphony had its first performance at the Boston concerts in New York in October, and was introduced to New York by the Boston Symphony last month.

William Howard Schuman, a native of New York, born in 1910, has attracted considerable attention recently by his orchestral works. Mr. Schuman is a graduate of Columbia University. His new symphony is inscribed to Serge Koussevitzky, and after the New York performance Olin Downes, noted music critic, wrote: "It is the best work by an American of the rising generation that I have ever heard." Mr. Schuman will come to Pittsburgh to be present at the performance next Saturday night. Other numbers on Mr. Koussevitzky's Saturday evening program are Mozart's "Haffner" Symphony and Tschaikowsky's "Pathetique."

Next Sunday afternoon Mr. Koussevitzky will give an entirely different program, opening with Ravel's "Tombeau de Couperin," which rates as one of this composer's most beautiful works. Other Sunday afternoon numbers are Samuel Barber's "Essay for Orchestra," "Till Eulenspiegel's Merry Pranks" and Brahms' Fourth Symphony.

This Clipping From
COLUMBUS, OHIO
STATE JOURNAL
DEC 8 - 1941

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Symphony Honors Mozart

Christian Science Monitor Dec. 6, 1941

By L. A. Sloper

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, yesterday honored the memory of Wolfgang Amadeus Mozart, who passed on 150 years ago, on Dec. 5, 1791, by devoting its eighth program of the season to that master's music. The list comprised excerpts from the Requiem Mass, the Violin Concerto in D major, No. 4 (G. 218), and the "Jupiter" Symphony. The soloist was Antonio Brosa. The chorus was that of the Cecilia Society, of which Arthur Fiedler is conductor.

Mozart is probably the most generally liked of all composers. You will find people who do not care for the music of Bach, or Handel, or Schubert, or Brahms, or Wagner, or Debussy, or Sibelius, or even Beethoven; but how many have you ever met who disliked the music of Mozart? How can anyone dislike it? There are, to be sure, those passages of filling (de-da-de-dá, de-da-de-dá) in much of his work; but then he's only pausing to catch his breath before leading us into another entrancing lyrical flight. He is the most natural, the most ingratiating, the most irresistible of composers.

* * *

Yesterday's program, which will be repeated this evening, was well chosen for the anniversary observation. Any Mozart festival would be incomplete without representation of his vocal music; and what better choice for a concert than the Requiem choruses? As the program book reminded us, the first performance of the Requiem by this orchestra was given on April 10, 1888, under Gericke, and the proceeds were devoted to a Mozart monument in Vienna. And the concerto and the "Jupiter" Symphony are of course among his greatest creations.

The Requiem as a whole was last given by this orchestra [illegible] years ago, with the Bach Cantata Club furnishing the chorus, and with a quartet of soloists. The excerpts sung yesterday (the Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa, and the Cum Sanctis tuis from the Agnus Dei), which do not require soloists, had been performed last summer at the Berkshire Symphonic Festival. The performance under review was eloquent and moving. The chorus sang with a greater vitality and authority than I had heard before from the Cecilia Society. Mr. Fiedler deserves much credit for so well making it ready. Dr. Koussevitzky welded voices and instruments with sure skill and interpretive vision.

Mr. Brosa is a Spaniard, founder and leader of the Brosa Quartet, now devoting himself to solo concert work. He has played often in London and New York, and has become known chiefly as an exponent of modern music. He brought to his task yesterday an excellent technique, a rather thin tone, and an incomplete understanding of the Mozartean style. Mozart is much easier on listeners than on players. His demands of performers are so onerous that it needs a very special sympathy and a very long and arduous training to meet them. Soloists who can meet his requirements are not readily available nowadays to the Boston Symphony Orchestra. Mr. Spalding was the last man to play this concerto at a Friday concert in Symphony Hall. By edict of Mr. Petrillo of the Musicians' Union, Mr. Spalding may not now play with the Boston Symphony Orchestra. Neither may Mr. Heifetz. Neither may Mr. Zimbalist. So we have Mr. Brosa, an excellent musician and performer in his field; but his field is apparently not Mozart.

* * *

Dr. Koussevitzky had obviously made the preparation of the "Jupiter" Symphony a labor of love, and the performance was astounding for its virtuosity. But the conductor had striven a little too hard. The slow movement was too slow and the Finale too fast. The Andante cantabile had little motion or lyricism, and the Allegro molto went at such a pace that the articulation even of this orchestra was blurred.

When Dr. Koussevitzky opened the concert with "The Star-Spangled Banner" he went beyond custom by calling on the audience to sing it. Responding to his inspiriting baton, they did so, with results that, if not notable for precision or tonal beauty, were at any rate obviously heart-felt.

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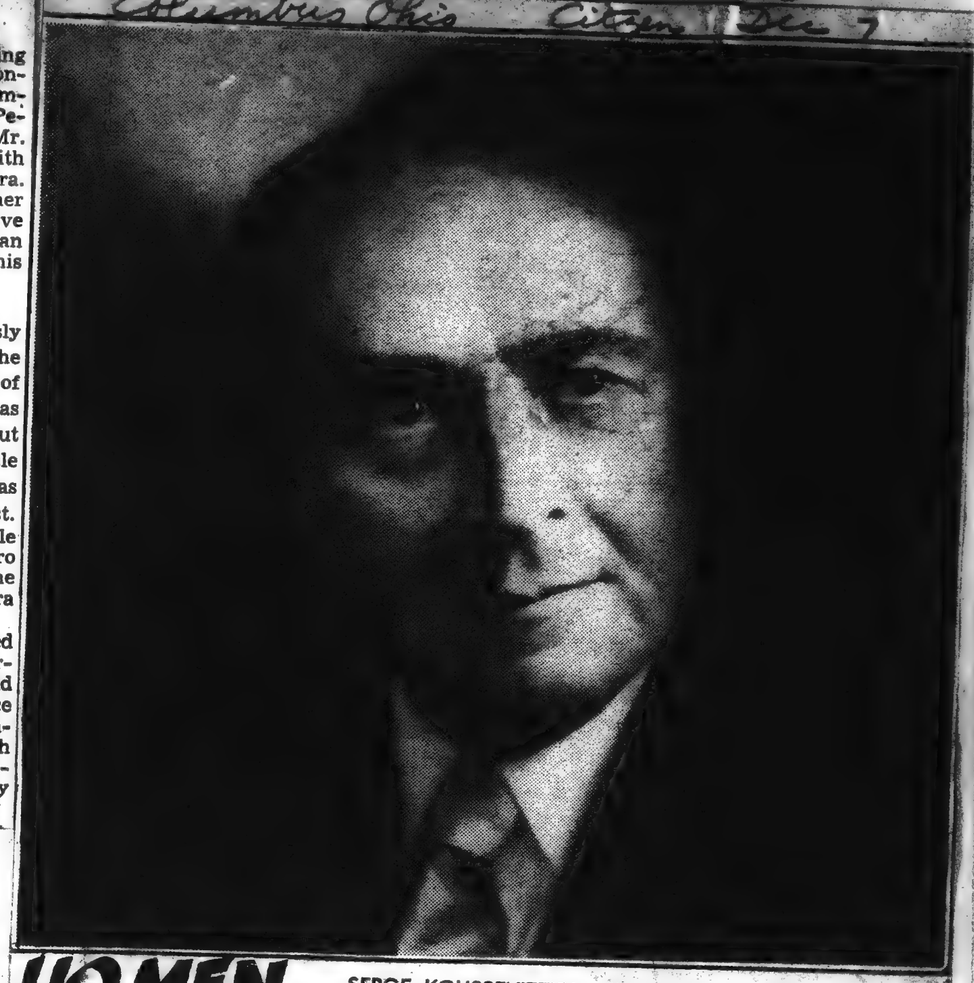
Columbus Ohio Citizen Dec 7



110 MEN

SERGE KOUSSEVITZKY will conduct the 110 men of the Boston Symphony Orchestra at Memorial Hall next Friday, the second of two concerts scheduled for this week. Symphany Club of Central Ohio is the sponsor.

Boston Orchestra Plays Here For Symphony Club on Friday

Columbus Ohio Dispatch Dec 7

SERGE KOUSSEVITZKY, conductor of the Boston Symphony orchestra, which the Symphony club brings to Memorial hall Friday night. Dr. Koussevitzky came to that organization in 1924. That span of years to the present covers more than a quarter of the orchestra's entire history. The Friday program includes Ravel's Suite, "Le Tombeau de Couperin," Samuel Barber's "Essay for Orchestra," Strauss' "Tyl Eulenspiegel," and the Tschaikowski "Pathetique" symphony.

This Clipping From
WASHINGTON, PA.
REPORTER
DEC 9-1941

Boston Symphony In Pittsburgh On Weekend

An opportunity will be presented to hear the Boston Symphony Orchestra, which will appear at Syria Mosque in Pittsburgh, Saturday and Sunday.

The annual visit of the Boston Symphony is one of the highlights of the Pittsburgh musical season and attracts music-lovers within a large radius of Pittsburgh.

Two concerts will be given by this celebrated orchestra of 110 players under the direction of Serge Koussvitskey, and both promise to be excellent.

On Saturday evening the program will feature a modern work in the "Third Symphony" by William Schuman, which was pronounced the best work by an American of the present generation, when it was given in New York City last month. Other numbers on the program are the Mozart "Haffner Symphony" and the Pathetique Symphony" by Tschaikovsky.

The Sunday afternoon presentation will open with Ravel's most beautiful work, "Tombeau de Couperin." Other important numbers are "Brahms Fourth Symphony," "Essay for Orchestra," by the American composer Samuel Barber; and Strauss' "Till Eulenspiegel's Merry Pranks."

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 9 - 1941

All Join In Singing U. S. Anthem

By RUTH B. CHAMBERLAIN

THAT MAJOR MUSIC EVENT of the winter season—the annual concert by the Boston Symphony orchestra with Serge Koussevitzky conducting — again brought Rochester Socialites and music lovers in capacity numbers through the chill and the drizzle of a December night to the Eastman Theater.

Second only to the spring performance by the Metropolitan Opera Company in the interest of this music loving community, the orchestra now in its 61st season received an enthusiastic welcome by salvos of applause.

The audience seemed in a sober mood. Even the sartorial display usually a dominant feature at this concert was lacking, the gowns and wraps reflecting, perhaps the mood of their wearers, and a predominance of black and dark colored frocks were noted on some of our leading hostesses and music patrons.

A great thrill passed through the assembled body as the first notes of the national anthem were sounded by the orchestra and the audience joined in with a lusty rendition of the "Star Spangled Banner" before the start of the concert.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 7 - 1941

39

Koussevitzky Will Present Rich Music at Eastman Tomorrow Evening

WHEN the matchless Boston Symphony Orchestra plays its annual concert in the Eastman Theater tomorrow evening, that organization will be in the midst of its 61st consecutive season.

Such a background has given rise to a tradition in performance as rich as may be boasted by any orchestra in the world.

Rochester is one of the few cities in the country that hears the Boston Symphony and its celebrated conductor, Serge Koussevitzky, year after year. This in itself reflects the high standard of musical taste abounding in local music patrons and results in some of the finest playing of these Boston tours.

Dr. Koussevitzky has chosen a program that will place on display the special attributes of the Boston ensemble through which it has attained the title of "virtuoso orchestra."

It includes Ravel's "Tombeau de Couperin"; Debussy's "La Mer" and the Tschaikowsky Symphony "Pathetique."

This Clipping From
COLUMBUS, OHIO
CITIZEN
DEC 10 1941

Music a Necessity Says Conductor

"Great music is a necessity of life. Nothing less—a necessity."

The words were spoken in tones of deep conviction by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which comes Friday to Columbus. His eyes flashed as he went on to say:

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

"In great music there is the bond of the most profound sympathy between genius and the rest of humanity. The genius expresses what is in the souls of the rest better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes printed on paper. We sense, and we continually develop, what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians and the listeners are brought together in communion with life."

Tickets for the Boston's concert are being sold now at the Symphony Club box office at Heaton's.

This Clipping From
PASADENA, CALIF.
STAR NEWS
DEC 10 1941

American History

Many people are refreshing their memories on historic events, places, and people of our country these days. Books which stimulate this interest are appearing in even greater numbers. "Historic Restorations of the Daughters of the American Revolution," compiled by Lewis Barrington, is a useful and convenient source book. The D. A. R. has done a commendable work in preserving buildings whose historic interest contribute to the growth of the United States and offer interesting examples of architectural types and tendencies in our development. All are eloquent symbols and landmarks of ways of life of the past and a demonstration of the spirit behind American development.

The first restoration made by the D. A. R. was in 1878 by the women in the vicinity of Philadelphia. This project was the restoration of Washington's Valley Forge Headquarters. That date to the present has seen a long line fo historic spots repaired and protected. This book by Mr. Barrington is an album of these restorations. A page is devoted to each. Each is accompanied by a photograph, a brief description of the place and the reason for its historic significance and data as to when it may be viewed. The arrangement is geographic beginning with the New England states. The restorations include residences, taverns, block houses, log houses, birthplaces of famous Americans and other sites of note.

New England Glimpses

"An Adventure in Remembrance," by M. A. DeWolf Howe, distinguished member of a family distinguished in American life and literature, is the autobiography of a scholar and a gentleman and the representative of a period and group of people in New England now largely legend or merely a chapter in a history of American literature. Mr. Howe's life has been devoted to the appreciation and cultivation of literature and he has directly contributed to it as well. He has found his happiness, he tells us, in books and writing and the people who create them.

In this small volume Mr. Howe shares his rich life with books and illustrious friends, with the reader, and affords us a glimpse at his Rhode Island childhood, his early schooling, and his long literary activities. His story is gracefully and modestly told and of course well told. There is only a hint of the multiplicity of his honors and offices ranging from Harvard College, trustee of the Boston Symphony Orchestra, as editor and poet and many other services to cultural branches of life.

FAMED CONDUCTOR IN ACTION

Above, Serge Koussevitzky calls for "sostenuto" from Boston Symphony double basses, and gives first downbeat for soft beginning. Orchestra plays at Eastman tomorrow night. Right, Miriam Winslow and Foster Fitz-Simons in "Saturday Night," to be seen in Kilbourn Hall on Dec. 16. Below, Gaby and Robert Casadesus, celebrated pianists with Philharmonic at Eastman Dec. 18.

This Clipping From
COLUMBUS, OHIO
DISPATCH
DEC 10 1941

Boston Orchestra Established 60 Years Ago

TO PROBE backwards 60 years is to encompass almost all that is important in the history of musical performance in this country. As the Boston Symphony orchestra passes its sixtieth season under the direction of Serge Koussevitzky, it can look back to a leading part in this development.

In 1881, when Henry Lee Higginson assembled 60 musicians and called them the Boston Symphony orchestra, there were no others to look upon as really serious rivals. Boston had its Germania society and its Harvard Musical association concerts; New York had Theodore Thomas and Frank Damrosch, good pioneer spirits. But the musicians at their disposal were often of indifferent ability who for the most part had to expend their regular energies on things more prosaic than symphonies of Beethoven or Haydn.

The inception of the Boston orchestra is traceable to the realization of a young Bostonian student of music in Vienna that America should have a symphony orchestra of the high standard which one could hear in the old world. Mr. Higginson held tenaciously to his dream for more than twenty years until at last, in 1881, he had acquired sufficient means to make it a fact. Mr. Higginson's principal thought was to create "an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price." That was a characteristically quiet statement. But if it lacked grandiloquence, it did not lack ambition. The word "best" is a short and usually a loose one. When Mr. Higginson used it, he meant exactly what he said.

The word still holds good, for there are many who believe that the music of the Boston Symphony, under Koussevitzky, who will conduct the orchestra at Memorial hall Friday night, is the best symphonic music in the world, or that it is pretty close to it.

The Symphony club is presenting the orchestra and seats on the first floor in well varied locations are still available. The box office it at Heaton's.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
DEC 13 1941

Boston Symphony Concerts Listed

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give the ninth pair of concerts in the longer series next Friday afternoon and Saturday night in Symphony Hall, Boston. The third of the Cambridge concert will be in Sanders Theater, Thursday night. The same program will be presented at the three concerts.

Richard Burgin will be conductor of the week, and Howard Hanson, as guest composer and conductor, will lead his Third Symphony, which was introduced at these concerts two seasons ago.

The program will open with William Walton's overture, "Portsmouth Point," which takes as its subject the print of Rowlandson made in the early part of the last century. Second portion of the program will consist of Richard Strauss' "Symphonia Domestica."

PITTSBURGH, PA.
POST-GAZETTE
DEC 12 1941

Boston Programs 2 New Composers

Serge Koussevitzky will feature two rising young American composers on his Boston Symphony programs at the Syria Mosque tomorrow night and Sunday afternoon. William Schuman's Third Symphony, which will be heard tomorrow, was pronounced by Olin Downes the best work by an American composer of the rising generation when it was given in New York City by the Boston Symphony last month. On Sunday afternoon, Samuel Barber's work, "Essay for Orchestra," will be given under Koussevitzky's baton.

In addition to the Schuman work tomorrow night, Mozart's "Haffner" Symphony and Tschaikowsky's "Pathetique" Symphony will be given. An entirely different program will be played on Sunday afternoon, including Ravel's "Tombeau de Couperin," Till Eulenspiegel's Merry Pranks, after the old-fashioned manner, in rondo form, and the Brahms Fourth Symphony.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 18 1941

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 15 1941

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
DEC 18 1941

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BULLETIN
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BUFFALO, N.Y.
NEWS
DEC 18 1941

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SPRINGFIELD, MASS.
MORNING UNION
DEC 18 1941

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NEW YORK, N.Y.
TIMES
DEC 18 1941

This Clipping From
COLUMBUS, OHIO
DISPATCH
DEC 13 1941

Great Concert Given By Boston Orchestra

Serge Koussevitzky and Orchestra Acclaimed By Capacity Audience in Memorial Hall

By Samuel T. Wilson

AFTER an absence of some eight or nine years the Boston Symphony orchestra, Serge Koussevitzky, conductor, returned to Memorial hall on Friday evening to give a concert under the auspices of the Symphony club. The concert was one well calculated to remind us that no other orchestra in the country is consistently the equal of the one from Boston and that none is its peer. The reminder was scarcely needed if the thunderous applause that greeted Mr. Koussevitzy's first "dignified and stately" entrance to the stage was any indication.

Just as one does not think or speak of a well-trained, properly used voice in terms of registers, so one does not think or speak of the Boston orchestra, at its best, in terms of its several sections. Certainly last night strings, woodwinds, brasses, percussives were perfectly fused to form a single, magnificent instrument which produced indescribably beautiful tone and upon which Mr. Koussevitzky was able to play with all of the virtuosity at his command.

Patrician refinement of musical perception and of executive ability characterized the conductor's reading and the orchestra's playing of the Ravel suite, "Le Tombeau de Couperin" which opened the program. All the vitality, the individuality of thought and of craftsmanship and the immediately appealing beauty that are in Samuel Barber's "Essay for Orchestra" were realized in the eloquent performance accorded it. The "Essay" is the first of Mr. Barber's orchestral scores that has been given a hearing in Columbus.

LUMINOUS and multi-colored tonal account was given of the merry pranks of Strauss' "Till Eulenspiegel." There was lusty humor and sharp wit to this tale of Till's rowdy adventures and a compassionateness, too. The latter characteristic of Mr. Koussevitzky's reading gave to the narrative a warmth and a certain humanity it does not invariably seem to possess.

Tschaikowsky's Symphony No. 6 in B minor, the "Pathetique," had the last ounce of anguish wrung from it. Sheerly theatrical exaggerations in matters of tempo and dynamic shading abounded in the first and last movements. There was infinite grace and loveliness to the second and enormous potency to the third. The bravura of the orchestra's work throughout the symphony was breath-taking.

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Dr. Hanson in a statement declared that as a member of the musicians' union he had no choice but to decline the Boston invitation, when directed to.

The Boston Symphony

Christian Science Monitor Dec. 13, 1941

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Novelties have been relatively few in the first third of the Boston Symphony Orchestra's sixty-first season. The repertory so far has consisted largely of standard works, with special attention to two composers for whom this is a year of commemoration—Mozart and Dvořák. The orchestra is as usual in its top form. What with the Pop concerts in the spring, the Esplanade concerts in early summer, and the Berkshire Symphonic Festival later, it is never out of form. Changes in personnel have again been few and unimportant. Dr. Koussevitzky still demands and receives the utmost in virtuosity and expressiveness.

Of the new works the most impressive was William Schuman's Third Symphony. It marks a definite advance over his last composition in this form—although as to form, none of his symphonic works adheres very closely to convention. This one consists of a Passacaglia, Fugue, Chorale, and Toccata. The important thing is that it contains some good music, especially in the first half, which shows uncommon skill and imagination.

Another novelty was the Second Symphony of Arthur Lourié, which he labels "Kormtchaia." Here again, growth of the composer is evident. Although the "symphony" is encumbered by obscure program notes, the music is fortunately clearer than the explanations. This is Russian music with a liturgical atmosphere, but there are tunes which recall Moussorgsky and rhythms that are Stravinskyan. The claims of originality made for the work can hardly be sustained; there is nothing new about writing in no definite tonality, nor in building up themes from scraps.

Two pieces which had their first performances at these concerts are well known elsewhere: Respighi's Suite, "The Birds," and Lekeu's Adagio for string orchestra. There was also a new Concerto Grosso by Martinů which I did not hear.

Soloists have not been numerous; and here a problem enters Because the Boston orchestra is not unionized, it is not now permitted to employ the services of members of the musicians' union. Since these members include most of the ranking virtuosi, the problem of soloists for the orchestra becomes serious. So far, we have had Ruth Posselt in Dvořák's Violin Concerto and Antonio Brosa in Mozart's D major, No. 4. Miss Posselt gave a really superb performance; no one could complain of a let-down. Mr. Brosa disclosed a good technique, a small tone, and an inadequate feeling for the Mozartean style. He is without doubt an excellent musician, especially proficient in modern music; but he is evidently not the man for Mozart.

The only guest conductor so far has been Désiré Defauw, the distinguished and accomplished Belgian who made his first American appearance a year ago with the Boston orchestra. This time besides the near-novelties by Respighi and Lekeu mentioned above, he gave a brilliant account of Dukas' "Apprentice-Sorcerer" and a commendable one of the Franck Symphony, marred, however, by extravagant ritards and holds.

Programs of Yesterday and Today

Columbus-Ohio-Dispatch

Boston Symphony Orchestra

Metropolitan Opera House, Columbus.

SEASON OF 1890.

ARTHUR NIKISCH, Conductor.
UNDER THE AUSPICES OF THE ORPHEUS CLUB.

Monday Evening, May 5,
At 8 o'clock.

PROGRAMME.

Goldmark — Overture, "Sakuntala"

Mozart — Aria, "Thou may'st learn to hate me," from "Die Entfuehrung aus dem Serail"
Mme. STEINBACH-JAHNS.

Lalo — Symphonie Espagnole, for Violin and Orchestra, Op. 21
I. Allegro non troppo.
II. Scherzando.
IV. Andante.
V. Rondo.
Mr. C. M. LOEFFLER.

Grieg — Suite, "Peer Gynt," Op. 46
"Daybreak"
"The Death of Aase"
"Anitra's Dance."
"In the Halls of the King of the Dovre Mountains."
(The imps are chasing Peer Gynt.)

Songs with Piano.
(a) Liszt — "Liebesluat"
(b) Brahms — "Lullaby"
(c) Goldmark — "Die Quelle"
Mme. STEINBACH-JAHNS.

Schumann — Symphony No. 1, in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo
Allegro animato e grazioso.

SOLOISTS

Mme. STEINBACH-JAHNS. Mr. C. M. LOEFFLER.

Program

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

MEMORIAL HALL
Columbus, Ohio
FRIDAY, DECEMBER 12th, 1941

"Le Tombeau de Couperin," Suite — Ravel
I. Prelude
II. Forlane
III. Menuet
IV. Rigaudon

Essay for Orchestra — Samuel Barber

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner, in Rondo Form," Op. 28 — Strauss

INTERMISSION

Symphony No. 6 in B minor, "Pathetique," Op. 74 — Tschaikowsky
I. Adagio—Allegro non troppo
II. Allegro con grazio
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

ABOVE are two programs for Boston Symphony orchestra appearances in Columbus. In May, 1890, the orchestra played here at the Metropolitan opera house under the auspices of the Orpheus club. Arthur Nikisch was the conductor. One of the soloists, Charles Martin Loeffler, was later to become famous throughout the world as a composer.

It is interesting to compare the content and arrangement of the 1890 program with that which the Boston orchestra will play tonight in Memorial hall, under the management of the Symphony club of Central Ohio. Serge Koussevitzky is, of course, the 1941 conductor.

The 1890 program is from the collection of Mr. Eugene Grey.

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MUSIC

Youth Concert

The third concert of the Youth Series by members of the Boston Symphony, conducted by Wheeler Beckett. The Apollo Club chorus assisted. The program was as follows:

Beethoven, Overture, "Leonore" No. 3; Prisoners' Chorus from "Fidelio"
Gounod, Ballet Music, Waltz Scene and Soldiers' Chorus from "Faust"
Wagner, Venusberg Music and Pilgrims' Chorus from "Tannhaeuser"
J. Strauss, "Blue Danube" Waltzes

Mr. Beckett's program for the third youth concert yesterday afternoon was somewhat in the nature of a Pops session. The 3rd Leonore Overture might be considered an exception to this view, though in itself it is always in favor with the public—and small wonder.

It was an excellent idea to have the Apollo Club Chorus, of which Mr. Beckett is now the director, sing at this concert. The more that can be done to eradicate the prejudice against choral music that has grown up in recent years in this city the better; and giving some of the music in that form from "Fidelio," "Faust" and "Tanhaeuser," not to mention the "Blue Danube" in its original form, is as good a way as any.

The "Faust" selections were sugar plums, and the Venusberg music written in Wagner's mature style years after the original "Tannhaeuser," was certainly the plum pudding. In fact the whole program might be considered as Mr. Beckett's Christmas present to his youthful audience, and it was quite obvious that it proved acceptable.

A. W. W.

Boston Record - Dec. 18, 1941

PIANIST SANROMA SUBSTITUTES FOR HANSON IN SYMPHONY CONCERTS

The program has been changed for the Boston Symphony concerts this week which are to be given in Sanders Theater, Cambridge, tonight, and in Symphony Hall tomorrow afternoon and Saturday evening. Dr. Howard Hanson, who had been invited to conduct his Third Symphony, has not been able to come to Boston. In place of the symphony, Sanroma will appear as soloist with the orchestra in the Emperor Concerto of Beethoven, No. 5 in E-flat major. The remainder of the program which is to be played at the three concerts, Richard Burgin conducting, will be as announced: Walton's overture, "Portsmouth Point," and Richard Strauss' "Symphonia Domestica."

Important Change In Symphony Program

Owing to the inability of Howard Hanson to come to Boston, the program this Friday and Saturday in Symphony Hall and Thursday in Sanders Theater, Cambridge, has been radically changed. Instead of Hanson's 3d Symphony, Beethoven's 5th Piano Concerto in E flat major, "Emperor," will be played, with Jesus Maria Sanroma as soloist. Otherwise Richard Burgin will conduct William Walton's "Portsmouth Point" Overture and Strauss' Symphonia Domestica.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
DEC 15 1941

Orchestra

By HERBERT F. PEYSER

So incomparably glorious is the sheer sound of the Boston Symphony that it sometimes has a way of making questions of interpretation appear subsidiary. Mr. Koussevitzky began the season's first New York concert on the evening of Thanksgiving Day with a performance of Beethoven's Eroica which aroused storms of applause. The beauty and virtuosity of the playing could probably not have been excelled by any orchestra on earth and, in the scherzo, the horn trio was done with a perfection one probably does not hear more than half a dozen times in a life span.

But as a reading, pure and simple, Mr. Koussevitzky's could not compare with Bruno Walter's monumental one with the Philharmonic-Symphony a short time before. The Eroica is a work that requires above all else bigness and smashing force; if it has these qualities it will endure even an execution to a certain degree unpolished. The Boston conductor's was sand-papered to the last square inch yet, by and large, of surface effect. But edge, depth, immensity—these things were more or less generally lacking.

During the second half of the program the conductor wasted some minutes on four movements from the second suite that Serge Prokofieff extracted from his ballet Romeo and Juliet, in which singular opus Juliet does not die at all and "the grave is a deception." Worse piffle has seldom in recent years afflicted the infinite patience of music paper. The concert concluded with a resounding virtuoso performance (in which the brass was driven hard) of Moussorgky's Pictures at an Exposition in Ravel's orchestral version, one of Mr. Koussevitzky's hardest worked battle horses.

and the Fourth of Brahms.

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COLUMBUS, OHIO
DISPATCH
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Serge Koussevitzky, Conductor

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Columbus, Ohio
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So incomparably glorious is the sheer sound of the Boston Symphony that it sometimes has a way of making questions of interpretation appear subsidiary. Mr. Koussevitzky began the season's first New York concert on the evening of Thanksgiving Day with a performance of Beethoven's Eroica which aroused storms of applause. The beauty and virtuosity of the playing could probably not have been excelled by any orchestra on earth and, in the scherzo, the horn trio was done with a perfection one probably does not hear more than half a dozen times in a life span.

But as a reading, pure and simple, Mr. Koussevitzky's could not compare with Bruno Walter's monumental one with the Philharmonic-Symphony a short time before. The Eroica is a work that requires above all else bigness and smashing force; if it has these qualities it will endure even an execution to a certain degree unpolished. The Boston conductor's was sand-papered to the last square inch yet, by and large, of surface effect. But edge, depth, immensity—these things were more or less generally lacking.

During the second half of the program the conductor wasted some minutes on four movements from the second suite that Serge Prokofieff extracted from his ballet Romeo and Juliet, in which singular opus Juliet does not die at all and "the grave is a deception." Worse piffle has seldom in recent years afflicted the infinite patience of music paper. The concert concluded with a resounding virtuoso performance (in which the brass was driven hard) of Moussorgky's Pictures at an Exposition in Ravel's orchestral version, one of Mr. Koussevitzky's hardest worked battle horses.

DEC 15 1941 THE PITTSBURGH PRESS, MONDAY, DECEMBER 15, 1941

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Press Music Critic.

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The forms employed are drawn from the storehouse of classicism, namely, the passacaglia and fugue that comprise the first portion of the symphony, and a chorale and toccata which constitute the second half of the work. Mr. Schuman shows that much can be achieved in merging ancient forms with modern equipment, and he proceeds to reach his goal with admirable craftsmanship, ingenuity and inspiration.

Stimulate the Spirit

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Symphony, Opera and Soloists

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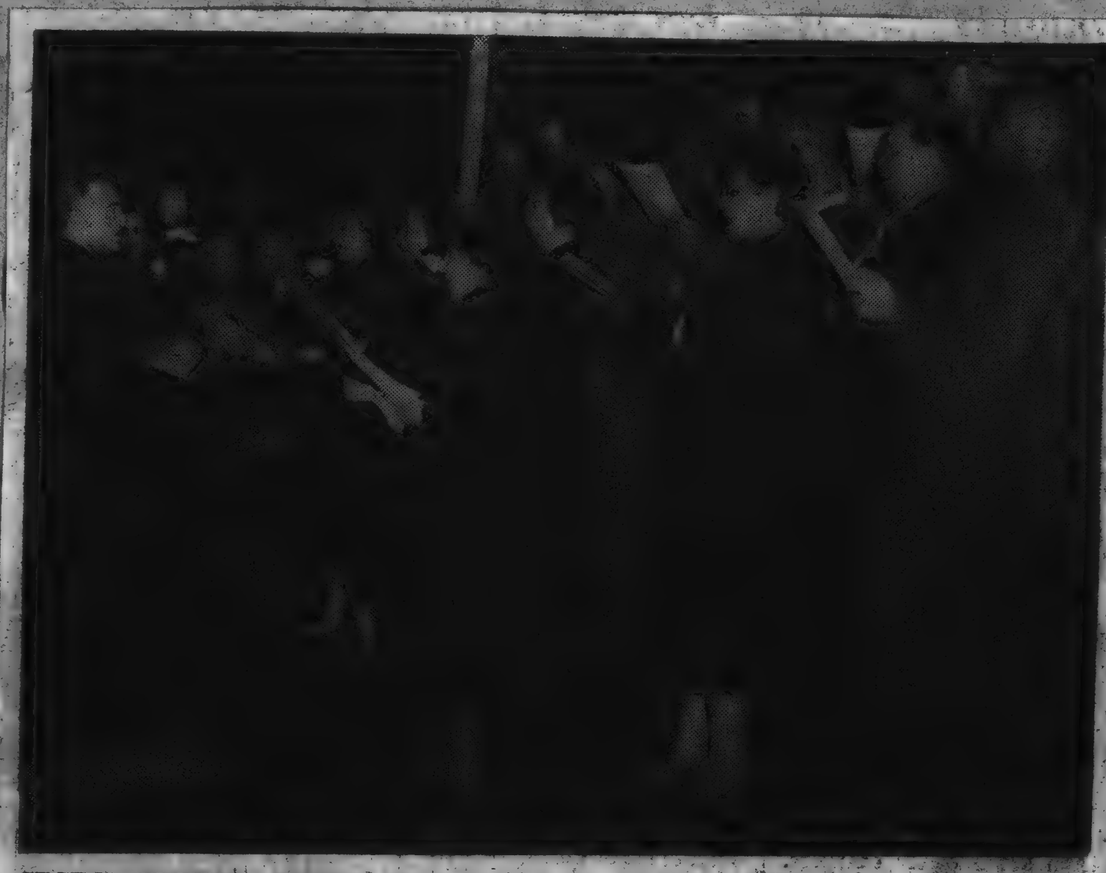
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Boston Globe Dec 25, 1941

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Worcester Evening Gazette Dec 24 1941

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Bridgeport Post

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Sunday Herald Dec 24 Eagle—Dec 24

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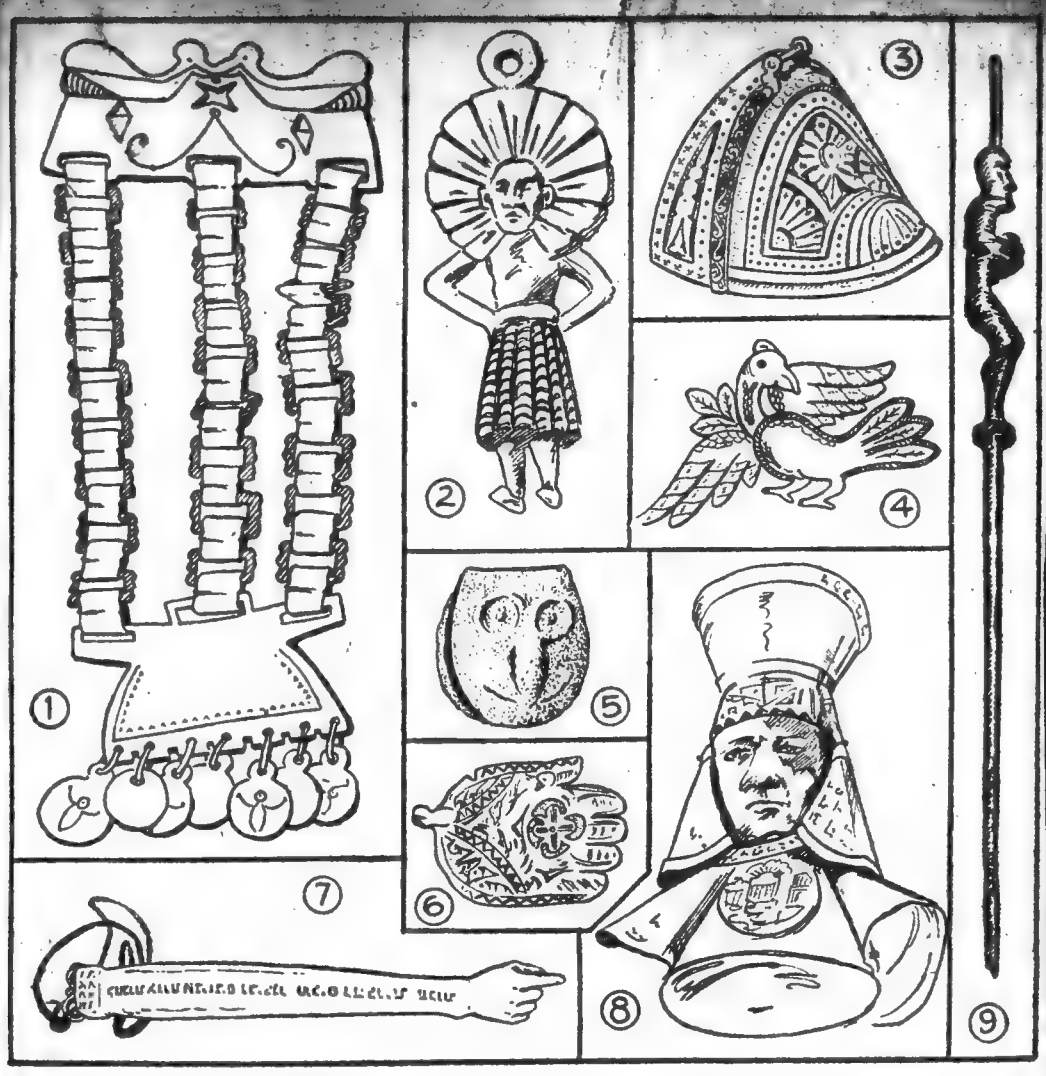

Drawings by Martha Burnham

South American Handicraft at Symphony Hall

Textiles and curios of silver, pottery, stone, and feathers, from Chile, Peru, Argentina, and Ecuador: (1) Araucanian breast pin from Chile. (2) Araucanian talisman from Chile. (3) Stirrup of carved wood within a silver stirrup. (4) Araucanian Indian charm. (5) Ancient bell. (6 and 7) Hebrew relics brought to Peru by refugees of Spanish Inquisition in 16th century. (8) Ceremonial cup in silver, portraying Manco Capac, legendary founder of Cuzco and the Incan monarchy. (9) Bobbin from 1,500-year-old Peruvian work box.

South American Handicraft To Be Shown at Symphony Hall

Coincidentally with the appearance of the Chilean pianist, Claudio Arrau, as soloist with the Boston Symphony Orchestra's concerts this Friday and Saturday, an exhibition of South American handicraft has been arranged at Symphony Hall.

Textiles and curios of silver, pottery, stone, and feathers—from Chile, Peru, Argentina, and Ecuador—will be displayed in the small gallery off the west corridor of the first balcony. The items are from the Grace Lines Collection.

Included are some objects of an antiquity far antedating Pizarro's conquest of 1533. For example, there is a 1500-year-old Peruvian work box filled with bobbins, which came from near Cuzco, capital of the Empire of the Incas, and site of the gold-lined Temple of the Sun.

Manco Capac, legendary founder of Cuzco and the Incan Monarchy, is portrayed in a striking silver bust. His crown and mantle are formed of silver plates looped into shape, and decorated with a tapped-out pattern by metal punches. The space within the crown forms a flagon used for ceremonial purposes, with the loops of the robe serving as handles.

Very old is a set of what rather resemble sleighbells, on the verdigris-covered, bronze surfaces of which the face of an owl can be made out in relief. These, too, are from Peru, as is a sort of prodigious lapel pin—the decorated top being of frying-pan circumference, the pin of stilletto length and thickness. All the figures are in relief. The outer border has a pattern of laughing jackasses—which also kick.

Spanish occupancy of Chile and Peru shows some of its influence on handicraft in a collection of stirrups. For a woman riding side-saddle, there is a single stirrup of silver, encrusted with hammered ornamentation like brocade. For cavaliers, there are stirrups of carved wood with silver mountings.

In a class quite by themselves are Hebrew religious objects brought to Peru by Jewish refugees expelled from Spain in the sixteenth century. These were collected in various parts of Peru by Mauricio Halle of Lima. A striking item is an arm and hand of silver.

Boston Symphony Orchestra

Mid-West Tour

Breakfast

Choice of

Fruit or Cereal

Old Fashioned Corned Beef Hash

Boiled, Scrambled, Poached or Shirred Eggs

Ham or Bacon, Fried Eggs

Scrambled Eggs, Chopped Ham

Rolls Toast

Guava Jelly Orange Marmalade

Tea Coffee Individual Milk Cocoa

Enroute December 15, 1941

B. J. Bohlender,
Manager, Dining Service, New York

NEW YORK CENTRAL SYSTEM

Symphony Concert, Mr. Burgin Conducting

Strauss comes through triumphant with his "Domestic" Symphony, which was presented by the Boston Symphony Orchestra under the direction of Richard Burgin in Symphony Hall yesterday afternoon. Doubts for a long time existed about the ranking of this work of his; but they were evidently a consequence of imperfect interpretation. The same thing happened, when we stop to think, with his earlier compositions as they broke on the public ear. No sooner, however, did conductors get the upper hand of their difficulties and search into their meaning than they won their place in the repertory to stay. Very little of Strauss's product lies on the neglected shelf; and if for some time the "Domestic" Symphony seemed likely to rest there, it is in all likelihood permanently out in the world now along with "Don Juan," "Zarathustra," "Hero's Life," and the other accepted things.

An objection that persisted was that most of Strauss's works classify as tone poems; and while his ability in that field stood proved beyond question, his powers outside of it fell in dispute. He figured splendidly, indeed, as another Liszt, but did he count as another Beethoven?

Plain to see, the case stands altogether in his favor, since the "Domestic" Symphony is no more of a symphony than the composer's "Don Quixote" is; and "Don Quixote," in turn, is no more of a tone poem than the "Domestic" Symphony is. Both proclaim the genius of Strauss, their differences in form being not half so important as their likenesses in method and style. They represent his way of speaking, though each of them carries an individual communication. The tragedy, the comedy, the gentle sentiment, the loud magniloquence, the humility, the exaltation—the same contrasts of mood and manner surprise and entrance a listener, whichever of the two is sounding.

To make the matter convincing, performers have got to handle the "Domestic" Symphony with extraordinary skill. They must know the work well and they must see clearly its construction and get at its inner expression. To mark out its exterior traits as a study in "program" music is not enough.

Either that, or what you will; but in any event, here was a performance. Give Mr. Burgin the credit, or say that the Symphony men just played the piece as they played it because from their practice in Strauss and their acquaintance with his output from beginning to end they could not do otherwise.

Something must be the making of an occasion, no one knows what until the break-up. No harm if Beethoven's Concerto for Piano and Orchestra No. 5 in E flat major, with Jesús María Sanromá became a secondary consideration. It proved a valuable half hour illustrating the classic period and setting forth the ideas of the greatest orchestral master in it. All in the way of exposition and development went off smoothly and clearly. The shading varied precisely according to the book. The tempi were without haste or drag. The soloist's execution was of a prime order, his sonority, both in light and full-voiced passages held the right balance with the orchestra's. Walton's Overture, "Portsmouth Point," which started the concert off, gave the men a chance to break loose with a little joyful noise which they do not too often get.

W. P. T.

SRAUSS POEM BY SYMPHONY

"Domestica" Is Superbly Done Under Burgin

BY WARREN STOREY SMITH

On general principles it is far from pleasant to have the musicians' union controlling and curtailing the activities of the non-union Boston Symphony Orchestra. However, in the matter of depriving of us of Howard Hanson's Third Symphony, with the composer as conductor, president Petrillo did some of us an actual service. The Symphony, a derivative work, if ever there was one, was heard here twice in the season before last and the threatened performances of this weekend would have been highly superfluous. Besides, we are having instead an exhilarating reading of Beethoven's "Emperor" Pianoforte Concerto from Jesus Maria Sanroma.

Making his first appearance of the season in his capacity of assistant conductor, Richard Burgin scored a distinct triumph yesterday afternoon. To be sure, his first piece, William Walton's Overture, "Portsmouth Point" seemed to fall a little flat, as far as the audience was concerned, but the performance of the Concerto, hastily put together, reflected great credit on both conductor and soloist, and the closing number, Strauss' "Symphonia Domestica" went over with a bang. Mr. Burgin was thrice recalled, and the applause was redoubled when he summoned the deserving players to their feet.

The once absurdly underrated "Domestica" is now nearing its 40th birthday, but it still taxes an orchestra and leader as do few compositions. There are many tests of virtuosity here, all of them superbly met yesterday, and the conductor has to keep in hand a score of enormous complexity, running at considerable length, in a single movement, and reflecting a multitude of ever-changing moods. This reviewer has stood up for the "Domestica" through thick and thin for many years. He cherishes a particular affection for the work and would feel himself cheated if a conductor failed to realize any of its emotional or technical possibilities. For Mr. Burgin's interpretation he has nothing but the highest praise to offer. As for the music, he is still perverse enough to feel that it represents Strauss at the summit of his powers.

The present performances of "Portsmouth Point" are the third by our orchestra. The work has a certain pictorial quality. It is full of the bustle suggested by Rowlandson's print which inspired it, and it has, withal, an engaging bluffness and heartiness, typically British. In spite of these things it is difficult to get excited about it.

If the "Domestica" seems to some over-long, surely Beethoven's "Emperor" has the same failing. It is one that runs in the German blood. But yesterday Mr. Sanroma's vigorous treatment of the first movement, combined with his finished and discriminating playing, made the music's repetitiousness a little easier to take.

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 9th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Jesus Maria Sanroma, pianist, was the soloist. The program was as follows:

Walton.....Overture, "Portsmouth Point"
Beethoven.....Concerto for piano No. 5 in E flat major, Op. 73
Strauss.....Symphonia Domestica Op. 55

As originally designed this concert was hardly a very festive offering for the approaching holidays. But the Musicians' Union surprise Christmas gift to the Boston Symphony public in preventing Mr. Hanson from conducting his 3rd Symphony here and thereby letting us have the Beethoven Concerto instead turned it into an occasion for rejoicing. The Hanson Symphony never seemed to us worth playing in the beginning, except perhaps as an essay in imitation, whereas no one disputes the fact that the 5th Piano Concerto of Beethoven is one of the world's masterpieces in this form.

This union business has actually had the result that we don't hear the great concertos quite so often. This one of Beethoven, for example, familiar as it is, was last done in 1937 with Gieseking as soloist. Our own Mr. Sanroma brought to its performance yesterday all that remarkable musicianship and firm technical precision for which he is justly famous. Beyond this the performance was a good one without being great. Between them you felt that Mr. Sanroma and Mr. Burgin had set the work forth efficiently, but not magnificently, not ultimately, as it were. The best movement was, to our ears, the adagio.

Walton's "Portsmouth Point" Overture is an interesting piece of a work by perhaps the most talented of the modern English composers. For its time in the composer's career it must have been very promising indeed. Unfortunately we have never been allowed to follow that career in such of his later works as his Symphony and viola and violin concertos. This ought to be remedied, for, pleasant as this bustling piece of program music is, "Portsmouth Point" is not a highly important work. It sounded rather episodic and scrappy yesterday, but we gathered the impression that this was the fault of the performance.

You will have to be content with the fact that the Symphonia Domestica is one of our personal blindspots. We no longer pay any attention to its idiotic program, which is what its admirers tell you to do. We have relaxed almost entirely an early antipathy to Strauss and take a gluttonous delight in his juicy and often vulgar scores. At his best Strauss was never ineffective and he certainly could do just what he wanted with his material.

But for the life of us we cannot swallow the Symphonia Domestica. It still seems to us flat and pretentious, with next to none of that coarse vitality and bounce which distinguish "Till" and "Don Juan" and "Zarathustra" and keep them alive. It is tempting to suggest that the well of his inspiration was running dry, and so it may have as far as the symphonic poems went; but all his best operas lay ahead of him at the time of the Symphonia Domestica. At any rate it left us perfectly cold yesterday, and Mr. Burgin's conducting of it seemed more industrious than inspired.

The concert will be repeated tonight. Next week, Mr. Koussevitzky returns to lead a U. S.-Russian program, as follows: Deems Taylor's "Through the Looking-glass" Suite; Aaron Copland's "Quiet City" (not the Achron suite as announced in the program); Roy Harris's 3rd Symphony; Moussorgsky's "Night on Bald Mountain"; Liadov's "Kikimora"; Stravinsky's "Fire Bird."

Symphony's Next Concerts

The Boston Symphony Orchestra will give the third pair of concerts of the shorter Boston series on next Monday evening and Tuesray afternoon—and the eleventh pair in the regular series on Friday afternoon and Saturday evening, Jan. 2 and 3.

The soloist for the Friday and Saturday concerts will be Alexander Borovsky, celebrated Russian pianist, who last appeared with this orchestra at the Bach Festival given in the spring of 1931. Mr. Borovsky will play the First piano Concerto of Tchaikovsky, in B-flat minor.

Serge Koussevitsky will open the program with the first performance hereabouts of the "Sinfonia da Requiem" of Benjamin Britten.

The "Concerto Grosso" for Chamber Orchestra of Martinu, the Czech composer, which had its first premiere at those concerts last November, will be repeated. The closing number will be Tchaikovsky's "Ouverture Solennelle, 1812."

The program for the Monday and Tuesday concerts, to be conducted by Koussevitzky, will be Haydn's Symphony in B-flat, No. 102; Arthur Lourie's symphony, "Kormtchaia", and the Fourth Symphony of Brahms in E minor.

ORCHESTRA HAILS NEW RETREAT FROM MOSCOW

The News of the World of Music

BY WARREN STOREY SMITH

GRANTED that Tchaikovsky's Overture, "1812," is more a Pop concert than a symphony concert piece, Dr. Koussevitzky has already seen fit to include it in his programmes, and it was inevitable that he would turn to it in order to celebrate the new retreat from Moscow. Some enterprising musician might bring the work up to date, under the title "1941," substituting fragments of the "Horst Wessel Lied" and "Deutschland Ueber Alles" for the quotations from "La Marseillaise." With our present conceptions of counterpoint it would be quite simple. Anyway, "1812" will be the concluding number at the concerts of Friday afternoon and Saturday evening. Before it will come Benjamin Britten's "Sinfonia da "Requiem," written in memory of his parents, Martinu's Concerto Grosso, which recently received its world-premiere at Symphony Hall, and the now newly popularized B-flat minor Piano Concerto of Tchaikovsky, with Alexander Borovsky as the soloist. Dr. Koussevitzky will offer three symphonies at the concerts of tomorrow evening and Tuesday afternoon; Haydn's No. 102, Lourie's "Kormtchaia" and the Fourth of Brahms.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin made his first appearance of the season as conductor of the Boston Symphony Orchestra, yesterday afternoon. As the program was originally planned, he was to have presented only William Walton's Overture "Portsmouth Point" and the Strauss "Domestic Symphony," leaving the middle portion to Howard Hanson as guest conductor of his own Third Symphony.

A sudden development that made one think of "An ill wind, etc.," prevented Mr. Hanson from appearing, so in place of his Sibelian Third Symphony we had the infinitely more attractive "Emperor" Concerto of Beethoven, with Jesus Maria Sanroma as soloist, and Mr. Burgin conducting.

The 1920's having been a notoriously barren period for musical composition, Walton's lean and rugged Overture might be expected to have lost vitality in the more than 10 years since it was last played at Boston Symphony concerts. To some extent it has, but not nearly so much as certain other music sired in the period.

The reason is not easy to isolate. Perhaps it is chiefly because Walton's idiom, brusque and dissonant though it was, yet made a direct and effective musical expression of the tavern hurly-burly in Thomas Rowlandson's print of Portsmouth Point, the British naval center.

Even bad pictorial music—which Mr. Walton's Overture is not—will interest more than bad "absolute" music, simply because there is something extraneous the listener can fasten upon.

"Portsmouth Point" is more pictorial than anything else, no matter how clever its form and structure, and it does have something musical to say. Furthermore, the dissonance and thumping rhythms are relieved by folk song quotations of a "Whoop it up, me hearties" fascination.

Mr. Sanroma deserved the sustained applause that brought him back to the stage a number of times after the "Emperor" Concerto. He played clearly and sensitively, with a considerable range of dynamic expression, and without taking the slow movement too slow or the finale too fast. This was the sort of performance that gave an idea of the architecture of the piece, and at the same time was emotional.

That the performance must have been quickly prepared was suggested by occasional rough spots between piano and orchestra. There were also places where Mr. Sanroma seemed uneasy. But the total impression of soloist, orchestra and conductor, was one of competent and sincere music-making that served the Concerto well.

Mr. Burgin continues to increase his technical mastery of conducting. As interpreter, also, he is more mature. Yesterday's performances of Walton, Beethoven and Strauss were the best work one has ever heard from him. The "Domestic Symphony", so long, so tricky and exacting, went off splendidly.

It was not a "virtuoso" reading in the sense of nervous tension, glitter or exaggeration. Instead, the music was allowed to sound for itself; the tempi were right, the humor was not labored, and the texture was clear. More than that was not needed for honest and sympathetic performance.

Next week the program will consist of comparatively short works, as follows: Deems Taylor, Excerpts from "Through the Looking-glass"; Aaron Coplan, "Quiet City"; Roy Harris, Third Symphony; Moussorgsky, "A Night on Bald Mountain"; Liadov, "Kikimora"; Stravinsky, Suite from "The Fire-Bird". Serge Koussevitzky will conduct.—C. W. D.

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MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 10th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Deems Taylor ..... Suite, "Through the Looking-Glass"
Aaron Copland ..... "Quiet City," for trumpet, English horn and strings
Roy Harris ..... Symphony No. 3
Dmitri Shostakovitch ..... Symphony No. 5, Op. 47

Mr. Koussevitzky made a considerable change in this program from that which he had given out last week, and in so doing he altered it very much for the worse. We do not just at present stand in any need of hearing the Shostakovitch 5th Symphony so soon again. After all, the Boston Symphony audiences form something of a community, and we heard this work twice at the regular concerts, at the Monday-Tuesday series and at the Berkshires last season. Even if it were a masterpiece—which it distinctly is not—that would be too much of a good thing.

As it is, much good and neglected music has been crowded out to make room for repetitions of this lengthy score. Mr. Koussevitzky has every right to regard this Symphony as a modern masterpiece, but we wish merely to protest his power in putting it on at concert after concert when there is other music crying out for performance and when some of us are heartily sick of the very name of Shostakovitch.

We have criticized the 5th Symphony so often and have shifted our ground so little, that we shall offer here only a precis of opinion. The best movement is the first, which in its last pages contains music of real imagination. Next best movement is the second, which is more or less modeled after Prokofieff, only not so good or so clever. The largo seems to us quite barren and extraordinarily tedious, and the finale is just bombast. That is one man's opinion, but it has been arrived at over a thorny path.

Another fault in Mr. Koussevitzky's change of program was the repetition of Copland's "Quiet City," an amorphous score which does not wear well. It would have been much better to have had the complete novelty originally announced. "Quiet City" sounds rather like music for a documentary film. Heard by itself it quickly palls. There is a curious resemblance, probably unconscious, of Moussorgsky's "Pictures" at the beginning and the end. Mr. Copland is an honest composer, but it is his hard luck to write better about music than music itself.

Copland's piece was done last season and at the Berkshires, and Harris's 3rd Symphony has also had many recent performances. It looks as though Mr. Koussevitzky were resting on his oars in the task of widening the Boston Symphony's repertory, which is something he has not been guilty of before. At any rate, the Harris symphony was much the strongest and most interesting music on the program. It has all that the composer might claim for it—originality, contrast and something which Mr. Harris has often painfully avoided, charm. The ending now seems a bit long drawn out, especially in the use of that drum device. Mr. Harris was in the audience and came out to acknowledge the applause.

The excerpts from Deems Taylor's "Looking-glass" Suite are nice enough and have a lot of skillful orchestration to recommend them. We cannot own to much enthusiasm for them beyond their value as pleasing trifles. Everything on the program was brushed up and decked out as only Mr. Koussevitzky and his men can contrive; but, as far as we were concerned and except for the Harris Symphony, they might have saved their breath.

The concert will be repeated tonight. Next week the program is as follows: Britten's Sinfonia da Requiem; Martinu's Concerto Grosso; Tchaikovsky's Piano Concerto No. 1 (Alexander Borovsky, soloist) and his 1812 Overture.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
DEC 30 1941

Kin of Mrs. Pratt Dies; With Boston Symphony

Vincent H. Mariotti, 51, of Newton Highlands, a first violinist with the Boston Symphony orchestra for 19 years and a brother of Mrs. James B. Pratt of Lynde lane, wife of Prof. Pratt of the philosophy department at Williams college, died Sunday at Peter Bent Brigham hospital, Boston.

A native of Rome, Italy, Mr. Mariotti studied music in Rome, Vienna and Prague before coming to this country in 1921. Shortly afterward he joined the Boston symphony which in the summer season becomes the Berkshire Symphonic festival orchestra at Stockbridge. He was interested in violin construction and was the developer of a violin varnish. He had taught at the New England Conservatory, Boston, and for 16 years was a member of the Lake Placid club ensemble.

Besides Mrs. Pratt he leaves a widow, Mrs. Marion Willis Mariotti; two daughters, the Misses Adele and Fiora Mariotti; two other sisters, Mrs. Percival Truman and Mrs. Margherita Santagata and a brother, Lionello Mariotti.

SYMPHONY IN HAPPIEST MOOD

Post Dec 27

Russo-American Pieces Prove Delightful

BY WARREN STOREY SMITH

The holiday hodge-podge announced by Dr. Koussevitzky for the Symphony Concerts of this week-end finally shook itself down to a reasonable, well-considered programme of four numbers, though still preserving its original Russo-American character. From the original list there still remained the three numbers from Deems Taylor's Suite, "Through the Looking-glass," and Roy Harris' Third Symphony, while Copland's "Quiet City" held over from the first revision. As substitute for the pieces by Moussorgsky, Liadov and Stravinsky, the conductor turned to the Fifth Symphony of Shostakovitch, which he played twice last season, to the increasing annoyance of the reviewers.

As far as this particular critic is concerned Dr. Koussevitzky may be said to have scored his point. He is prepared to eat humble pie, and not for the first time in his life, either. No longer does he find the engaging frankness of this work to be a mere truckling to conservative officialdom, even though the circumstances attending its composition and premiere seemed to warrant such an interpretation. Heard in the light of a better acquaintance with the First Symphony, which Dr. Koussevitzky has promised for this season, the Fifth seems wholly typical of its composer's methods.

Equipped, through his remarkable technique, to write in almost any style, Shostakovitch in the two symphonies known hereabouts prefers directness and clarity to contemporary cacophonies, confusions and complications. The Finale is a bit rowdy to be sure, and the Vienese-sounding Scherzo seems odd in a Russian symphony, but this 35-year-old Soviet composer has an inquiring mind and a streak of acquisitiveness. He is also a master of musical satire. After Mr. Harris' grapplings and strivings, Shostakovitch seemed yesterday afternoon so refreshingly sure of himself. The performance, like those of last season, was superb.

It would be futile to deny Mr. Harris a considerable measure of both originality and forcefulness of utterance. In this Third Symphony he shows himself capable of beauty and power, but there remains the feeling that his technical means, whether from necessity or from choice, are tiresomely limited. The Symphony is too prevailingly legato in style, and there is too much of the canonic imitation in which Mr. Harris delights. He reminds one a little of a painter who has a sense of form and color, but has not mastered the problems of perspective.

"Quiet City" was good to hear again. The music generates a mood which for some listeners is finally somewhat dissipated because of a lack of contrasing matter. However, it definitely marks Mr. Copland as a poet in tone and the time was when he was anything but.

If Mr. Taylor's Suite is to be played at all, it should be played in its entirety. The "Jabberwocky" is witty and "The White Knight" is the crown of the whole. Perhaps the humor of the one and the sentiment of the other are too Anglo-Saxon for Dr. Koussevitzky's comprehension. The first three movements, charming and imaginative if a bit old-fashioned, judged by present-day standards, were deftly played. Neither Mr. Taylor nor Mr. Copland showed up yesterday, but Mr. Harris was right on the job.

Globe MUSIC Dec 29

SYMPHONY HALL

Boston Symphony Orchestra

The concert by the Boston Symphony Orchestra yesterday afternoon was prefaced with the spoken request of Conductor Serge Koussevitzky: "Ladies and gentlemen, will you please sing 'The Star Spangled Banner' with us? Merry Christmas to you!" They did sing, not as heartily as one would expect from an audience of some 2500 people, but they sang. Perhaps next week we shall hear an adequate volume of tone from the Friday subscribers.

The program ultimately played was twice altered after its original announcement. The second of these changes, not made public beforehand, brought the Fifth Symphony of Shostakovitch in place of three short pieces by Moussorgsky, Liadov and Stravinsky.

Was this a clever riposte at the town's music critics who not only have regarded the Shostakovitch symphony sourly, but only a week ago were rejoicing at the fortune which eliminated Howard Hanson's Third Symphony, also championed by Mr. Koussevitzky, but disparaged by the critics? If so the word this morning is "touche," because conductor and orchestra gave a marvelous performance of the disputed Russian work.

In fact the whole afternoon showed the orchestra at its peak of magnificence, from the opening three excerpts from Deems Taylor's "Through the Looking-Glass" Suite, to Aaaron Copland's "Quiet City" and the Third Symphony by Roy Harris.

What was particularly striking was the clear, brilliant and ocean-deep tone of the orchestra, that never sounded clearer, deeper or more brilliant. Habitual concert-goers can take speed, precision and technical wizardry for granted (although they shouldn't) but the Boston Symphony tone is something for endless wonder.

Shostakovitch's Fifth may yet be one of the famous battles of musical history, locally speaking. Perhaps those who don't like it are presently goin gto find themselves a dwindling, harassed band, perishing like Louis XVI's Swiss Guard, faithful to their principles but impractical in the trivial matter of survival.

There are many who admire the Shostakovitch Fifth, who find it enthralling, original and full of artistic substance. Those qualities are precisely the ones that are missing, according to this reviewer's lights. Not all the splendor of tone (thanks largely to Mr. Koussevitzky and the orchestra), not all the imposing length, and the intellectual fascination of the patterns of the notes on paper can make it seem like anything but the futile swirling of winds upon an arid plain.

Aaron Copland and Roy Harris had it al over Shostakovitch. Hear the concentrated, short music of these two and then observe the panting length of the Fifth Symphony. Note the quick mood-painting of "Quiet City" and then the restlessness of the Fifth Symphony's three fast movements.

Compare the steady upward sweep of Harris' Third Symphony, one of the most important American scores ever penned, with the freight-train stop-and-go of Shostakovitch. And, most importantly, consider the distinctive personal idioms of Copland and Harris as against the largely imitative technique of Shostakovitch.

The pleasant if not remarkable music of Deems Taylor, most ingeniously orchestrated, made an excellent beginning. Mr. Harris was present and bowed from the stage after his music.

The program next week: Benjamin Britten: Sinfonia da Requiem (first performance in Boston); Martinu: Concerto Grosso; Tchaikovsky: B-flat minor Piano Concerto (Alexander Borovsky, soloist); "1812 Overture."

C. W. D.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 28 1941

Orchestra Life To Carry On Despite War

"AMERICAN orchestral life will not be affected by the war," declares Arthur M. See, executive secretary of the Civic Music Association, bringing back impressions from the recent conference of managers of the major symphony orchestras held in New York.

The conference discussed common problems such as ways of increasing audiences, raising musical standards, questions of taxation, sustaining fund campaigns and other methods of finding money to meet deficits.

In a series of informal meetings managers agreed that although a temporary slump might be anticipated, there was every reason to believe that a definite increase in attendance could be looked for during the coming year. During wartime, according to past experiences and present indications, music would be more necessary than ever before to sustain civilian morale.

Draft Not Yet

The only immediate problem was that of the blackout, which up to now has touched only the Pacific Coast. This is being solved locally by substituting afternoon concerts wherever possible for evening events. The draft has not yet materially affected orchestra personnels to any extent but managers will not ask exemption for such men as are subject to call.

Open-air organizations presenting symphony concerts, such as the Stadium in New York, Hollywood Bowl, Washington and Cleveland are planning for next summer as usual.

In general, reports of concert managers show heavier business than ever before with no cancellations or signs of indecision or timidity in planning for the future.

Composed of 16 orchestras whose budgets are more than $100,000 a year, the association includes the following orchestras and their managers: Rochester Philharmonic, Boston Symphony, Philadelphia Orchestra, Chicago Symphony, New York Philharmonic-Symphony, Cleveland Orchestra, Cincinnati Symphony, St. Louis Symphony, Detroit Symphony, Minneapolis Symphony, Pittsburgh Symphony, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, Washington; Indianapolis Symphony, Kansas City Symphony.

Attendance Increases

A report prepared by Arthur Gaines of Minneapolis and covering the operating statements of 10 important American symphony orchestras for the past five years, showed that from the season 1936-37 through the season 1940-41, there was an increase of 96 per cent in the number of concerts given en tour, an increase of 27.7 per cent in attendance at concerts at home and an increase of 97.3 per cent in attendance of concerts en tour.

The digest showed the trend of musical development in the United States to be toward more concerts in more places and to greater audiences everywhere. With little increase in operating expenses the figures revealed that the orchestras are serving a much larger public than heretofore. It is believed that attendance at concerts and other forms of entertainment, during the war, are likely to show a substantial increase rather than a decline.

Rochester shows the same proportionate increase in attendance this year, Mr. See said, the figures for the season being considerably ahead those of last year, which in itself was a particularly good season.

This Clipping From
FITCHBURG, MASS.
SENTINEL
DEC 27 1941

Conductor Wins Convert For Russian Symphony

BOSTON, Dec. 27 (AP) — Serge Koussevitzky, Boston Symphony conductor who has been a feuding with Boston's hard boiled newspaper critics for more than a year over the relative merits of Soviet composer Dimitri Shostakovich's Fifth Symphony, has dented their solid front against the work.

Koussevitzky, who said last season he would keep playing the symphony "until the critics realize its greatness," conducted it again yesterday, and won one new convert out of four reviewers present.

Warren Storey Smith, writing in the Post, said that hearing the work "In the light of a better acquaintance of the Fifth Symphony . . . this reviewer is prepared to eat humble pie—and not for the first time in his life, either."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
DEC 29 1941

Vincent H. Mariotti Dies; Boston Symphony Player

First Violinist With Orchestra and Teacher Was 51

Special to the Herald Tribune

BOSTON, Dec. 28.—Vincent H. Mariotti, of Newton Highlands, a first violinist with the Boston Symphony Orchestra for nineteen years, died today at the Peter Bent Brigham Hospital. He was fifty-one years old.

A native of Rome, Italy, he studied music in Rome, Vienna and Prague before coming to this country in 1921. Shortly afterwards he joined the symphony. He was interested in violin construction and discovered a violin varnish. He had taught at the New England Conservatory of Music, and for sixteen years was a member of the Lake Placid Club Ensemble.

Surviving are his wife, Mrs. Marion Willis Mariotti; two daughters, the Misses Adele and Fiora Mariotti; three sisters, Mrs. James B. Pratt, Mrs. Percival Truman and Mrs. Margherita Santagata, and a brother, Lionello Mariotti.

WALTHAM, MASS.
NEWS TRIBUNE
DEC 29 1941

This Clipping From
NEW YORK, N.Y.
TIMES
DEC 29 1941

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
DEC 30 1941

Novelty for Symphony Concerts—

Christian Science Monitor Dec. 31, 1941

Dr. Koussevitzky to Offer Britten 'Sinfonia da Requiem'

By Winthrop P. Tryon

Not so long ago, the concert public marvelled at the temerity of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in bringing out so much new music and cutting down the number of performances of classics. Today the wonder more probably is, where would Dr. Koussevitzky be if he had refused to extend hospitality to the composers of the moment and had neglected to give his audiences a chance to judge their works. For plainly enough, if he had kept on conservatively presenting only things that his people had heard him offer year after year, and that they heard repeated over the radio and reproduced on records again and again, he would simply find himself behind the times; and the Boston Symphony, instead of holding its place at the forefront of American artistic institutions, would be a gone-to-seed museum.

Perhaps it is not so long either, since the concert public took umbrage at Dr. Koussevitzky's submitting to its attention now and then something out of all hope of upper rating, and something that nobody would care to hear more than once and that a minority could tolerate even for a single experience. But the general attitude of late seems to favor the choices the conductor makes and to go along with him for a trial exhibition, if no further.

* * *

Every orchestral leader has his special preferences. There is no help for that. A musician has certain predilections according to his early training, according to the associations of his prime, and according to many other things. One of British likings will push the British school, one of Italian the Italian, one of French the French. No escape, we have to take that. Nevertheless, when it comes to Dr. Koussevitzky, we meet a policy of extraordinary breadth. He may at times shove the Russians out in front; yet again, he lets every nationality have a turn.

At this week's concerts, Benjamin Britten, of England, comes to notice with his work entitled "Sinfonia da Requiem," which was brought out at the end of last season by the Philharmonic-Symphony Society of New York, under John Barbirolli. It consists of three parts bearing the designations, "Lacrymosa," "Dies Irae," and "Requiem Aeternam." Although a sort of triptych, it plays right through as a single movement, and it is not long. Perhaps the name, "Sinfornia," borrowed from the old Italian musical vocabulary, is intended to indicate that it is not a real symphony but only a short orchestral study in symphonic style.

* * *

By the looks of the score, which still stands in manuscript and is lent to the Boston Symphony for the occasion, the "Sinfonia" is an example of modernism of a quite up-to-date kind. But every keen concert listener has learned that music can be very modern indeed and still be very far from new. In some cases, the more modern its sound, the more past and gone its ideas. It then proves to be merely "modernistic," disclosing little that can be called novel.

Hearing alone tells; and in the "Sinfonia" there appears from the score plenty to hear, for the array of instruments is vast. To make a hasty pre-judgment, which may not stand for longer than the time it takes to say it, the "Sinfonia" goes smoothly and interestingly. It is a problem, however, chiefly of execution. It hardly offers anything but easily surmountable difficulties of interpretation.

Alexander Borovsky

Soloist with the Boston Symphony Orchestra in Tchaikovsky's First Piano Concerto Friday afternoon and Saturday evening.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
DEC 15 1941

Christian Science Monitor - Dec 30, 1941

Monday Symphony Concert

Letting in the Monday night subscribers to the Boston Symphony concerts for hearing some new music, Dr. Serge Koussevitzky repeated for their benefit last night the work by Arthur Vincent Lourié which he produced for his Friday and Saturday people in November. Again he invited the composer on from New York to attend the performance and to receive the applause of the audience. He interpreted the piece, which bears the title, "Kormtchaia" Symphony No. 2, as something that he thinks highly of and that he regards as likely to win a place in the orchestra's permanent repertory; or at any rate as something that will stand among the primary enterprises of the present season.

Dr. Koussevitzky prepares a novelty with such care as to make it go off smoothly, no matter what may be its difficulties and no matter what its unusual sonorities. We do not have to excuse inadequacies of execution and we do not have to wait to pass judgment at some future time when he has better mastered the score and when the players have got more thoroughly into their parts. The ensemble is completely organized at the outset; the job is perfectly done the first time.

It comes about under such conditions that a composer is rather well shown up if he is of the second line, and that he takes on pretty nearly his true value if he is of the first. We are almost certain to be convinced one way or the other, even if we express ourselves in undecisive terms. Our persuasion stands, even if our spoken opinions waver this way and that.

A first-rate symphony simply will not let go of us; it will not be talked down or thought down. And is not "Kormtchaia" one of that sort? A disconcerting circumstance is that this composition conveys little effect of oddity or irregularity; and yet it parallels nothing in either our classic or our romantic experience. The form seems straightforward and even familiar, yet it resembles nothing conventional and historic. The melodies are certainly tuneful; but let someone say where they in any respect borrowed. The harmonies seem logical; they bind the notes of an air together, as harmonies ought; but tell us the page of the schoolbook where the rules for them stand written.

The work gives an impression of diversity and of unity as well, but this state of affairs is not explained according to the nineteenth-century four-movement plan. The term "variation" may apply, but let nobody try to figure out a sonata or a fugue or anything else on the old carpentry order.

On the program, to open, was the Haydn Symphony in B flat, No. 102 (drums delicately in tune in the Adagio, which is another way of observing that the intonation of the whole orchestra was close to perfection). To close, the Brahms Symphony No. 4 in E minor, Op 98. Exacting company for Lourié, and he held up his corner.

W. P. T.

BOSTON: Defauw Applauded G
With Koussevitzky Fo

By IRVING SCHWERKE

BOSTON.—The seventh Saturday evening program of the Boston Symphony Orchestra, with Désiré Defauw as guest conductor, was one of the most interesting of the season thus far. M. Defauw was given a warm welcome by the almost-capacity audience, and shared his success throughout the evening with his collaborators. The orchestra was at its best, responding to Defauw's expansive and magnetic directions with its wonted elasticity and ensemble perfection.

Opening his list with Franck's symphony, Defauw infused into the work that subtle flavor and atmosphere which, for want of better terms, may be labelled French. It was a rare musical joy to hear the symphony played with such soaring eloquence.

A brace of works new to the Boston Symphony repertoire included Respighi's The Birds, suite for small orchestra, and Lekeu's Adagio for string orchestra. The Respighi opus (premiered by Defauw at the Augusteo, Rome, back in the good old days of 1928) was utterly charming, both as to text and performance. Choosing material from seventeenth century harpsichord pieces, the composer tastefully and cleverly compiled a pleasing score including a Prelude, after Pasquini; the Dove, after Jacques de Gallot; The Hen, after Rameau; The Nightingale, after an anonymous English composer, and The Cuckoo, after Pasquini. The Lekeu work, in spite of numerous exquisite solo passages for the string section, is overlong and curiously indefinite in form.

A rousing finale was provided in a brilliant reading of Dukas' Sorcerer's Apprentice, in which conductor and band showed superlative virtuosity.

This Clipping From
HARTFORD, CONN.
COURANT
DEC 28 1941

Boston Symphony To Play Classics At Local Concert

Interesting New Work Also Included on Bushnell Program

Two melodious classics and an interesting new work are included in the program which the Boston Symphony Orchestra will play at the Bushnell Memorial on Tuesday evening, January 6 in the fourth event of the Bushnell Smyphony Series. The list in which Dr. Serge Koussevitzky will lead his noted band has been announced by William H. Mortensen, mangaing director of the Bushnell Memorial as follows:

Symphony in B-flat, No. 102, by Haydn; "Kormtchaia," Symphony No. 2, by Lourie; and Symphony No. 4 in E minor, by Brahms.

The Haydn Symphony is one of six which the great musician composed for his second visit to London in 1794 and 1795—he composed twelve in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word.

Prof. Donald Francis Tovey calls this symphony of Haydn's "three greatest instrumental works." As the annotator for the Boston program writes: "Tovey points out at length Haydn's success in obtaining that symmetry expected of a symphony in the eighteeth century while avoiding the rather barren means of an almost identical recapitulation, to balance the exposition. 'What the orthodox textbooks assume to be Haydn's recapitulation is neither more nor less than a true Beethoven coda of the ripest kind.

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Novelty for Symphony Concerts—

Christian Science Monitor
Dec. 21, 1941

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By Winthrop P. Tryon

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NEW YORK, N. Y.
DEC 15 1941

Christian Science Monitor—Dec 30, 1941

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COURANT
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MUSIC

N.Y. Herald Tribune Dec 27, 1941

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA, Dimitri Mitropoulos conducting, concert Thursday night in Carnegie Hall with the following program:

Oredo (first time here) . . Bach-Boessenroth
Symphony in E flat (first time here). Hindemith
Thus Spake Zarathustra . . . . . Strauss
Suite Provencale (first time here) . Milhaud

Real Stuff

WHATEVER else one may say about Mr. Mitropoulos's tenure at the Philharmonic this year, there can be no complaint about his not playing enough modern music. Curiously enough, this attendant found little of any sort to complain about in Thursday night's program and a great deal to enjoy wholeheartedly.

* * *

Mr. Herman Boessenroth's transcription of the Bach chorale-prelude for organ on Martin Luther's Nicene Creed is clear and reasonable. It is not strikingly original; but it makes perfectly good sense out of a very fine piece, and it was a pleasure to listen to. Strauss's "Thus Spake Zarathustra" is not a very interesting piece; neither audiences nor professionals ever care much for it. Last night it served as an occasion to watch Mr. Mitropoulos and the Philharmonic boys work. There was not a dull moment for this watcher, because both were working superbly and in the groove. Last Sunday afternoon all was tense and nervously exasperating. Yesterday the stage was calmness itself and one didn't have to wait for the end of a piece to relax. Rarely have I witnessed a more admirable workout. It sounded well, too, if I may make the slight reserve that the extremes, both of loudness and of softness, were a little lacking in resonance. There is a cannonading repercussion in Mr. Mitropoulos's fortes that gets a bit monotonous after twice, and his pianissimo sonorities are a little tensely pushed out. They lack ease. Of top-notch quality was the solo work of Mr. Piastro, the first violinist, Mr. Goodman, the kettledrummer, and Mr. Glantz, the first trumpet player, though this is not to say that the whole group was not playing up to the best Philharmonic standard.

* * *

Paul Hindemith's Symphony in E-flat is a grand work, vigorous in thought and sumptuous in auditory effect. There is no lollipop emotionalism about it and no wandering counterpoint. Most unusual to the work of this composer is its great rhythmic vitality. Typical of its author is the dryness of its whole thought and texture, though I mean no discredit to it by that word. Its conjunction with the dryness (and here my word is not pejorative either; it is merely descriptive of Mr. Mitropoulos's interpretative style) produced a performance remarkable for unity of spirit and convincing effect. The Symphony sounded to me (from one hearing) like a very fine piece of music indeed, and I take off my hat to its author.

* * *

The evening closed with a work I have long loved, Darius Milhaud's "Suite Provençale." This is Milhaud being gay and brilliant and tender about his own part of the world. It is melodically direct, harmonically both fanciful and strong, instrumentally brilliant without any vulgarity. Last night I thought it was overblown a bit by the brasses and its clean, bright timbre somewhat muddied and coarsened in the process. But one was so happy to hear it at all that one felt like condoning the fault, merely noting it in memory as one more example of this conductor's inability to let a piece sound as if it were playing itself, unless it happens to be something like Strauss or Hindemith that is sufficiently complex in texture to keep his brilliant and restless mind preoccupied with the mere conducting of it.

Darius Milhaud

Whose "Suite Provençale" was played Thursday night by the Philharmonic

This Clipping From
NEW BEDFORD, MASS.
MERCURY
DEC 31 1941

Boston Symphony Superb In Haydn, Brahms, Lourie

It was an admirable adventure in program making that gave to the Monday-Tuesday series of this week's Boston Symphony Haydn's symphony in B flat, No. 102; Lourie's "Kormtchaia," symphony No. 2 and Brahm's symphony No. 4 in E minor. Op. 98. Tried old friends worthy of the ever fresh interpretation Dr. Koussevitzky and his men bestowed upon them stood guard either side the recent work "at once simple and strange" of Dr. Koussevitzky's biographer, Arthur V. Lourie.

A Modern to Thrill

Here was a modern composer who neither annoyed nor bored. Nor could he be remembered by any definite form or characteristic style. Yet he held respect and attention by a fullness of instrumentation occasionally spaced into sections by a delicate, long sustained chord; by reliance upon predilections toward rare churchly expressions; above all by employment of his chosen material into exciting insistencies. One listened, accepted, followed, was swept along. Something massive, mighty, epochal was happening. Mr. Lourie, a slender scholarly man in appearance, personally accepted the applause.

Haydn's symphony had a performance that combined dignity and a certain impressiveness with an ever-emerging grace and high spirit.

The brief, stately Largo leading into the Allegro vivace suggested Papa Haydn in Sunday coat relaxing into sunny, flowery fields. What refinement of tender mood in the wondrous Adagio so stripped of the saccharine to which it might have been tempted; its violins against violas and cellos; its breaking out at the end into a folksy tune reflected again in the Allegro of the third movement. After the insouciant fleetness of the finale has delighted, how like quicksilver the old fellow turns grave and weighty as to say: "This is not all jest. I can be important even as I started."

Sublime Brahms

To this hearer, the Brahms Fourth opens with a movement of sighs—sighs in all registers, tempos and moods—his natural modulations bearing us along into the foreboding portion. How poignant the harmonies of the Andante and the song over the march beat—a sublimity of unfolded beauties!

Always of fresh inspiration and changing moods the magnificence of the structure of this Brahms Fourth was brought into a seeming simplicity for our enjoyment by the clarity and understanding of the performance.

South American Art

Of the two exhibits now on at Symphony Hall ,that in the small gallery off the west corridor is most important. It is of South American art shown by courtesy of the Grace Lines and assembles photographs, gorgeously dyed textiles, dainty silver stirrups from Peru and ornaments wrought from the metal.

A. C. R.

This Clipping From
GRAND RAPIDS, MICH.
PRESS
JAN 1 1942

THE NATIONAL ANTHEM.

The song most commonly heard in America today is "The Star Spangled Banner." Symphony orchestra programs and band concerts open with its stirring measures; its exultant words and melody are to be heard on the street and in the theaters. It took no act of congress or presidential decree to encourage the playing and singing of our national anthem. Nor was it a false patriotism which urged its inclusion at almost every public event; rather was it the spontaneous expression of a people intent on preserving "the land of the free and the home of the brave!"

In the more than 127 years of its existence the history of "The Star Spangled Banner" has been as unusual as were the circumstances under which it was composed. Although the author of its words, Francis Scott Key, is commonly believed to have been a prisoner of war on the British fleet which attacked Fort McHenry, actually he was only detained because the attack on Baltimore was about to begin and it was feared he might carry information back to the Americans of the impending attack. He had gone to the fleet to negotiate the release of a prisoner and stayed to write the words of America's most stirring song. Few will recall that they were set to the air of "Anacreon in Heaven."

In the first World war the German conductor, Karl Muck, through a tragic misunderstanding concerning his alleged refusal to include the national song on a Boston Symphony orchestra program, was removed from his post—because of the public clamor—and interned for the duration of the war. It was later revealed that he had intended no disrespect for the anthem.

More recently another of foreign birth has figured in the saga of "The Star Spangled Banner." Russian born Igor Stravinsky, now a resident here and a prospective citizen, out of his deep devotion to America has written a new musical setting for it—one which is said to enhance its noble qualities.

Most curious of all is the fact that although recognized by all the nations of the world as our national anthem it did not attain that status until March 3, 1931, when by an act of congress, approved by the president, the words and music were so designated.

Today as we wait for word of those Americans defending our outposts in the Pacific we know something of the deep anxiety with which Francis Scott Key awaited the coming of the dawn, wondering whether the star spangled banner yet waved. Today we know that no single incident can harm it, no foe cause it to be struck for long—if our own devotion to our cause and principles remains unwavering.

This Clipping From
NEW LONDON, CONN.
DAY
JAN 3 - 1942

Boston Symphony to Give Concert at Conn. College

The Boston Symphony orchestra under the baton of Serge Koussevitsky will be heard as the third in the series of Connecticut college concerts in the Frank Loomis Palmer auditorium Wednesday evening. This will be the second performance in the Palmer auditorium of the world famous orchestra whose appearance in the college concert series last year was one of the most notable occasions of the season.

The Boston Symphony orchestra is more than half a century old, its span covering almost all that is important in the history of musical performance in America. When in 1881 Henry Lee Higginson, a Bostonian who had studied music in Vienna, assembled sixty musicians and called them the Boston Symphony orchestra, there were no serious rivals. Its purpose was "to play the best music in the best way, and give concerts to all who could pay a small price." This has been the orchestra's guiding star throughout its long and brilliant history.

Dr. Koussevitsky has led the Boston Symphony orchestra for more than a quarter of a century, far exceeding the tenure of any previous leader. He is widely known in the world of music for his artistic direction, catholic taste, technical mastery and inexhaustible ardor.

A native of Russia, Koussevitzky gave memorable concerts with his own orchestra in Moscow and St. Petersburg as a young man. He took his musicians the length of the Volga through his vast country, bringing to the musically starved people of innumerable provincial towns their first symphony concert. Following the Russian revolution he assembled an orchestra in Paris and gave his famous "Concerts Koussevitzky."

Koussevitzky came to America in 1924 and took his place at the head of the Boston Symphony orchestra. In the years since he has brought the orchestra to new and surpassing importance, noted the world over for its precision, its perfection of ensemble and its tonal beauty.

SERGE KOUSSEVITSKY

This Clipping From
BROOKLYN, N.Y.
CITIZEN
JAN 3 - 1942

Boston Symphony Will Present Second Season Concert, Friday

The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will present the second concert of its series at the Brooklyn Academy of Music, Friday evening January 9, at 8:30 o'clock. Alexander Borovsky, Russian pianist, will be the soloist with the orchestra in the performance of the Tchaikovsky Piano Concerto in B flat minor.

Dr. Koussevitsky begins the program with the contemporary English composer Benjamin Britten's "Sinfonia da Requiem," to be followed by Martinu's "Concert Grosso for Chamber Orchestra." The second half featuring the Tchaikovsky Piano Concerto, will close with that composer's Overture, "1812."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 5 - 1942

Arthur P. Fiedler to Wed

Boston Conductor Engaged to Miss Ellen M. Bottomley

BOSTON, Jan. 4 (UP).—Mr. Arthur P. Fiedler, conductor of the Boston Symphony Orchestra "pop" concerts, and Miss Ellen M. Bottomley filed marriage intentions yesterday at City Hall. The forty-seven-year-old musician also conducts outdoor summer concerts. Miss Bottomley gave her age as twenty-seven.

This Clipping From
DETROIT, MICH.
NEWS
JAN 4 - 1942

This Clipping From
COLUMBUS, OHIO
CITIZEN
JAN 4 - 1942

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 4 - 1942

This Clipping From
YOUNGSTOWN, O.
VINDICATOR
JAN 4 - 1942

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 4 - 1942

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JAN 4 - 1942

Walter to Lead Boston Orchestra

Boston American Jan 4, 1942

Bruno Walter is announced as the guest conductor of the Boston Symphony Orchestra at the next pair of Friday afternoon and Saturday evening concerts, and likewise at the concert in Sanders Theater, Cambridge, on the previous Thursday evening.

Since the orchestra will visit New York and cities en route during the coming week, these concerts will take place on Jan. 15, 16 and 17. Bruno Walter announces the following program for the three concerts: Handel's "Concerto Grosso" for string orchestra, Op. 6, No. 6, in G minor; Haydn's "Oxford" Symphony, No. 92; and the First Symphony of. Gustav Mahler in D major.

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 4 - 1942

CALL TO MUSICIANS

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, has issued an appeal to the musicians of the United States, in which he points out the significant contribution they are privileged to make to the national welfare during the present emergency, and also urges all music makers to serve the country to the utmost, without thought of remuneration. It is natural for Dr. Koussevitzky to take such a stand, for he always has been keenly alive to the responsibilities of musicians to the general public.

The appeal is as follows:

"We, the musicians of the great American democracy, must fully participate in the gigantic struggle for the highest human values our glorious country and her Allies are engaged in. We must share the joys and sorrows, the achievements and toils, the victories and defeats, finally, the necessary sacrifice, involved in the struggle. 'Business as usual' and fight for our advantages must, for the duration of the war, give way to the privilege of serving the country to the maximum of our efforts, regardless of any profit. Without any remuneration we must add to our ordinary duties the extraordinary ones.

"We must bring the gladness of music to all soldiers in their camps, forts and battle areas.

"We must give the vitalizing beauty of music to all the wounded, sick and disabled soldiers in their hospitals, homes and elsewhere.

"By the consoling power of music we must lighten the sorrows of all those who lost their dear ones in this tragic conflict. The sublime joy of music must be accessible to all who need it in this trying moment of history.

"This great service can be discharged by musicians individually and collectively by giving the performances in all these places for all these groups.

"We must become new bards, new Orpheuses—inspiring, invigorating, ennobling and consoling. In this way we can help the attainment of the grand immediate objective: Victory."

This Clipping From
LOWELL, MASS.
SUNDAY TELEGRAM
JAN 4 - 1942

BRUNO WALTER TO CONDUCT SYMPHONY ORCHESTRA

Bruno Walter is announced as the guest conductor of the Boston Symphony Orchestra at the next pair of Friday afternoon and Saturday evening concerts, and likewise at the concert in Sanders Theatre, Cambridge, on the previous Thursday evening. Since the Orchestra will visit New York and cities en route during the coming week, these concerts will take place on January 15, 16 and 17. Bruno Walter announces the following program for the three concerts: Handel's "Concerto Grosso," for String Orchestra, Op. 6, No. 6, in G minor; Haydn's Oxford Symphony, No. 92; and the First Symphony of Gustav Mahler in D major.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 6 - 1942

Boston Symphony At Bushnell Tonight

The Boston Symphony Orchestra, under the conductorship of Serge Koussevitsky, will visit Hartford to give a concert at the Bushnell Memorial tonight. This program, which starts at 8:15, is the fourth event of the Bushnell Symphony series. The program will be as follows: Haydn's Symphony in B-flat, No. 102; Arthur Lourié's Symphony No. 2, "Kormtchaia"; and the Fourth Symphony of Brahms in E minor.

Arthur Lourié, the Russian composer now in this country, wrote "Kormtchaia" in Paris in 1939. It had its first public performance in Boston, Nov. 7 last. The title "Symphony" is here used in the broadest sense. It consists of ten sections closely connected. "Kormtchaia" is taken from a Greek liturgical verse in which Mary is hailed as the "guiding mother." It is a very old Russian folkterm indicating a "steersman" or "pilot, and it stands for the lode-star. In a figurative sense it is sometimes taken as a designation of Mother Russia herself. Mr. Lourié has inscribed a motto on the score which is attributed to Michelangelo in reference to his "Moses": "Ricordati che vivi, e cammina!" ("Remember that thou livest, and go thy way.") "The link between the title of the symphony and the quotation," according to the composer, "lies in the words 'guide' and 'go.' The influence of these ideas on the musical form of the work may be seen in the 'Tempo di Marcia' ('go') and the various ostinati ('guide'), as well as in the 'rock-like' masses of its sonorities."

This Clipping From
HOUSTON, TEXAS
POST
JAN 4 - 1942

Symphony Organizations Plan To Make Music a War Service

NEW YORK, Jan. 3.—(UP)—Managers of the major symphony orchestras in the United States departed for their home bases last week after a pow-wow in New York, convinced that the war will have no adverse effect on musical activity.

On the contrary, they agreed that interest in music and consequent attendance at concerts is likely to increase as the result of a desire to leaven the horror of war with spiritual diversion.

The conference was informal, for the purpose of exchanging information. All reports were optimistic, despite the temporary slump which came with the first few days of the war. The theaters suffered similarly, it was pointed out, but already have made a strong comeback.

Orchestras represented at the meeting were those of Boston, Philadelphia, Chicago, New York, Cleveland, Cincinnati, St. Louis, Detroit, Minneapolis, Pittsburgh, Los Angeles, San Francisco, Rochester, Washington, Indianapolis and Kansas City. Recalling the experience of 1917-18, a spokesman for the managers said:

"During war-time, according to past experience and present indications, music would be more necessary than ever before to sustain civilian morale. The only immediate problem is that of the blackout, a problem which up to now has touched only the Pacific coast. This is being solved locally by substituting afternoon concerts, wherever possible, for evening events."

None of the large open-air symphonic organizations has considered cancelling next summer's programs. They include the Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia, the National Symphony Orchestra of Washington, and the concerts in Chicago, St. Louis and Cleveland.

The spokesman for the managers said that conscription so far has not affected seriously orchestra personnel, but that they will not seek exemption for players subject to call.

As the meeting ended, Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts in New York, announced plans for the next seasog. It will open on June 18 and last for eight weeks, marking the silver anniversary of the concerts. They were started in 1918 especially for the benefit of soldiers and sailors and to bolster civilian morale generally.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 7 - 1942

Music

Memorable Concert By Boston Orchestra

By CARL E. LINDSTROM

It is all very well to say of a superlative musical performance that it was what the composer might have wished but that is to deprive one's self of a choice fantasy.

Could anyone imagine what an overwhelming experience it would have been for Joseph Haydn to sit in Bushnell Memorial last night and hear his B flat Symphony No. 102? It was impossible during his lifetime to have heard anything approaching the Bostonians' exquisite art.

In the very nature of things neither the feudal band of the Esterhazy's nor Salomon's London Orchestra of the 1790's could have been anything but sandlot outfits, composed as they were of musicians who had to double as scullions and clerks. So Haydn would doubtless have been either transported by the other-worldliness of Dr. Koussevitzky's music making, if not a bit startled by the sensuousness of the tonal textures. The interpretation had a rococo urbanity without losing the essential country dewiness that sets the composer apart.

Transparent Orchestra

It is the transparency of the Boston Orchestra that makes Dr. Koussevitzky so eloquent an advocate for new scores. While "Kormtchaia," the Second Symphony of Arthur Vincent Lourie, is not the kind of work to make friends easily, last night's listeners were provided with a fairly lucid idea of what is in it. Even with the most elaborate instrumentation (six horns, four flutes, two piccolos and two tubas, no less) there was never any mystery about what the composer had assigned his instruments to say. With the manner of saying it, or even the need, issue might be taken.

Laborious, sour and quite unoiled, the dissonances were less extravagant than the timbres which must be called at least bizarre. The spirit of the piece was wholly ascetic.

A respected friend, who has spent a long lifetime in music, once said to me: "If my foot keeps time to it, I know it's good, honest music." By that criterion Lourie's Symphony should go a long way, although there was a good deal of mysticism, if not plain fog, besides the rather persistent alla marcia mood.

Easier to Take

Dr. Koussevitzky can be depended upon to bring us a bit of something new and there seems to be a progressive cordiality on the part of the audience toward these departures from standard repertory.

The return to the tried and true in the form of Brahms' E minor Symphony was completely beguiling. The first movement had an inner urgency that is not usually felt. It seemed to shut out the accustomed philosophical ripeness, or at least delayed it until the slow movement. The discursive yet quietly ecstatic finale, taken con amore and with the greatest freedom, spoke a golden benison for the entire program. Not to be recaptured were the performances of the chanting trombones and the solo flute—"sweet, O Pan! Piercing sweet by the river."

For the first time this concert season has a conductor been able to loosen up an audience to sing —everyone, loud and fervently— The Star Spangled Banner. Dr Koussevitzky did that.

This Clipping From
BROOKLYN, N.Y.
EAGLE
JAN 7 - 1942

Symphony Concert Arranged

Boxholders Listed For Academy Event

The second concert of the season in Brooklyn of the Boston Symphony Orchestra will take place on Friday evening in the Opera House of the Academy of Music.

Mrs. Henry J. Davenport, executive chairman for Boston Symphony Orchestra Concerts, has announced the following box holders for this concert: Mrs. Edward C. Blum, Mrs. Dean C. Osborn, Mrs. Benjamin Prince, Mrs. Thomas Lauderdale, Col. Clarence Lininger, commanding officer of the Fort Hamilton U. S. Army Post; the Brooklyn Woman's Club, the Alumnae Association of Adelphi Academy, the Brooklyn Friends School, Packer Collegiate Institute and Poly Prep Country Day School.

Under the direction of Dr. Serge Koussevitzky, the Boston Symphony will present a program of orchestral music, including works by Britten, Martinu, and Tchaikovsky. Alexander Borovsky, pianist, will be the soloist.

The Boston Symphony Orchestra concerts are in their 56th season in Brooklyn and are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee.

This Clipping From
TERRE HAUTE, IND.
TRIBUNE
JAN 7 1942
Niagara Falls Gazette
Jan 10, 1942

Carlos Chavez, composer and conductor, is now in his native Mexico but will come to the United States next month to conduct the Chicago Symphony and the Boston Symphony during February, and to conduct two radio broadcasts from Detroit in March.

This Clipping From
HARTFORD, CONN.
COURANT
JAN 5 - 1942

46

Boston Includes Three Symphonies On Program Here

An unusual aspect of the program in which Serge Koussevitzky will lead the Boston Symphony Orchestra at the Bushnell Memorial Tuesday evening, is a fact that the list is made up of three symphonies. The program includes: Haydn's Symphony in B-flat, No. 102; "Kormtchaia." Symphony No. 2 by Lourie and the Brahm's Symphony No. 4 in E minor, Op. 98.

In his notes for the concert, John N. Burk has this to say of the Haydn work:

"This symphony is one of the six which Haydn composed for his second visit to London in 1794 and 1795—he composed 12 in all for performance by the orchestra of Salomon in the British capital. The symphony was written, according to C. F. Pohl, Haydn's biographer, in 1795, and must accordingly have been performed in that year. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which that impressario arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the program. When each particular symphony was played it is usually impossible to tell, for the programs simply state: 'New Grand Overture (Symphony), or Grand Overture (Symphony) mss.' There is every evidence that England took the symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The Morning Chronicle probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "harmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life—the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called Clock. Drum Roll, and Military symphonies."

This Clipping From
BROOKLYN, N.Y.
EAGLE
JAN 7 - 1942

ALEXANDER BOROVSKY, Russian pianist, will appear as soloist with the Boston Symphony Orchestra under the direction of Serge Koussevitzky Friday evening at the Academy of Music, in a performance of Tchaikovsky's Piano Concerto. This marks Mr. Borovsky's first appearance in New York since his Carnegie Hall recital last March 28.

This Clipping From
HARTFORD, CONN.
COURANT
JAN 7 - 1942

Koussevitzky Superlative At Bushnell

Leads Boston Symphony Orchestra in Handsome Performance; New Work Presented

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, was presented in the Bushnell Symphonic Series in the Memorial auditorium Tuesday night. The program:

Symphony No. 102 .....Haydn
Symphony No. 2 .....Lourie
Symphony No. 4 .....Brahms

Last night's concert by Dr. Koussevitzky and the Boston Symphony was like nothing else on this musical earth.

There have been many times when this incomparable orchestra and this pearl among conductors have raised the local heads of hair with the excitement of their performances, but now those occasions stand next after the rhapsody of last evening. The program itself included two of the most inspirational symphonies in the realm of music, the Haydn 102 and the Brahms Fourth. Dr. Koussevitzky was in one of his most inspired moods, practically enrapt. The orchestra played away like a hundred little furies, as he waved his pencil stub of a baton over them, and sang his siren songs. At moments the performance became so intense, that I expected a flash of lightning and a clap of thunder and to see the whole business going whirling aloft in a fiery chariot, complete with re-capped turns.

It was a memorable evening. Right at the outset, Dr. Koussevitzky made a record here, being the first conductor actually to get the orchestra to sing "The Star Spangled Banner" as if they meant the words, as well as remembered them.

"Ladies and gentlemen," he said, "we shall sing 'The Star Spangled Banner.'"

And they did, too, with Dr. Koussevitzky leading them and marking out the tempo and the dynamics, ever mindful of the fact that the national anthem deserves musical respect as well as the zeal of patriotism.

Haydn On Olympus.

Aside from a general letting-down of the hair, there is nothing in specific to be said about the performance of the Haydn or the Brahms, except that perhaps the former has been more precisely played in the first two movements. Doubtless this is the most dastardly carping, when the work has never been played so off the heart, so genially, so pastorally and so lyrically here before. No loving conductor does so much with Haydn, gives him such stature and withal such graciousness. Like the Koussevitzky and Boston Brahms, their Haydn is Olympian in translation and far from the papa-aspects with which lesser conductors belittle them. The Brahms last night again was one of the most superlative readings and performances in the whole repertoire of the orchestra and Dr. Koussevitzky, a pillar of smoke by day and flame by night. It brooks no description. Either you have heard it done by the Boston, or you haven't heard it done at all.

Lourie The Lorelei.

But if the Haydn and Brahms were like nothing else on earth last night, so to much of the audience was the Lourie Second Symphony, and are they glad of it! The work by the Parisianate Russian, which was being performed here for the first time, ruffled a great many feathers. I was surrounded by people who grimaced throughout it and who were loud and salty in denouncing it on its completion.

Well, if this be treason, make the most of it, as the fellow said, because nine tenths of it (there are ten tenths altogether actually) struck me as one of the most interesting, engaging and imaginative pieces of abstract writing to come over the pike in a long time. I thought the inspiration or the momentum gave out at the last section opened and that Mr. Lourie waded around in notes quite a while before getting up to the climax. Still, when the thunder came, it was a fine, showy finish.

The composer calls the Symphony "Kormtchaia," and there is a great deal of metaphysical balderdash in the program to tell you why. My advice would be to skip the words and get on to the music, which is laid out in ten variation panels, tonally interrelated, but widely different in mood as doubtless all good variations should be.

All-Out Pan-Slavism.

The music itself struck me as deep-dyed Russian in feeling and general sound worked up in ways highly suggestive of Stravinsky at one moment (rhythmically and harmonically) and at others of Prokofieff (in martness and wit). Despite the continuous presence of dissonance, it is some of the most melodious, its is a work of remarkable beauty. Like all modern Russian work, it is most ingenious orchestrally. Inventive ideas and effects abound on all sides. I do not feel any special "message", or depth to the work spiritually, despite the program note, but it is rampant with more mondaine emotion. Some of it is slightly shi-shi and over smart, like Shostakovitch, too Parisian, insufficiently Russian. But by and large it is a composition rich in ideas orchestral and compositional, and a fascinating piece of business all around.

I think Dr. Koussevitzky was inwardly amused at the reception of the Lourie Symphony here. He has come up against Hartford reactions before, and he certainly smiled to himself as he left the podium and disappeared into the wings.

T. H. P.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
JAN. 7 - 1942

47

Society Notes....

Boston Symphony Orch. Concert To Be Held Friday Evening Under Direction of Serge Koussevitzky

Mrs. Henry J. Davenport, executive chairman for the Boston Symphony Orchestra concerts, has announced the folowing box holders for the second concert of the season here which will take place in the Opera House of the Academy of Music, No. 30 Lafayette avenue, on Friday evening. Mrs. Edward C. Blum, Mrs. Dean C. Osborn, Mrs. Benjamin Prince, Mrs. Thomas Lauderdale, Col. Clarence Lininger, commanding officer of the Fort Hamilton U. S. Army Post, the Brooklyn Woman's Club, the Alumnae Association of Adelphi Academy, the Brooklyn Friends School, Packer Collegiate Institute and Poly Prep Country Day School.

Under the direction of Dr. Serge Koussevitzy, a program of orchestral music, including works by Britten, Martinu, and Tchaikovsky wil lbe presented. Alexander Borovsky, pianist, will be the soloist.

The Boston Symphony Orchestra concerts are given under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and the Brooklyn Committee. This is the orchestra's fifty-sixth season in this borough.

CHAIRMAN OF CONCERT

Kesslere

Mrs. Henry J. Davenport of No. 31 Grace court is the executive chairman for Boston Symphony Orchestra Concerts. The orchestra's second concert of the season, in tris borough will take place Friday evening at the Opera House of the Academy of Music.

This Clipping From
NEW YORK CITY, N. Y.
VILLAGER
JAN 8 - 1942

To Play New Symphony

Tonight, at Carnegie Hall, Serge Koussevitzky and the Boston Symphony Orchestra will introduce to New York audiences the Second Symphony by Arthur Vincent Lourie, Russian composer now living on lower Fifth Ave. The symphony was first performed in Boston on Nov. 7, and has been played three times since, with increasing critical interest and acclaim.

A student under Glazounov at the Imperial Conservatory in Russia, Mr. Lourie had played, before he was 21, some of his own compositions before the late Tsar. His work attracted the attention of the greatest symphonic conductor in Russia, Serge Koussevitzky.

Under the Soviet regime Mr. Lourie remained as head of the Musical Commission and Minister of Instruction until 1924, when politics began to interfere too strenuously with the arts. He took refuge in Paris, where he lived until June, 1940, when he and Mrs. Lourie fled just one day ahead of the Nazis. At the invitation of Koussevitzky they came to the United States.

Mr. Lourie's music was first heard in New York in 1925, at chamber music concerts arranged by the League of Composers. Later his Spiritual Concerto was performed here by the Schola Cantorum, and his First Symphony in Philadelphia and Boston.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
7 - 1942

Raphael Silverman Joins Symphony

Raphael Silverman, violinist, of the Longy School and Boston chamber music affiliations, has joined the ranks of the Boston Symphony Orchestra, playing his first concert last Friday afternoon. It is understood Mr. Silverman is filling a sudden vacancy in the violin section and was hurriedly summoned from New York for the emergency.

Son of Prof. L. L. Silverman of Dartmouth College and Mrs. Silverman, pianist and lecturer on music, Mr. Silverman has been several times heard in concert in this city. He played before a Jewish organization here when 12 years old. On April 10, 1938, he assisted Lily Dymont, European refugee pianist, in her local debut at the New Bedford Hotel. He is a graduate of Dartmouth and has been working for a master's degree in music at Harvard. He is a nephew of Mrs. Joseph Lipsitt of Marion, Bashka Paeff, Boston sculptress, and Spinoza Paeff of the Paeff quartet.

GALETON, PA
LEADER
1/8/42

Writer Reviews Year's Musical Activities

NUMERICALLY, 1941 was an odd year.

Yet in the world of music it contained more than its usual share of even anniversaries. 1941, writes George Marek in the December issue of Good Housekeeping magazine, was the hundred and fiftieth anniversary of Mozart's death, and the hundredth anniversary of Dvorak's birth.

The New York Philharmonic Orchestra, Marek observes, celebrated its one hundredth birthday, and the Chicago Philharmonic became fifty years old. Fifty years ago **Cavalleria Rusticana** was the year's sensational novelty; seventy years ago an American audience first heard **Lohengrin**; and one hundred years ago a Boston audience was first introduced to Beethoven's Fifth. And this year some ten thousand people drove, bicycled and walked to "Tanglewood," an out-of-the-way New England spot, to hear the Boston Symphony play the Fifth once more.

January 7, 1942
THE HARTFORD TIMES, WEDNESDAY,

Music

Memorable Concert By Boston Orchestra

By CARL E. LINDSTROM

It is all very well to say of a superlative musical performance that it was what the composer might have wished but that is to deprive one's self of a choice fantasy.

Could anyone imagine what an overwhelming experience it would have been for Joseph Haydn to sit in Bushnell Memorial last night and hear his B flat Symphony No. 102? It was impossible during his lifetime to have heard anything approaching the Bostonians' exquisite art.

In the very nature of things neither the feudal band of the Esterhazy's nor Salomon's London Orchestra of the 1790's could have been anything but sandlot outfits, composed as they were of musicians who had to double as scullions and clerks. So Haydn would doubtless have been either transported by the other-worldliness of Dr. Koussevitzky's music making, if not a bit startled by the sensuousness of the tonal textures. The interpretation had a rococo urbanity without losing the essential country dewiness that sets the composer apart.

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Laborious, sour and quite unoiled, the dissonances were less extravagant than the timbres which must be called at least bizarre. The spirit of the piece was wholly ascetic.

A respected friend, who has spent a long lifetime in music, once said to me: "If my foot keeps time to it, I know it's good, honest music." By that criterion Lourie's Symphony should go a long way, although there was a good deal of mysticism, if not plain fog, besides the rather persistent alla marcia mood.

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The return to the tried and true in the form of Brahms' E minor Symphony was completely beguiling. The first movement had an inner urgency that is not usually felt. It seemed to shut out the accustomed philosophical ripeness, or at least delayed it until the slow movement. The discursive yet quietly ecstatic finale, taken con amore and with the greatest freedom, spoke a golden benison for the entire program. Not to be recaptured were the performances of the chanting trombones and the solo flute—"sweet, O Pan! Piercing sweet by the river."

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This Clipping From
NEW YORK, N.Y.
SUN
JAN 8 - 1942

KOUSSEVITZKY GETS A PERMIT

Petrillo to Let Him Direct Philharmonic Concerts.

The question whether Dr. Serge Koussevitzky, eminent conductor of the Boston Symphony, only major non-union orchestra in the country, would be permitted to fulfill an engagement as one of the guest-conductors of the New York Philharmonic-Symphony's current centennial season, was settled today. Although the Philharmonic-Symphony's personnel are members of the American Federation of Musicians, James C. Petrillo, president of the Federation, announced that the union would permit its members to play under Dr. Koussevitzky.

Mr. Petrillo, in a statement, said that he had decided to make an exception to the strict union rule forbidding union musicians to play under a non-union conductor, out of consideration for Marshall Field, president of the board of directors of the Philharmonic-Symphony Society, and in recognition of the good relations which have existed between the Federation and that organization.

Six Concerts Scheduled.

Dr. Koussevitzky will conduct six Philharmonic-Symphony concerts, on January 22, 23, 25, 29 and 30, and February 1. Mr. Petrillo's statement, which brings to a favorable solution a problem which for weeks has threatened to mar the Philharmonic-Symphony's one-hundredth anniversary celebration, follows in part:

"For many years the American Federation of Musicians has refused to permit members of the Federation to play with members of the Boston Symphony Orchestra, or permit Dr. Serge Koussevitzky, conductor of the Boston Symphony to conduct any orchestra composed of union musicians. Every effort has been made by the Federation to secure for the members of the Boston Symphony Orchestra the right to become members of the American Federation of Musicians, and to receive the benefits of union organization.

"Negotiations have not yet resulted in any agreement between the Federation and the trustees of the Boston Symphony Orchestra. I, as president of the American Federation of Musicians, refused to permit Dr. Koussevitzky to conduct the New York Philharmonic-Symphony Orchestra, composed entirely of members of the Federation, on the occasion of its centennial anniversary. This afternoon I received a personal appeal from Marshall Field 3d. Mr. Field is a man for whom I have great respect. In my desire to show my appreciation to Mr. Marshall Field, and to cooperate with him in any endeavor in which he is concerned, and in recognition of the position he is placed in, having announced that Dr. Koussevitzky would conduct, I am giving permission to the union musicians who are members of the New York Philharmonic-Symphony Orchestra on this special occasion to play under the leadership of Dr. Koussevitzky.

Consideration for Mr. Field.

"It must be understood that this is wholly out of consideration and respect to Mr. Marshall Field and the New York Philharmonic-Symphony Orchestra and its board of directors, which has always co-operated with the American Federation of Musicians, and it does not in any way affect the position of the Federation in so far as the Boston Symphony Orchestra or Dr. Koussevitzky is concerned, and in no event is it to be considered a precedent or a departure from the position which the Federation has taken.

"My position with regard to Dr. Koussevitzky does not in any way mean that I do not acknowledge his great musicianship, his ability as a conductor, and it is one of the regrets of my life that Dr. Koussevitzky is not in a position to bring his orchestra into the Federation."

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 8 - 1942

PETRILLO RELAXES KOUSSEVITZKY BAN

Allows Non-Union Leader to Conduct Philharmonic for Series in Centennial

Revoking for the occasion a ban of many years standing against performances by union musicians under non-member conductors, James C. Petrillo, president of the American Federation of Musicians, gave permission last night for a series of concerts by the Philharmonic-Symphony Society under the direction of Dr. Serge Koussevitzky of the Boston Symphony Orchestra.

The concerts will be held in connection with the society's centennial season on Jan. 22, 23, 25, 29 and 30 and on Feb. 1. In announcing his action, Mr. Petrillo said he revoked a previous refusal at the personal appeal of Marshall Field 3d, president of the society's board of directors.

The Philharmonic orchestra is composed entirely of members of the Federation. Mr. Petrillo's announcement pointed out that there is no agreement between that organization and the Boston Symphony, of which Dr. Koussevitzky is the regular conductor.

Announcement that Dr. Koussevitzky would occupy the podium at the centennial concerts already had been made, Mr. Petrillo said, and he added that the revocation of the union's prohibition had been made in part in recognition of the position in which Mr. Field might be placed should the conductor fail to appear.

"It must be understood," his statement declared, "that this is wholly out of consideration and respect to Mr. Marshall Field and the New York Philharmonic-Symphony Orchestra and its board of directors, which has always cooperated with the American Federation of Musicians, and it does not in any way affect the position of the Federation in so far as the Boston Symphony Orchestra or Dr. Koussevitzky is concerned, and in no event is it to be considered a precedent or a departure from the position which the Federation has taken."

Mr. Petrillo added that the union's stand against non-member conductors "does not in any way mean that I do not acknowledge Dr. Koussevitzky's great musicianship, and it is one of the regrets of my life that he is not in a position to bring his orchestra into the Federation."

"For many years the American Federation of Musicians has refused to permit members of the Federation to play with members of the Boston Symphony Orchestra, or permit Dr. Serge Koussevitzky, conductor of the Boston Symphony, to conduct any orchestra composed of union musicians," the statement said.

"I, as president of the American Federation of Musicians, refused to permit Dr. Koussevitzky to conduct the New York-Philharmonic-Symphony, composed entirely of members of the Federation on the occasion of its centennial anniversary."

Outlining the appeal of Mr. Field, whom he characterized as "a great humanitarian with a civic consciousness and regard for the social rights of labor which I admire and respect," Mr. Petrillo then announced the action with regard to the Boston conductor "for this special occasion."

This Clipping From
NEW YORK, N.Y.
POST
JAN 8 - 1942

Musicians' Union Says Yes To Serge Koussevitzky

Serge Koussevitzky, conductor of the non-union Boston Symphony Orchestra, received permission yesterday from James C. Petrillo, president of the American Federation of Musicians, to conduct the Philharmonic-Symphony. There have been rumors lately that the Boston Symphony was on the verge of joining the musicians' union. Dr. Koussevitzky was given permission as a special gesture to the Philharmonic, which is now celebrating its centennial season. He will conduct for a fortnight, beginning Thursday evening, January 22.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 8 - 1942

Petrillo Allows Concerts Here UnderKoussevitzky

Lets Philharmonic Engage Him for Its Centennial

The New York Philharmonic-Symphony Society announced yesterday that Dr. Serge Koussevitzky will conduct the Philharmonic for two weeks during its centennial celebration without fear of any hitch arising because of the conductor's non-union status.

The society said that James Caesar Petrillo, president of the American Federation of Musicians, in a letter yesterday, gave Dr. Koussevitzky permission to conduct the Philharmonic, the members of which are unionized, during the two weeks. Dr. Koussevitzky, conductor of the Boston Symphony Orchestra, none of the members of which are in the A. F. of M., will conduct his opening Philharmonic concerts on Thursday evening and Friday afternoon, Jan. 22 and 23, and will offer the following program:

Concerto in D major for stringed instruments .....C. P. E. Bach
(arranged for orchestra by Maximilian Steinberg)
"Quiet City," for strings, trumpet and English horn .....Copland
"Daphnis and Chloe," Suite No. 2....Ravel
Symphony No. 5.....Shostakovich

In his letter, Mr. Petrillo said that he was permitting a non-union conductor to conduct a union orchestra "out of consideration and respect to Mr. Marshall Field (president of the board of directors of the society) and the New York Philharmonic-Symphony," but he added that this was not to be regarded as a precedent.

As president of the A. F. of M., which has jurisdiction over virtually all musicians in the nation, Mr. Petrillo could order union musicians not to play on the same program with non-union men. He had previously refused permission for Dr. Koussevitzky to conduct the Philharmonic, which Dr. Koussevitzky will also conduct on Jan. 25, 29 and 30 and Feb. 1.

This Clipping From
BRONX, N.Y.
HOME NEWS
JAN 8 - 1942

Petrillo Relaxes His Ban for Philharmonic Series

James C. Petrillo, president of the American Federation of Musicians, last night delaxed a ban of many years' standing against performances by union musicians under non-union conductors when he gave permission for a series of concerts by the Philharmonic-Symphony Society under the direction of Dr. Serge Koussevitzky of the Boston Symphony Orchestra.

The concerts, planned in connection with the society's centennial season, will be held on Jan. 22, 23, 25, 29 and 30 and on Feb. 1.

Announcing his action, Petrillo said he had previously refused to permit union musicians to play for the series, but had reconsidered at the request of Marshall Field, 3d, president of the society's board of directors.

This Clipping From
BROOKLYN, N.Y.
EAGLE
JAN 8 - 1942
NEW BEDFORD, MASS.
STANDARD TIMES
QUINCY, MASS.
PATRIOT LEDGER
JAN 8 - 1942
HOLYOKE, MASS. Transcript Telegram

Koussevitzky Allowed To Lead Philharmonic

BOSTON, Jan. 8 (UP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today was free to conduct the New York Philharmonic Symphony Orchestra during its two-week centennial observance after permission was granted by James C. Petrelli, president of the American Federation of Musicians (A.F.L.).

Petrillo announced his decision last night in response to an appeal by Marshall Field 3d, president of the board of directors of the Philharmonic Symphony Society. Petrillo said Koussevitzky had been barred because the Boston Orchestra was non-union.

WORCESTER, MASS.
GAZETTE
JAN 8 - 1942

Petrillo Allows Concerts Here UnderKoussevitzky

Lets Philharmonic Engage Him for Its Centennial

The New York Philharmonic-Symphony Society announced Wednesday that Dr. Serge Koussevitzky will conduct the Philharmonic for two weeks during its centennial celebration without fear of any hitch arising because of the conductor's non-union status.

The society said that James Caesar Petrillo, president of the American Federation of Musicians, in a letter Wednesday, gave Dr. Koussevitzky permission to conduct the Philharmonic, the members of which are unionized, during the two weeks. Dr. Koussevitzky, conductor of the Boston Symphony Orchestra, none of the members of which are in the A. F. of M., will conduct his opening Philharmonic concerts on Thursday evening and Friday afternoon, Jan. 22 and 23, and will offer the following program: N.Y. Herald-Trib

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(arranged for orchestra by Maximilian Steinberg)
"Quiet City," for strings, trumpet and English horn .....Copland
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Symphony No. 5.....Shostakovich

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As president of the A. F. of M., which has jurisdiction over virtually all musicians in the nation, Mr. Petrillo could order union musicians not to play on the same program with non-union men. He had previously refused permission for Dr. Koussevitzky to conduct the Philharmonic, which Dr. Koussevitzky will also conduct on Jan. 25, 29 and 30 and Feb. 1.

KOUSSEVITZKY WILL CONDUCT

Post—Jan. 8/42 Page 8

Musicians' Union Lets Him Lead N. Y .Orchestra

Yielding to a "personal appeal from Marshall Field, 3d," James C. Petrillo, president of the American Federation of Musicians, last night announced his permission for Serge Koussevitzky to conduct the 100 per cent unionized New York Philharmonic Orchestra next week in the centennial concerts.

Last September, President Petrillo announced that if the conductor of the non-union Boston Symphony Orchestra stepped on the stage at Carnegie Hall, the members of the New York Philharmonic Orchestra would walk off.

He stated at the time that every other symphony orchestra in the United States and Canada had joined the federation and that 95 per cent of the members of the Boston orchestra, including Serge Koussevitzky, wished to join.

Last night he gave his permission for Koussevitzky to conduct the New York group.

Union Lifts Ban on Koussevitzky

Globe Jan 8/42 Page 7

NEW YORK, Jan. 7 (AP)—Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will conduct the New York Philharmonic-Symphony Orchestra for two weeks during its centennial observance, it was announced tonight by James C. Petrillo, president of the American Federation of Musicians.

Petrillo said that Koussevitzky had been barred from conducting the New York orchestra and other unionized orchestras in the United States and Canada for several years because his own orchestra was not a member of the federation.

The decision to allow his appearance in New York late this month and early in February, Petrillo said, was made out of consideration for and in response to an appeal by Marshall Field 3d, president of the board of directors of the Philharmonic-Symphony Society.

JAN 8 1942
BOSTON HERALD
Pittsfield, Mass. Eagle
New Bedford Mercury
Burlington, Vt. News

This Clipping From
WORCESTER, MASS.
TELEGRAM
JAN 8 - 1942
This Clipping From
WILMINGTON, DEL.
NEWS
JAN 8 - 1942
This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
JAN 8 - 1942
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
JAN 9 - 1942

This Clipping From
NEW YORK, N.Y.
PM
JAN 8 - 1942

AFM OK's Koussevitzky

Fear that Serge Koussevitzky might not be permitted to conduct his scheduled six concerts with the Philharmonic-Symphony because his Boston Symphony is not a union orchestra were dispelled last night.

James C. Petrillo, president of the American Federation of Musicians, sent a letter yesterday to the Philharmonic-Symphony Society making an exception for this engagement only. The letter stressed that the exception is being made out of respect for the Society's board of directors and especially its president, Marshall Field, who had addressed a personal appeal to Mr. Petrillo.

Koussevitzky's first concert is scheduled for Jan. 22.

This Clipping From
CHICAGO, ILL.
SUN
JAN 10 1942

Petrillo O. K. On Koussevitzky

Symphony Hurdles Non-Union Barrier

New York Bureau of The Chicago Sun.

New York, Jan. 9.—Serge Koussevitzky, director of the Boston Symphony Orchestra, will conduct two weeks of the Philharmonic Symphony centennial season, beginning Jan. 22. James C. Petrillo, president of the American Federation of Musicians, has granted formal permission to the orchestra to engage a non-union conductor to direct a union orchestra. Several months' negotiations preceded Mr. Petrillo's decision.

In a letter to Marshall Field, president of the Philadelphia-Symphony board of directors, Mr. Petrillo gave as his reasons for making the exception the orchestra's centennial season and the long record of good relations existing between the society and the federation. Koussevitzky will conduct the concerts of Jan. 22, 23, 25, 29, 30 and Feb. 1.

This Clipping From
NEW LONDON, CONN.
DAY

JAN 8 - 1942

Boston Symphony Gives Great Performance Here

By DR. J. LAWRENCE ERB

In the Boston Symphony orchestra under the leadership of Serge Koussevitzky, master and medium are well met. The organization has been moulded into an expressive instrument, responsive to every impulse of the conductor, with a unanimity, a finish and withal a musicality which makes a Boston Symphony evening something unique even in this day of superlative musical offerings.

There was nothing particularly new to say about last evening's concert—it has all been said before—but both orchestra and conductor were in top form, and that means one of those rare artistic experiences which come only once in a blue moon. Lovers of orchestral music, and they are many in these parts, will not soon forget the concert which they heard last evening. It was a blessed interlude in these days that are charged with anxiety. Music never better worked its beneficent charm and it was never more welcome or more appreciated.

Timely Message

The program was perfectly chosen. Beethoven's mighty Eroica symphony, written at a time when his own life was dark with impending tragedy, breathes the spirit of hope and confidence and courage. Fate could not crush such a soul. The message is timely for us, and its timeliness may have added just a bit to our response to it and to its overwhelming effect. Koussevitsky's Hero is no weakling nor whiner but a full-blooded human-being who could suffer and triumph over suffering, who could hold up his head in the face of misfortune, and was withal a tender, emotional being with love in his heart. The Eroica has been called an autobiographical symphony. Koussevitzky's reading of it made Beethoven very much alive to those who listened appreciatively last evening. It was great music greatly performed.

Moussorgsky's Works

The second half of the program was given over to works of Moussorgsky, that pathetic, unfortunate genius, who at his best was one of the blazing lights of the Russian school. The first selection, the Prelude to his last completed opera, Khovanstchina, was an unusually fine example of true Russian music. Kaleidoscopically orchestrated, it was a beautiful piece of music which was played con amore, with a finesse and delicacy almost inconceivable.

With the second Moussorgsky number, Pictures at an Exhibition, many were already familiar with the original form as piano pieces. To such there was naturally a question whether the orchestration would add to or detract from the effect of the pieces as they knew them. In the hands of the master-orchestrator, Ravel, they soon found that they were perfectly safe. Every shade of color, every turn of fancy every play of humor was enhanced by the remarkable handling given them by Ravel. For once, the saxophone found a place as a solo instrument, and the tuba sang like its more familiar brothers. The orchestra fairly scintillated in many of the colorful passages, and before the composition ended, practically everybody had had a first-class "work-out". It was great fun to listen to, and no doubt great fun to play, but no sort of thing for a second-rate organization to attempt.

Incidentally, it would be a joy and an inspiration to sing the Star Spangled Banner always with Koussevitzky and the Boston Symphony orchestra to lead it.

BROOKLYN, N.Y.
CITIZEN
JAN 10 1942

Boston Symphony Heard in Concert At Boro Academy

Tchaikowsky's 1812 Overture and Piano Concerto Cheered By Audience

A cheering audience at the Brooklyn Academy of Music last night greeted the Boston Symphony Orchestra under the direction of Serge Koussevitzky fo rtheir redition of Tchaikowsky's piano concerto No. 1 in B flat minor, and the same composer's 1812 overture which celebrated the Russian victory over Napoleon.

Alexander Borovsky was at the piano during the concerto. Both he and the members of the orchestra were successful in extracting new values from this work which has appeared in danger of quick extinction because of its popularity as a motif for swing, boogie-woogie and torch music. The performers last night proved that there is not and can never be a substitute for the full concerto played by a great orchestra and a fine pianist.

The concert opened with Haydn's symphony in B flat, No. 102. Next was played Bohuslav Cocerto Grosso for Chamber Orchestra which was written in 1937 by the Czech composer who had to flee from country to country as the crisis widened. He was on hand last night to receive the generous plaudits of the audience.

Tchaikowsky's famous overture brought the concert to a close.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
JAN 9 - 1942

Lourie 2d Symphony Played

Koussevitzky Leads Boston Orchestra in Performance of Russian Work

By GRENA BENNETT

Conductor Serge Koussevitzky devised an interesting program for last evening's concert of the Boston Orchestra in Carnegie Hall with the attention of the subscribers directed to the first New York performance of Lourie's "Kormtchaia" Second Symphony.

According to the composer's analysis, the work was inspired by a motto of Michelangelo reading "Remember that thou livest and go thy way," and translates the Russian title meaning the "steersman" or "pilot" signifying the lode-star.

The ten sections of the work are built upon Slavic melodies of dissonant foundations with occasional emergings into melodic cadences.

There are no special programmatic pictures, the music, leaning more to symbolic suggestions in the form of variations and with no attempt to reflect the romantic or the emotional except in separated instances with hints of the elements of sacred music.

The score is fragmentary, markedly individual in its texture; frequently rhythmic and measured in tempo and generously punctuated with atonalities.

Apparently the composer sought and aimed to express himself in an unconventional pattern.

Music more easy to understand and digest was Haydn's B Flat Symphony which began the program. Here was matter more amiable to the ears and to the palate and its performance was marvelously brilliant, straightforward and compensating, a faultless performance of a thing of beauty.

• • •

"The Daughter of the Regiment" was repeated at the Metropolitan Opera House last evening with the same singers that had participated in the previous presentations.

They were Mmes. Pons, Petina and Savage and Messrs. Jobin, Baccaloni, D'Angelo, Engelman, Oliviero, Kosloff and Fischer. Mr. St. Leger conducted.

JAN 9 1942

BOSTON ORCHESTRA GIVES LOURIE WORK

N.Y. TIMES

Koussevitzky Directs Group in 'Kormtchaia' Symphony by the Russian Composer

FIRST PERFORMANCE HERE

Brahms Fourth and Number by Haydn in B Flat Presented on Carnegie Hall Program

By NOEL STRAUS

Three symphonies from three centuries made up the program presented by the Boston Symphony Orchestra, under Serge Koussevitzky, last night in Carnegie Hall. In addition to Haydn's work in the form in B flat (No. 9 in the Salomon series) and the Brahms Fourth, the list contained the "Kórmtchaia" symphony by Arthur Vincent Lourié, which received its first New York performance.

This novelty by the 50-year-old Russian composer now resident in the United States was composed in Paris in 1939. Its title, "Kórmtchaia," is taken from a Greek liturgical verse and refers to the Virgin as the "guiding mother" and in a figurative sense to Russia itself. Beneath this symbolical word on the title page of the score the composer inscribed as a motto the line written by Michelangelo for his statue of Moses, "Remember that thou livest, and go thy way."

That to Mr. Lourié "Kormtchaia," his second symphony, bears deep religious significance is implicit in its title. In his earlier days in St. Petersburg he was one of the extreme radical composers of his country. But after he came to Paris in 1923 his work gradually assumed its present religious character. As long ago as 1930 his "Concerto Spirituale," representative of this phase, was performed here by the Schola Cantorum. But his output is still little known in America.

The symphony is in ten sections and is in the form of a theme and variations. But the variations are not on the theme itself but on the "intonation of intervals," these intervals being those known as the second, minor third and fourth. Mr. Lourié had a complicated theoretical basis for the formal structure of the work, but in reality the symphony proved anything but abstruse, being almost banal in its melodies and having for the most part the character of an eighteenth century "Turkish" march, so that its sacred connotations were not readily decipherable. Its orchestration, moreover, was not that of a master of the craft. Often the sonorities reminded of Scriabin, but in general they were not well integrated, if sometimes bizarre in effect. The symphony, however, was well received and brought the composer to the stage for repeated bows.

Mr. Koussevitzky gave the novelty a masterly reading. In the Haydn and Brahms symphonies his approach was unusually impersonal for him, but he made them noble in outline and rich in texture.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

JAN 9 - 1942
HARRISBURG, PA. - PATRIOT

Koussevitsky Issues An Appeal To Musicians Of The Country

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has issued an appeal to the musicians of the United States, in which he points out the significant contribution they are privileged to make to the national welfare during the present emergency, and also urges all music makers to serve the country to the utmost, without thought of remuneration. It is natural for Dr. Koussevitzky to take such a stand, for he always has been keenly alive to the responsibilities of musicians to the general public. The appeal is as follows:

"We, the musicians of the great American democracy, must fully participate in the gigantic struggle for the highest human values our glorious country and her Allies are engaged in. We must share the joys and sorrows, the achievements and toils, the victories and defeats, finally, the necessary sacrifice, involved in the struggle. 'Business as usual' and fight for our advantages must, for the duration of the war, give way to the privilege of serving the country to the maximum of our efforts, regardless of any profit. Without any remuneration we must add to our ordinary duties the extraordinary ones. We must bring the gladness of music to all soldiers in their camps, forts and battle areas. We must give the vitalizing beauty of music to all the wounded, sick and disabled soldiers in their hospitals, homes and elsewhere. By the consoling power of music we must lighten the sorrows of all those who lost their dear ones in this tragic conflict .The sublime joy of music must be accessible to all who need it in this trying moment of history. This great service can be discharged by musicians individually and collectively by giving the performances in all these places for all these groups. We must become new bards, new Orpheuses—inspiring, invigorating, ennobling and consoling. In this way we can help the attainment of the grand immediate objective: Victory."

This Clipping From
BROOKLYN, N.Y.
EAGLE

JAN 9 - 1942

Lourie's Second Symphony Played by Koussevitzky

By MILES KASTENDIECK

Between such standard symphonic fare as Haydn's Symphony in B Flat, No. 102 and Brahms' Symphony No. 4 in E Minor, Koussevitzky sandwiched in a third, Lourie's "Kormtchaia," Symphony No. 2, for a first New York performance by the Boston Symphony in Carnegie Hall last night. No doubt there were several who might like also to have this recorded as its last performance, or as one person remarked "to have had it left in Boston in the first place." Such reaction, however, would suggest prejudiced listening with a landslide preference for Haydn and Brahms. As a matter of fact, the new symphony not only had no dull moments but proved to be an extremely interesting contemporary work.

Perhaps by definition Mr. Lourie's Symphony is not a symphony inasmuch as it is divided into ten sections, but it is becoming more and more apparent that the designation "symphony" is loosely used by modern composers. The program notes would have led us to expect a rather strange work in "seconds, fourths and thirds," having no real themes and only a mosaic plan of procedure. But the music so transcended the obscurity of the program notes as to make it plain that here was an interplay of musical ideas pursued even to the point of being fascinating.

The work which was composed in Paris in 1939 shows the post-Stravinsky influence, especially in its rhythmic preoccupations and its dry orchestration. That is a distinct Paris style for a large number of present-day composers and not easily dismissed as extreme. In groping for a new artistic expression Lourie has contributed a work of consequence.

To speak of the performances of the evening is only to repeat vainly what has become customary in appraising concerts by Koussevitzky and his men. They have a certain standard which still ranks at the top of the list.

There was one unusual note in the procedure of the evening. Koussevitzky requested the audience to sing the "Star Spangled Banner" while he conducted as he would before the orchestra. For a moment it was possible to imagine what the orchestra has to face every time he conducts because he asked of the audience all that it could give. To its credit, it responded.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 11 1942

Hitler Made Mozart a German but Walter Can Take a Choice

Guest Conductor with Boston Symphony Orchestra Has Taken Out First Citizenship Papers Here; Fled Austria When the Nazis Marched In

BY SHEILAH GRAHAM
North American Newspaper Alliance

HITLER'S propaganda department went to some trouble recently to prove that Mozart was really a German and in that case it was all right for the citizens of the Reich to hear and enjoy the compositions of the great master. (Mozart was born in Austria in 1756.)

Last month, Bruno Walter, the greatest living batoneer of Mozart music, commemorated the 150th anniversary of the death of the composer with a performance of "Don Giovanni" at the New York Metropolitan Opera House. (Providence will hear him on January 20 as a guest conductor of the Boston Symphony Orchestra.)

Herr Walter was born a German—in Berlin. But unlike Mozart, the conductor can himself decide the country of his allegiance.

"I have just taken out my first American citizenship papers," Mr. Walter told me in the apartment he shares with his wife and daughter. "We have all of us taken out American papers," he continues. This adds up to the third change of nationality for the 65-year-old conductor.

When Hitler's storm troopers marched into Austria with the Anschluss, Walter with his family found refuge in France. The Third Republic invited him to become an honorary French citizen. With France under the dominance of the Nazis, the Maestro joined the distinguished group of intellectuals seeking the permanent protection of the United States.

The conductor's deeply lined face is sensitive and sad. He prefers not to discuss the present politics of Europe, but recently when someone suggested that in view of Nazi brutality it might be advisable to avoid the works of Wagner and other German music-makers, he replied:

"We are making war against the Nazis, not against the composers." He describes the current conflict as a fight between the forces of good and evil—"which makes it quite different to the 1914-18 and most previous wars."

Walter, the guiding spirit of the Salzburg Festival in its pre-Hitler days, has a loathing of what he terms —"jazz music." "It's like looking at a Rembrandt through a distorted mirror." As for the current practice of syncopating classical music, the conductor considers a great outrage has been perpetrated against lovers of beautiful sound.

The appreciation of good music is something you are born with, Walter believes. It cannot be acquired by the non-musical. "But," he says, "systematic subjection when young to fine compositions will increase appreciation—if it is already there."

The conductor, in the tradition of all great musicians revealed his future metier at an early age. He started piano lessons when he was four. At nine, Walter made his musical debut—at a students' recital in Berlin. At this time he composed a duet for piano and violin for his father's birthday.

When Walter was 17 he mounted his first podium, directing a performance of Lortzing's opera "Der Waffenschmied" in Cologne. While coaching the Hamburg opera, he met Gustav Mahler with whom he remained for three seasons. Since then Walter has conducted all over the world, including London, Berlin, Vienna, Munich, Boston, Detroit, Los Angeles and New York.

The present season has included a symphony session with the Detroit Symphony Orchestra, a British war relief benefit in Montreal, two weeks of guest conductorship with the New York Philharmonic-Symphony, and Mozart's "Don Giovanni" and "The Magic Flute," at the Metropolitan.

This Clipping From
NEW YORK, N.Y.
TIMES

JAN 11 1942

MARTINU WORK LED BY KOUSSEVITZKY

New Concerto Grosso Feature of the Program by Boston Symphony at Carnegie

BOROVSKY PIANO SOLOIST

Plays Tchaikovsky Concerto in B Flat Minor — Overture '1812' Concludes Concert

By NOEL STRAUS

The concert given yesterday afternoon in Carnegie Hall by the Boston Symphony Orchestra, under Serge Koussevitzky, was one of the memorable events of the current music season. It became so through the superb performance granted Tchaikovsky's piano concerto in B flat minor with Alexander Borovsky as soloist, and the impressive interpretation of Bohuslav Martinu's masterly Concerto Grosso, which received its local première.

This novelty by the gifted Czech composer was written in 1938, but did not gain a hearing until two months ago, when it was presented by Dr. Koussevitzky and his forces in Boston. First slated for Paris in 1937, it could not be given at that time because of the Anschluss, which prevented the orchestral parts from being sent from Central Europe to France.

Later arrangements for presentation of the work in Prague and the French capital also fell through because of the war. Then the manuscript was lost at the time Mr. Martinu made a forced retreat from Paris, but a copy was rescued by George Szell, the conductor, who brought it to this country.

Work Wins an Ovation

It would have been a pity had the music not been found, for the work, which brought on a prolonged ovation yesterday, proved not only expertly contrived in its structure and orchestration, but also replete with interesting musical ideas. It consisted of two rapid corner movements, separated by an andante, and was scored for a chamber orchestra composed of two pianos, woodwinds and strings, employed in the regulation concerto grosso alternations of soli and tutti.

Both corner divisions were full of rhythmic life, fascinating color effects, and though their thematic material was rather dry, it was most deftly developed. But the most original and notable part of the opus was the andante division, in which a noble and far-flung melody, first intoned by the 'cellos, moved steadily forward in an extraordinarily gradual and extensive crescendo to an intense climax, suddenly broken by a several-times-repeated dissonant chord, leading to a tranquil close.

Like the other movements of the neo-classic novelty this one, though modern in content, had an authentic early eighteenth century atmosphere, seldom so closely approximated in contemporary attempts in the genre. Mr. Martinu acknowledged from the stage the warm reception accorded his composition.

Borovsky Is Praised

Mr. Borovsky's playing throughout the Tchaikovsky concerto was remarkably brilliant and powerful. He is one of the few living pianists capable of performing the display piece in the monumental manner it demands without detriment to beauty of tone. Even the tremendous climax built up in the coda of the finale was projected with sounds that never lost a whit of their velvetiness of quality, yet when necessary Mr. Borovsky could summon the most delicate of singing pianissimi from the keyboard, in a reading of rare dramatic intensity, always controlled by a superior intelligence.

Dr. Koussevitzky, who was in his most enthusiastic vein, provided magnificent support in the piano concerto, and did all in his power to make the Martinu composition the success it proved. He also gave Mozart's "Haffner" symphony a finely proportioned performance, especially ingratiating in the ebullient treatment of the finale. And by way of conclusion he led Tchaikovsky's timely "1812" overture with exciting patriotic fervor.

This Clipping From
NEW YORK, N.Y.
POST

JAN 12 1942

Boston Symphony Led By Serge Koussevitzky

The Boston Symphony has unearthed a militant classicist in Bohuslaw Martinu, the Czech composer whose Concerto Grosso for Chamber Orchestra was played by the organization on Saturday afternoon, at the second of the pair of concerts which it played in Carnegie Hall last week under the direction of Serge Koussevitzky.

Nearly everyone by now must be familiar with the adventures of Mr. Martinu's concerto, the premier of which was interrupted several times by Hitler's legions. After the last cancelled performance, which was to have taken place in Paris in the summer of 1940, the composer fled the city, leaving the score behind. It was rescued by his countryman, Conductor George Szell, and the long-delayed first hearing finally took place a couple of months ago in Boston.

The Martinu concerto proved to be rather interesting both in form and subject-matter. Mr. Martinu apparently perceives excellence in classic forms without being rigidly bound by them. This state of mind in a composer generally results in compositions that are sound and well-constructed, if nothing else. Add to this the fact that Mr. Martinu is a Bohemian, and as such would be looked on as a rank imposter if he failed to produce a string of lilting, ear-tickling melodies. The whole adds up to an ingratiating piece which deserves a place in concert repertoire, and for the rescue of which a vote of thanks is due Mr. Szell and Dr. Koussevitzky.

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J. B.

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

JAN 14 1942

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This Clipping From
WILLIMANTIC, CONN.
CHRONICLE

JAN 13 1942

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 12 1942

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* * *

This Clipping From
NEW YORK, N.Y.
SUN

JAN 12 1942

ORCHESTRAS OFFER UNFAMILIAR MUSIC

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The Philharmonic was also represented in the creative activities of the afternoon, with the playing of a scherzo by Zoltan Kurthy, first violist, which had been introduced at the previous evening's concert. It is an amiable work of no discernible personality, effectively contrived for the orchestra. Another unfamiliar item was the expressive "Pastorale" from the first symphony of Anis Fuleihan, which made its first appearance in the Philharmonic repertory in 1936. It wears a good deal better than many more pretentious works heard during that period.

Of special note in the playing of the Messrs. Piastro and Schuster was the identity of their approach to the double concerto of Brahms, and the excellence of the ensemble they achieved with Mr. Mitropoulos. The tonal values were also adjusted with sensitivity, though Mr. Piastro's intonation was not as consistently dependable as it might have been. On the whole, the performance reached its peak in the slow movement, which was warmly phrased. Yesterday's audience heard Purcell's prelude and death of Dido in place of the Glazounoff overture on Greek themes played Saturday night. Both programs concluded with Milhaud's "Suite Provencale."

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Martinu Warmly Welcomed.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 11 1942

Hitler Made Mozart a German but Walter Can Take a Choice

Guest Conductor with Boston Symphony Orchestra Has Taken Out First Citizenship Papers Here; Fled Austria When the Nazis Marched In

BY SHEILAH GRAHAM
North American Newspaper Alliance

HITLER'S propaganda department went to some trouble recently to prove that Mozart was really a German and in that case it was all right for the citizens of the Reich to hear and enjoy the compositions of the great master. (Mozart was born in Austria in 1756.)

Last month, Bruno Walter, the greatest living batoneer of Mozart music, commemorated the 150th anniversary of the death of the composer with a performance of "Don Giovanni" at the New York Metropolitan Opera House. (Providence will hear him on January 20 as a guest conductor of the Boston Symphony Orchestra.)

Herr Walter was born a German—in Berlin. But unlike Mozart, the conductor can himself decide the country of his allegiance.

"I have just taken out my first American citizenship papers," Mr. Walter told me in the apartment he shares with his wife and daughter. "We have all of us taken out American papers," he continues. This adds up to the third change of nationality for the 65-year-old conductor.

When Hitler's storm troopers marched into Austria with the Anschluss, Walter with his family found refuge in France. The Third Republic invited him to become an honorary French citizen. With France under the dominance of the Nazis, the Maestro joined the distinguished group of intellectuals seeking the permanent protection of the United States.

The conductor's deeply lined face is sensitive and sad. He prefers not to discuss the present politics of Europe, but recently when someone suggested that in view of Nazi brutality it might be advisable to avoid the works of Wagner and other German music-makers, he replied:

"We are making war against the Nazis, not against the composers." He describes the current conflict as a fight between the forces of good and evil—"which makes it quite different to the 1914-18 and most previous wars."

Walter, the guiding spirit of the Salzburg Festival in its pre-Hitler days, has a loathing of what he terms—"jazz music." "It's like looking at a Rembrandt through a distorted mirror." As for the current practice of syncopating classical music, the conductor considers a great outrage has been perpetrated against lovers of beautiful sound.

The appreciation of good music is something you are born with, Walter believes. It cannot be acquired by the non-musical. "But," he says, "systematic subjection when young to fine compositions will increase appreciation—if it is already there."

The conductor, in the tradition of all great musicians revealed his future metier at an early age. He started piano lessons when he was four. At nine, Walter made his musical debut—at a students' recital in Berlin. At this time he composed a duet for piano and violin for his father's birthday.

When Walter was 17 he mounted his first podium, directing a performance of Lortzing's opera "Der Waffenschmied" in Cologne. While coaching the Hamburg opera, he met Gustav Mahler with whom he remained for three seasons. Since then Walter has conducted all over the world, including London, Berlin, Vienna, Munich, Boston, Detroit, Los Angeles and New York.

The present season has included a symphony session with the Detroit Symphony Orchestra, a British war relief benefit in Montreal, two weeks of guest conductorship with the New York Philharmonic-Symphony, and Mozart's "Don Giovanni" and "The Magic Flute," at the Metropolitan.

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WASHINGTON, D. C.
TIMES HERALD

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This Clipping From
NEW YORK, N.Y.
TIMES

JAN 11 1942

MARTINU WORK LED BY KOUSSEVITZKY

New Concerto Grosso Feature of the Program by Boston Symphony at Carnegie

BOROVSKY PIANO SOLOIST

Plays Tchaikovsky Concerto in B Flat Minor — Overture '1812' Concludes Concert

By NOEL STRAUS

The concert given yesterday afternoon in Carnegie Hall by the Boston Symphony Orchestra, under Serge Koussevitzky, was one of the memorable events of the current music season. It became so through the superb performance granted Tchaikovsky's piano concerto in B flat minor with Alexander Borovsky as soloist, and the impressive interpretation of Bohuslav Martinu's masterly Concerto Grosso, which received its local première.

This novelty by the gifted Czech composer was written in 1938, but did not gain a hearing until two months ago, when it was presented by Dr. Koussevitzky and his forces in Boston. First slated for Paris in 1937, it could not be given at that time because of the Anschluss, which prevented the orchestral parts from being sent from Central Europe to France.

Later arrangements for presentation of the work in Prague and the French capital also fell through because of the war. Then the manuscript was lost at the time Mr. Martinu made a forced retreat from Paris, but a copy was rescued by George Szell, the conductor, who brought it to this country.

Work Wins an Ovation

It would have been a pity had the music not been found, for the work, which brought on a prolonged ovation yesterday, proved not only expertly contrived in its structure and orchestration, but also replete with interesting musical ideas. It consisted of two rapid

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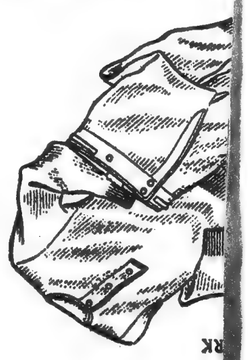
long-sleeved undershirts,
sr - light-weight garments
NDERWEAR—100% cash-



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This Clipping From
NEW YORK, N.Y.
POST

JAN 12 1942

50

Boston Symphony Led By Serge Koussevitzky

The Boston Symphony has unearthed a militant classicist in Bohuslaw Martinu, the Czech composer whose Concerto Grosso for Chamber Orchestra was played by the organization on Saturday afternoon, at the second of the pair of concerts which it played in Carnegie Hall last week under the direction of Serge Koussevitzky.

Nearly everyone by now must be familiar with the adventures of Mr. Martinu's concerto, the premier of which was interrupted several times by Hitler's legions. After the last cancelled performance, which was to have taken place in Paris in the summer of 1940, the composer fled the city, leaving the score behind. It was rescued by his countryman, Conductor George Szell, and the long-delayed first hearing finally took place a couple of months ago in Boston.

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NEW YORK, N.Y.
SUN

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 12 1942

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The Tschaikowsky B-Flat Minor Piano Concerto, with Alexander Borovsky as solist, went agreeably, if not excitingly. Mr. Borovsky lagged a bit behind the orchestra in certain fast measures, but he usually caught up. Good thing, too. Other listed numbers were Tschaikowsky's 1812 Overture and the Mozart Symphony in D Major (K. 385). No major faults to find with the playing of either. The audience was large and responsive.

* * *

Page-Stone Recital.

Ruth Page and Bentley Stone shared a dance program at the Guild Theater last night. Pieces offered were solos and duets with Jess Meeker, pianist, to supply the tonal backgrounds. The work of the two artists, particularly in comedy or satiric stuff, was first-rate. Mr. Stone's Punch Drunk earned many chuckles, Miss Page's Park Avenue Odolisque likewise, and both artists did a take-off on the serious classic dance in Zephyr and Flora that was a pip.

* * *

This Clipping From
NEW YORK, N.Y.
PM
JAN 12 1942

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Verboten Concerto Is Here to Stay

The *Concerto Grosso* by Bohuslav Martinu, Czech expatriate now living here, got its first New York performance Saturday afternoon by the Boston Symphony under Serge Koussevitzky only after suffering three years of Nazi persecution. Scheduled to be published in Vienna in 1938, it was buried by *Anschluss*. Scheduled for a Prague premiere in 1939, it was *verboten* by the Nazis. Scheduled for a Paris premiere in May 1940, it was lost when the composer had to flee the invaders.

By chance George Szell, the conductor, had rescued a copy in Prague and brought it to America when he too left Europe. The composer did not know about the rescue till he had followed Szell here. Now Boston and New York have heard it. It was worth all that trouble.

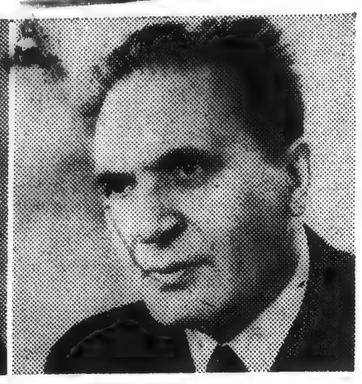
Steeped in Czechish melodies (the main theme reminds one of the *Rakoczy March*), Mr. Martinu has a liking for the classical concerto grosso form and the skill and imagination to make the most of modern harmonies and orchestras. The listener thus has three comforts. He has themes which have a nationalistic character and are easy to hold on to. He knows what the composer is trying to do—that is, make a kind of chamber music which divides the orchestra into a soloist group and a large group but never attempts to give apocalyptical utterance; and he knows the composer will speak his own contemporary language in the freshness of rhythms and freeness of melody. Mr. Martinu's music lives up to all three expectations. It is compact, direct and always pleasing. I imagine we'll be hearing it again—a sadly unusual fate for a modern work.

The piece got a superlative performance from Dr. Koussevitzky. So, too, did the Mozart *Haffner* Symphony that opened the concert and the Tchaikowsky *1812* Overture that closed it. Alexander Borovsky, however, who played That Concerto by Tchaikowsky, was not worthy of his accomplishment, lacking the vitality the work demands and discovering far more wrong notes than one expects from so well known a virtuoso. Must have been an off day.—HENRY SIMON.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JAN 13 1942

Union Keeps Dr. Walter from Boston Symphony

JAMES C. PETRILLO: He stopped the baton of . . .



BRUNO WALTER from waving for the Boston Symphony.

Famous Conductor Forbidden to Conduct Non-Union Musicians Playing in Providence Next Week

Another crisis in the relations between the Boston Symphony Orchestra and James C. Petrillo will prevent Rhode Islanders from hearing the famous conductor Bruno Walter a week from tonight.

Petrillo, as president of the American Federation of Musicians, has forbidden Dr. Walter, a union musician, from being guest conductor of the Boston Symphony, a non-union orchestra. Dr. Walter has also been prevented from making three guest appearances with the orchestra in Boston and Cambridge on Thursday, Friday, and Saturday.

Burgin for Walter

Richard Burgin, concertmaster and assistant conductor, will substitute for Dr. Walter in Boston, Cambridge, and Providence, according to George E. Judd, manager of the orchestra. Dr. Serge Koussevitzky,

Continued

conductor of the orchestra, will not appear here Tuesday. It is understood also that because of the death of his wife, Mme. Natalya Koussevitzky on Sunday, he will not make a guest appearance with the New York Philharmonic-Symphony Orchestra next week.

To Change Program

"I had hoped to clear up the situation," Judd said today, referring to Petrillo's action, "but I have had to give up hope."

He said that another program will take the place of the one made by Dr. Walter. A soloist will be presented, Emanuel Feuermann, renowned 'cellist. What concerto he will play has not been decided, but the entire program probably will be made known tonight.

Mr. Feuermann made his American debut in 1934 with the Philharmonic, conducted by Dr. Walter. He played here last season for the Providence Community Concert Association.

Petrillo and the Boston Symphony have been at odds a number of times. However, he had consented to the guest appearance of Dr. Koussevitzky with the Philharmonic, a union orchestra, because of a "personal appeal from Marshall Field, 3rd." At the same time, Petrillo said that this dispensation "does not in any way affect the position of the Federation so far as the Boston Symphony Orchestra or Mr. Koussevitzky is concerned, and in no event is it to be considered a precedent or departure from the position which the Federation has taken."

Artists Stopped

Among recent measures by Petrillo against the orchestra, which is the only important non-union orchestra in the country, have been orders forbidding violinists Efrem Zimbalist and Joseph Szigeti and composer-conductor Howard Hanson from fulfilling engagements.

Dr. Walter, the latest casualty, is 65 years old and a citizen of France, to which he fled in 1938 from Austria, to which he had fled in 1933 from Germany, after the rise of Hitler. He has applied for American citizenship.

Dr. Walter's program here was to have included the first symphony of Mahler, about whom he recently wrote a book of reminiscences.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
JAN 14 1942

CONDUCTOR CANCELS DATE

NEW YORK, Jan. 13. (AP)—James C. Petrillo, president of the American Federation of Musicians (AFL), said today that Conductor Bruno Walter would not appear with the Boston symphony orchestra because the orchestra was not unionized. "Walter said he had been asked to appear with the orchestra and asked me how it stood," Petrillo said. "I told him. That was all. Union musicians just don't play with non-union musicians."

This Clipping From
NEW YORK, N.Y.
SUN
JAN 14 1942

Music and Musicians

By WILLIAM G. KING.

The shock caused by the sudden death of his wife last Sunday will make it impossible for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to keep his engagement as guest-conductor of the New York Philharmonic-Symphony at the concerts scheduled for January 22, 23, 25, 29 and 30, and February 1. The Board of Directors of the Philharmonic-Symphony has granted his request that his participation in its 100th anniversary celebration be put over until later in the season.

Dr. Bruno Walter has agreed to direct the local orchestra at the concerts on January 22, 23 and 25. Who will take over Dr. Koussevitzky's other three dates has not yet been announced. At all three of his concerts, Dr. Walter will present the Mahler Symphony No. 2 in C Minor, for Orchestra, Soprano and Alto soloists and Mixed Chorus. The assisting artists will be Nadine Connor, soprano, and Mona Paulee, contralto, of the Metropolitan Opera, and the Westminster Choir. The Thursday evening and Friday afternoon programs will be completed by the Schubert Symphony No. 5 in B Flat; that of Sunday afternoon by the Prelude and Love-Death from Wagner's "Tristan und Isolde."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
JAN 14 1942

Bruno Walter Will Conduct Three Koussevitzky Concerts

Bruno Walter, denied permission to conduct Serge Koussevitzky's nonunion Boston Symphony Orchestra, will instead take over Dr. Koussevitzky's three concerts with the New York Philharmonic-Symphony Orchestra here.

This second shift in conducting engagements, following a renewal of union difficulties with the Boston orchestra, was caused by the death on Sunday of Mrs. Koussevitzky. Yesterday the Boston conductor notified Marshall Field, president of the Philharmonic, that he would be unable to fill his engagements scheduled for next week.

Mr. Walter, who was scheduled to conduct several Philharmonic concerts in April, immediately agreed to substitute. Dr. Koussevitzky will take over three of Mr. Walter's April engagements.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JAN 13 1942

Petrillo Bans Bruno Walter In Boston

Conductor Not Permitted To Lead Orchestra

BOSTON—Bruno Walter will not appear here this week as guest conductor of the Boston Symphony Orchestra. By order of James C. Petrillo, president of the American Federation of Musicians, the eminent conductor has been forbidden, as a union musician, to keep the engagement.

He had been expected to conduct at Symphony Hall Friday afternoon and Saturday evening, and at Sanders Theatre, Cambridge, Thursday evening.

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, will substitute for Mr. Walter.

Unionization Sought

The president of the American Federation of Musicians has for some time desired unionization of the Boston Symphony, now the only nonunion major orchestra in the United States, and already this season has forbidden Efrem Zimbalist and Joseph Szigeti, violinists, and Dr. Howard Hanson, composer-conductor, to appear with the orchestra.

Mr. Petrillo's decision in the case of Mr. Walter followed by less than a week the union official's assent to permit Serge Koussevitzky to conduct the New York Philharmonic-Symphony Orchestra as guest next week. At that time Mr. Petrillo said he had agreed to Mr. Koussevitzky's Philharmonic - Symphony appearances as the result of a "personal appeal from Marshall Field 3d . . . a man for whom I have great respect."

Mr. Petrillo added that "It must be understood that this is being done wholly out of consideration and respect to Mr. Field and the New York Philharmonic and its board of trustees, which has always co-operated with the American Federation of Musicians, and does not in any way affect the position of the Federation so far as the Boston Symphony Orchestra or Mr. Koussevitzky is concerned, and in no event is it to be considered a precedent or departure from the position which the federation has taken."

It is understood, however, that due to the death of his wife, Mr. Koussevitzky will not conduct the Philharmonic.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
JAN 13 1942

Walter Passes Up Nonunion Concert

Won't Go to Boston, Petrillo Asserts

Bruno Walter, the noted conductor, will not appear with the Boston Symphony Orchestra because that orchestra is not unionized, James C. Petrillo, president of the American Federation of Musicians, AFL, announced here today.

"Walter said he had been asked to appear with the orchestra and asked me how it stood," said Mr. Petrillo.

"I told him. That was all. Union musicians just don't play with non-union musicians."

Mr. Walter has conducted the Philharmonic Symphony Orchestra here and at opera performances at the Metropolitan.

Last October he ran into union trouble in Detroit. He arrived there to be guest conductor of the Detroit Symphony and at the first rehearsal only a lone bass fiddler showed up.

The 80 or so others in the orchestra had walked out in an effort to force an extension of the 21-week season.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 14 1942

51

DR. BRUNO WALTER BARRED BY UNION

Petrillo Orders Conductor to Cancel Appearance Here with Boston Orchestra.

James C. Petrillo, president of the American Federation of Musicians, has blocked the appearance of Dr. Bruno Walter, a union musician, as guest conductor of the Boston Symphony Orchestra, a non-union organization, at a concert here next Tuesday night, it was learned yesterday.

Dr. Serge Koussevitzky, the regular conductor, was to have made a guest appearance with the New York Philharmonic-Symphony Orchestra next week, but the fate of this engagement was in doubt because of the death of the conductor's wife, Mme. Natalya Koussevitzky, on Sunday.

The Boston Symphony Orchestra will be conducted here by Richard Burgin, concertmaster and assistant conductor. The soloist will be Emanuel Feuermann, noted 'cellist.

George E. Judd, manager of the orchestra, announced last night that the program would consist of Brahms's Piano Quartet in G Minor, arranged for orchestra by Schoenberg; Schumann's Concerto for Violoncello, with Mr. Feuermann as soloist, and Smetana's "The Moldau," a symphonic poem.

In addition to forbidding Dr. Walter's appearance here, Petrillo ordered him not to appear with the orchestra in scheduled concerts in Boston and Cambridge tomorrow, Friday and Saturday nights.

"I had hoped to clear up the situation," Judd said yesterday, referring to Petrillo's action, "but I have had to give up hope."

Mr. Feuermann made his American debut in 1934 with the Philharmonic, conducted by Dr. Walter. He played here last season for the Providence Community Concert Association.

Petrillo and the Boston Symphony have been at odds a number of times. However, he had consented to the guest appearance of Dr. Koussevitzky with the Philharmonic, a union orchestra, because of a "personal appeal from Marshall Field, 3rd." At the same time, Petrillo said that this dispensation "does not in any way affect the position of the Federation so far as the Boston Symphony Orchestra or Dr. Koussevitzky is concerned, and in no event is it to be considered a precedent or departure from the position which the Federation has taken."

Among recent measures by Petrillo against the orchestra, which is the only important non-union orchestra in the country, have been orders forbidding violinists Efrem Zimbalist and Joseph Szigeti and composer-conductor Howard Hanson from fulfilling engagements.

This Clipping From
HARTFORD, CONN.
COURANT
JAN 16 1942

NOISE NOT MUSIC

The Program Of The Boston Symphony Orchestra Is Criticized

To the Editor of The Courant:—

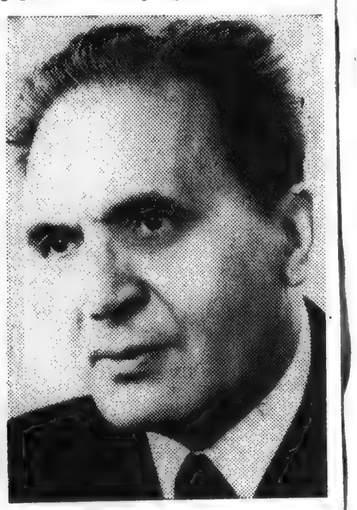
Tuesday evening, January 6, 1942, should be a date long to be remembered in Hartford musical circles for two reasons: First, the Boston Symphony Orchestra thrust three symphonies,—at least we think all three were symphonies,—upon us; second, the one work which Lourie calls a symphony was a degraded example of such a high form of composition. There was absolutely no form, no beauty of design, none of that stuff we call harmony! True, Dr. Koussevitzky does the "moderns" and "does 'em up brown"; but why doesn't he select something that can be called music, and not a mess of noise?

I may be wrong in my judgment of the thing, but I hope that our venerable music director will doctor

Bruno Walter's Appearance Here Barred by Union

Richard Burgin to Lead Boston Symphony Concerts Friday and Saturday

Bruno Walter will not appear here this week as guest conductor of the Boston Symphony Orchestra. By order of James C. Petrillo, president of the American Federation of Musicians, the eminent conductor has been forbidden, as a union musician, to keep the engagement. He had been expected to conduct at Symphony Hall Fri-



BRUNO WALTER

day afternoon and Saturday evening, and at Sanders Theatre, Cambridge, Thursday evening.

Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, will substitute for Mr. Walter.

Unionization Here Sought

The president of the American Federation of Musicians has for some time desired unionization of the Boston Symphony, now the only nonunion major orchestra in the United States, and already this season has forbidden Efrem Zimbalist and Joseph Szigeti, violinists, and Dr. Howard Hanson, composer-conductor, to appear with the orchestra.

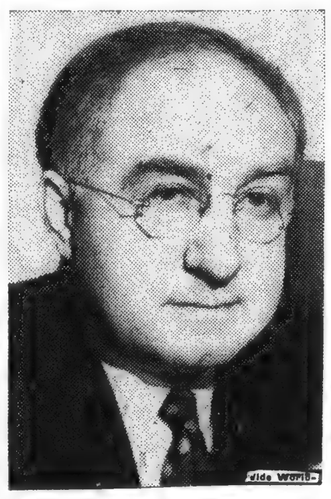
Mr. Petrillo's decision in the case of Mr. Walter followed by less than a week the union official's assent to permit Serge Koussevitzky to conduct the New York Philharmonic-Symphony Orchestra as guest next week. At that time Mr. Petrillo said he had agreed to Mr. Koussevitzky's Philharmonic - Symphony appearances as the result of a "personal appeal from Marshall Field 3d . . . a man for whom I have great respect."

Mr. Petrillo added that "It must be understood that this is being done wholly out of consideration and respect to Mr. Field and the New York Philharmonic and its board of trustees, which has always cooperated with the American Federation of Musicians, and does not in any way affect the position of the Federation so far as the Boston Symphony Orchestra or Mr. Koussevitzky is concerned, and in no event is it to be considered a precedent or departure from the position which the Federation has taken."

To Honor Mme. Koussevitzky

It is understood, however, that due to the death of his wife Mr. Koussevitzky will not conduct the Philharmonic.

At all three concerts which Mr. Walter was to have conducted here



JAMES C. PETRILLO

Mr. Burgin will offer the following program: Andante Funebre from the E-flat minor String Quartet No. 3, by Tchaikovsky, in memory of Mme. Natalie Koussevitzky, wife of the orchestra's famed leader, who died Sunday night; the First Piano Concerto, in D minor, of Brahms, with the Chilean pianist, Claudio Arrau, making his first local appearances as soloist, and the orchestral transcription by Arnold Schoenberg of Brahms' G minor Piano Quartet, Op. 25.

Bruno Walter is acknowledged as one of the greatest conductors in the world today. Born Bruno Walter Schlesinger in Berlin 65 years ago, he left Germany after the advent of Hitler in 1933 and went to Austria. From that country he fled after the Nazi anschluss in 1938 and became a French citizen in October of that year. Last April he applied for American citizenship in New York.

This Clipping From
JOHNSTOWN, PA.
DEMOCRAT

JAN 14 1942

SYMPHONY LOSES UNION CONDUCTOR

NEW YORK, Jan. 13—(INS)—Because the Boston Symphony Orchestra is not unionized, Bruno Walter who is an honorary member of the American Federation of Musicians has been refused permission to conduct a series of six concerts with that organization.

This was confirmed tonight by James C. Petrillo, president of the federation, who said there has been a long-standing policy against permitting union musicians to play with non-union organizations.

The noted opera and symphony conductor contracted for the Boston series in March 1941 and did not join the union until the following May. His contract called for concerts beginning Thursday at Cambridge and subsequently at Boston and Providence, R. I. Richard Burgin, concert master and assistant conductor of the Boston Symphony, has been engaged to take Walter's place.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 14 1942

Petrillo Forbids Walter to Lead Symphony

Because he became a union member two months after signing a contract to appear with the Boston Symphony Orchestra, Bruno Walter, noted conductor, has been forbidden to lead that non-union organization in a scheduled series of concerts this month.

James C. Petrillo, czar of the American Federation of Musicians, admitted he had issued an order informing Walter that it would jeopardize his union status if he conducted the Boston group.

Walter, who has appeared frequently in New York, said he had signed for the Boston series last March. He became an honorary members of the Federation in May.

BURGIN TO CONDUCT.

In his place, Richard Burgin, concert-master of the organization, will conduct the Boston Symphony.

Serge Koussevitzky, regular conductor of the latter group, received a "special dispensation" from Petrillo to conduct a two-week cycle with the New York Philharmonic-Symphony Orchestra starting next Monday.

Because of the death this week of his wife, however, he will not appear until later in the season. Walter will conduct in his stead, the Society announced.

PHILADELPHIANS MADE GOOD IMPRESSION HERE

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

WITH Dictator Petrillo's drastic action in regard to Bruno Walter and the passing of Mme. Koussevitzky occuring almost simultaneously, Symphony Hall must have thought last week that misfortunes never come singly. Unhappy Concertmaster Richard Burgin, pinch-hitting for the great Walter, is sort of on the spot. And since the next best thing to a star conductor is a soloist, there will be another "assisting artist" this week, the distinguished 'cellist, Emanuel Feuermann, who will be heard in the Concerto of Schumann. Mr. Burgin will take this opportunity to acquaint us with the new Symphony of Hindemith. The other numbers on the programme will be a Concerto for Strings by Vivaldi and Smetana's "The Moldau."

In particular, Mr. Walter's inability to appear was a blow to the local Mahlerites, who had counted heavily upon his performance of that master's First Symphony, unheard here for six years and not nearly so well known in Boston as it deserves to be. These disappointed individuals must perforce console themselves with the Mahler broadcasts from Radio City, the third of which takes place next Sunday at the usual hour, 12:30. Mr. Rapee will then devote himself to the Second or "Resurrection" Symphony, which has an alto solo for its fourth movement and a choral finale.

This Clipping From
NEW YORK, N.Y.
TIMES

JAN 14 1942

Walter, Barred in Boston by Union, To Replace Dr. Koussevitzky Here

Petrillo's Action Coincides With Russian's Cancellation, Because of Wife's Death, of Plan to Lead Philharmonic

Bruno Walter was scheduled to conduct the Boston Symphony Orchestra next week in Boston while Serge Koussevitzky, its regular leader, was conducting the New York Philharmonic-Symphony Orchestra here. But now, by two twists of fate, the German conductor will replace the Russian next week not in Boston but in New York.

Mrs. Koussevitzky died Sunday night and because of the shock Dr. Koussevitzky has informed Marshall Field, president of the Philharmonic's board of directors, that he will be unable to give the three concerts he was scheduled to conduct with the orchestra here next week.

The reason Mr. Walter is free to step in at such short notice to take over Dr. Koussevitzky's assignment here is that James C. Petrillo, president of the American Federation of Musicians, refused to relax his union's regulations that no union leader should conduct the non-union Boston Symphony Orchestra, thereby forcing Mr. Walter, an honorary member of the union, to cancel his appearance there. Mr. Walter was elected to his membership after he had signed his contract to appear in Boston.

Philharmonic subscribers, however, will not be deprived of Dr. Koussevitzky's full quota of concerts, for he will take over three of Mr. Walter's April concerts.

Mr. Walter will not conduct the programs announced for Dr. Koussevitzky. On Thursday evening and Friday afternoon, Jan. 22 and 23, he will conduct Schubert's Fifth Symphony, which he had planned to play in April, and Mahler's Second Symphony, which he had not planned to perform this season at all. The Mahler symphony will be repeated on Sunday afternoon, with the Prelude and Love Death from Wagner's "Tristan und Isolde."

Meanwhile, Mr. Walter's concerts in Boston for this week and next are being conducted by Richard Burgin, the assistant conductor.

This Clipping From
BROOKLYN, N.Y.
EAGLE

JAN 14 1942

Union Bars Walter From Boston Concerts

Bruno Walter, an honorary member of the American Federation of Musicians, A. F. L., has been barred from conducting the Boston Symphony Orchestra in Boston because it is non-union.

Walter, instead, will conduct the New York Philharmonic-Symphony Orchestra here on Jan. 22 and 23 in place of Serge Koussevitsky, whose wife died Sunday night. Koussevitsky, regular leader of the Boston group, was to conduct the Philharmonic in its New York concerts on those dates.

Walter had been scheduled to conduct six concerts in Boston this month, but James C. Petrillo, president of the musicians' union, refused to relax the union's regulations which prevent union musicians from playing with non-union musicians.

Koussevitsky informed Marshall Field, president of the Philharmonic's board of directors, that he would be unable to conduct the concerts this month because of his wife's death.

Koussevitsky, however, will take over three of Walter's April concerts here.

This Clipping From
BUFFALO, N.Y.
NEWS

JAN 14 1942

Petrillo Forbids Walter To Keep Boston Contract

A. F. M. Head Says He Can't Conduct Nonunion Orchestra; Six Concerts Were Planned

BUFFALO EVENING NEWS New York Bureau.

NEW YORK, Jan. 14.—Bruno Walter, opera and symphony conductor, who is an honorary member of the American Federation of Musicians, has been refused permission to conduct a series of six concerts this month with the Boston Symphony Orchestra because the orchestra is not unionized, he disclosed Tuesday. The decision was confirmed by James C. Petrillo, president of the federation.

Mr. Walter, who has appeared frequently as guest conductor with the orchestras of the Metropolitan Opera and the Philharmonic-Symphony Society, both of which are unionized, signed the contract for the Boston series several months before he became a union member last year, he said. The series was to start tomorrow in Cambridge, Mass. In Boston it was announced that Richard Burgin, concertmaster and assistant conductor of the Boston Symphony, would take Mr. Walter's place.

This Clipping From
NEWARK, N. J.
NEWS

JAN 14 1942

This Clipping From
WATERBURY, CONN.
AMERICAN

JAN 15 1942

This Clipping From
VIRGINIA, MINN.
ENTERPRISE

JAN 14 1942

Allows Koussevitzky To Conduct Orchestra

New York—The New York Philharmonic-Symphony Society announces that Dr. Serge Koussevitzky will conduct the Philharmonic for two weeks during its centennial celebration without fear of any hitch arising because of the conductor's non-union status.

The society said that James Caesar Petrillo, president of the American Federation of Musicians, in a letter, gave Dr. Koussevitzky permission to conduct the Philharmonic, the members of which are unionized, during the two weeks. Dr. Koussevitzky, conductor of the Boston Symphony Orchestra, none of the members of which are in the A. F. of M., will conduct his opening Philharmonic concerts on Thursday evening and Friday afternoon, Jan. 22 and 23.

In his letter, Mr. Petrillo said that he was permitting a non-union conductor to conduct a union orchestra "out of consideration and respect to Mr. Marshall Field (president of the board of directors of the society) and the New York Philharmonic-Symphony," but he added that this was not to be regarded as a precedent.

As president of the A. F. of M., which has jurisdiction over virtually all musicians in the nation, Mr. Petrillo could order union musicians not to play on the same program with non-union men. He had previously refused permission for Dr. Koussevitzky to conduct the Philharmonic, which Dr. Koussevitzky will also conduct on Jan. 25, 29 and 30 and Feb. 1.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

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Petrillo Forbids Bruno Walter To Conduct Boston Symphony

N.Y. Herald Tribune Jan. 14

Forces Director to Cancel Dates Because Orchestra Players Are Non-Union

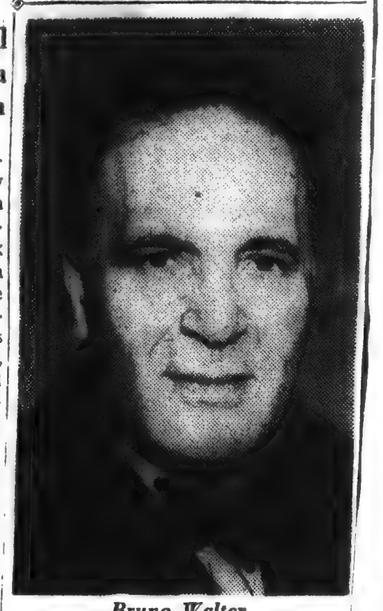
Bruno Walter, opera and symphony conductor, who is an honorary member of the American Federation of Musicians, has been refused permission to conduct a series of six concerts this month with the Boston Symphony Orchestra because the orchestra is not unionized, he disclosed yesterday. The decision was confirmed by James Caesar Petrillo, president of the federation, who said it has long been a policy not to permit union musicians to play with non-union musicians.

Mr. Walter, who has appeared frequently as guest conductor with the orchestras of the Metropolitan Opera and the Philharmonic - Symphony Society, both of which are unionized, signed the contract for the Boston series several months before he became a union member last year, he said. The contract was signed in March, 1941, and he joined the union the following May.

Mr. Walter had agreed to conduct the Boston Symphony in concerts tomorrow at Cambridge, Thursday and Friday at Boston, on Jan. 20 at Providence, R. I., and on Jan. 23 and 24 at Boston. In Boston it was announced that Richard Burgin, concert master and assistant conductor of the Boston Symphony, would take Mr. Walter's place.

Mr. Petrillo previously had grantec special permission to Serge Kousse-

(Continued on page 17, column 2)



Bruno Walter

Petrillo Forbids Bruno Walter To Conduct Boston Symphony

Appearance in Orchestra Concerts Is Off Because Players Are Non-Union

(Continued from page one)

vitzky, conductor of the Boston Symphony, to conduct the Philharmonic-Symphony Orchestra here for the fortnight beginning Monday because the New York orchestra is celebrating its centennial. The permission was granted, he said, only at the request of Marshall Field, chairman of the society's board of directors. This "special dispensation," however, he said yesterday, did not establish a precedent.

But Mr. Koussevitzky will not be able to fulfill his engagement, and Mr. Walter will conduct the Philharmonic - Symphony next week. Mrs. Koussevitzky died Sunday in Boston and in a telegram received yesterday by Mr. Field, the Boston conductor asked that his engagement be postponed.

Mr. Walter's program at Carnegie Hall for Thursday night, Jan. 22, and Friday afternoon, Jan. 23, will consist of Schubert's fifth symphony and Mahler's second symphony, in C minor. The Westminster Choir will sing the Mahler work with Nadine Connor, soprano, and Mona Paulee, mezzo-soprano, both of the Metropolitan Opera, as the soloists.

Herald Tribune—Acme

James C. Petrillo

Wagner's Prelude and Liebestod from "Tristan und Isolde" and the Mahler symphony will be played on Sunday afternoon, Jan. 25. As previously announced, Fritz Busch will conduct tomorrow night and Friday and Sunday afternoons.

THIS CLIPPING FROM
ENDICOTT, N. Y.
DAILY BULLETIN
JAN 14 1942

Union Bars Conductor From Concert

● New York, INS—Bruno Walter, famous opera and symphony orchestra conductor, today was prohibited by order of the American Federation of Musicians from conducting three scheduled concerts of the Boston symphony.

Walter, an honorary member of the musicians revealed the union's action which was confirmed by James C. Petrillo, president. Petrillo said it was the long standing policy of the union not to permit union musicians to play with non-union. The Boston symphony is a non-union organization.

This Clipping From
TOLEDO, OHIO
BLADE
JAN 14 1942

This Clipping From
CHICAGO, ILL.
SUN
JAN 15 1942

Walter to N. Y. for Koussevitzky

New York Bureau of The Chicago Sun.

New York, Jan. 14.—Bruno Walter, denied permission to conduct Serge Koussevitzky's non-union Boston Symphony Orchestra, will instead take over Dr. Koussevitzky's three concerts with the New York Philharmonic-Symphony Orchestra here.

This second shift in conducting engagements, following a renewal of union difficulties with the Boston orchestra, was caused by the death on Sunday of Mrs. Koussevitzky. Yesterday the Boston conductor notified Marshall Field, president of the Philharmonic, that he would be unable to fill his engagements scheduled for next week.

Walter, who was scheduled to conduct several Philharmonic concerts in April, immediately agreed to substitute. Dr. Koussevitzky will take over three of Walter's April engagements.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 16 1942

53

Dictatorship in Music

To the New York Herald Tribune:

May I, through the Herald Tribune, add my name to the list of those who are disturbed to the point of protest over the czarism which seems to be a growing characteristic of the rule of the American Federation of Musicians under Mr. James C. Petrillo?

Granted that Mr. Petrillo has done something for the federation—at a salary most of us would rejoice to have for but one year of our mortal existence—is not the federation pursuing a short-sighted policy in sanctioning such power as can grant a "special dispensation" to a Koussevitzky today or can block the way for a Bruno Walter tomorrow?

These things sound too foreign just now for the field of American music; and the recent action barring Mr. Walter seems the more reprehensible since, as we understand it, he was but to substitute for Mr. Koussevitzky during the latter's bereavement.

GORDON BRICE FEAR.

Goldenbridge, N. Y., Jan. 14, 1942.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 15 1942

Petrillo to Press Drive Upon Boston Symphony

Calls It Only Major Orchestra Not Yet Unionized

James Caesar Petrillo, president of the American Federation of Musicians, said yesterday that the Boston Symphony Orchestra was the only major orchestra in the country not unionized and that he would continue his efforts to enroll its members in the federation.

So far as he knew, Mr. Petrillo said, Serge Koussevitzky, conductor of the Boston Symphony, was the only top-flight conductor not a member of the federation. He said he did not know of any other conductors, "top-flight or low-flight," who were capable of conducting symphony orchestras and were not members of the A. F. of M.

Mr. Petrillo said he would continue to enforce the policy of not permitting union musicians to play with non-union musicians. His latest move in attempting to unionize the Boston Symphony Orchestra was in refusing permission to Bruno Walter to conduct the orchestra in a series of six concerts this month. Mr. Walter is an honorary member of the A. F. of M.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
JAN 15 1942

Petrillo Intensifies Boston Symphony Push

James Caesar Petrillo, head of the American Federation of Musicians, has announced intensification of efforts to unionize the Boston Symphony Orchestra, the only top-flight orchestra in the country outside the AFM.

The union president said he would continue to bar union members from playing with non-union musicians. Most recent case was that of Bruno Walter, who was denied permission to conduct the Boston orchestra.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
JAN 17 1942

Feuermann, 'Cellist, To Appear as Soloist

Emanuel Feuermann, 'cellist, will be the soloist at the next pair of concerts by the Boston Symphony Orchestra in Symphony Hall, and Richard Burgin will be the conductor. The concerts will be given next Friday afternoon and Saturday evening.

The program will open with Vivaldi's Concerto in E minor for String Orchestra as edited by A. Mistovski. Feuermann will appear in the Violincello Concerto of Robert Schumann. Feuermann, celebrated Austrian 'cellist, has made one previous appearance with the Boston Symphony Orchestra. He first came to this country in 1934, and has confirmed his high European reputation in many concerts.

A notable new number will be the Symphony in E flat by Paul Hindemith, the first venture of the composer in this form. The Symphony has had its first performance in the present season, and will be heard for the first time in Boston. The closing number will be Smetana's Symphonic Poem Vltava ("The Moldau").

THIS CLIPPING FROM
EL DORADO, ARK.
NEWS
JAN 17 1942

Dr. Serge Koussevitzky, non-union conductor of the Boston Symphony has been given permission by James C. Petrillo, president of the American Federation of Musicians, to conduct the unionized Philharmonic Symphony for a two week's engagement during this, its centennial year. Dr. Koussevitzky will conduct six concerts between Jan. 22, and Feb. 1.

New York Times, Sun., Jan. 18 1942

CONCERT AND OPERA

Music to Rub Shoulders With Lecturers, in Newly Arranged Selling Setup

YOU can't complain that symphony conductors have been sticking entirely with the same old stuff this season. There have been so many premières that the theme song for the maestri seems to be "My Time Is First Time." Serge Koussevitzky, for instance, brought to Carnegie Hall Arthur Lourié's second symphony, "Kórmtchaia," which turned out to be pleasant, skillfully colored music. I say "turned out to be," because the official analysis printed in the program book made the symphony sound like a complicated exercise in tough listening. Mr. Koussevitzky and the Boston Symphony gave "Kórmtchaia" superb treatment, which treatment also was applied to symphonies by Haydn and Brahms. It was one of those full, satisfying evenings that you get when the Boston band and its conductor are at their tops.

James C. Petrillo, president of the American Federation of Musicians, in explaining that he had given permission to members of the New York Philharmonic-Symphony Orchestra to play under Serge Koussevitzky as a personal favor to Marshall Field, gave the first direct indication that there have actually been talks between members of the union and trustees of the non-union Boston Symphony Orchestra. "Negotiations have not yet resulted in any agreement between the federation and the trustees," Mr. Petrillo's statement said.

This Clipping From
HANOVER, PA.
SUN
JAN 17 1942

A telegram received by Marshall Field, President of the Board of Directors of the Philharmonic-Symphony Society from Boston states that "due to the sudden death of Madame Koussevitzky and great shock caused by her passing Dr. Koussevitzky is unable to conduct Philharmonic concerts in January and asks that the engagement be postponed."

Accordingly the Society turned to Bruno Walter who, in an effort to help his colleague and the Philharmonic, has agreed to direct the first of the two weeks originally scheduled for Dr. Koussevitzky: i.e., the concerts of January 22, 23 and 25. Mr. Walter's program for all three days will include the Mahler Symphony No. 2 in C minor, for orchestra, soprano and alto solos and mixed chorus. The chorus will be that of the Westminster Choir, Dr. John Finley Williamson, Director. The soloists are two young singers of the Metropolitan Opera, Nadine Connor and Mona Paulee. As previously announced Fritz Busch will be in charge of the orchestra this week. The dates of Dr Koussevitzky's concerts will be announced shortly.

This Clipping From
AKRON, O.
BEACON-JOURNAL
JAN 18 1942

GETS UNION NOD

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Petrillo Forbids Bruno Walter To Conduct Boston Symphony

N.Y. Herald Tribune Jan. 14

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Mr. Walter, who has appeared frequently as guest conductor with the orchestras of the Metropolitan Opera and the Philharmonic-Symphony Society, both of which are unionized, signed the contract for the Boston series several months before he became a union member last year, he said. The contract was signed in March, 1941, and he joined the union the following May.

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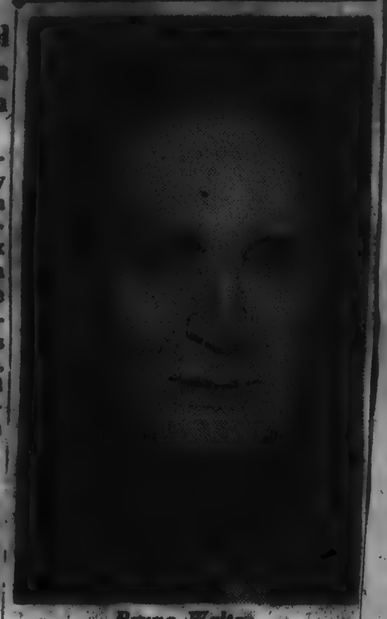

Bruno Walter

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(Continued on page 17, column 2)

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DAILY BULLETIN
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BLADE
JAN 14 1942

This Clipping From
CHICAGO, ILL.
SUN
JAN 15 1942

Walter to N. Y. for Koussevitzky

New York Bureau of The Chicago Sun.

New York, Jan. 14.—Bruno Walter, denied permission to conduct Serge Koussevitzky's non-union Boston Symphony Orchestra, will instead take over Dr. Koussevitzky's three concerts with the New York Philharmonic-Symphony Orchestra here.

This second shift in conducting engagements, following a renewal of union difficulties with the Boston orchestra, was caused by the death on Sunday of Mrs. Koussevitzky. Yesterday the Boston conductor notified Marshall Field, president of the Philharmonic, that he would be unable to fill his engagements scheduled for next week.

Walter, who was scheduled to conduct several Philharmonic concerts in April, immediately agreed to substitute. Dr. Koussevitzky will take over three of Walter's April engagements.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 16 1942

Dictatorship in Music

To the New York Herald Tribune:

May I, through the Herald Tribune, add my name to the list of those who are disturbed to the point of protest over the czarism which seems to be a growing characteristic of the rule of the American Federation of Musicians under Mr. James C. Petrillo?

Granted that Mr. Petrillo has done something for the federation—at a salary most of us would rejoice to have for but one year of our mortal existence—is not the federation pursuing a short-sighted policy in sanctioning such power as can grant a "special dispensation" to a Koussevitzky today or can block the way for a Bruno Walter tomorrow?

These things sound too foreign just now for the field of American music; and the recent action barring Mr. Walter seems the more reprehensible since, as we understand it, his was but to substitute for Mr. Koussevitzky during the latter's bereavement.

GORDON BRICE FEAR.
Goldenbridge, N. Y., Jan. 14, 1942.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 15 1942

Petrillo to Press Drive Upon Boston Symphony

Calls It Only Major Orchestra Not Yet Unionized

James Caesar Petrillo, president of the American Federation of Musicians, said yesterday that the Boston Symphony Orchestra was the only major orchestra in the country not unionized and that he would continue his efforts to enroll its members in the federation.

So far as he knew, Mr. Petrillo said, Serge Koussevitzky, conductor of the Boston Symphony, was the only top-flight conductor not a member of the federation. He said he did not know of any other conductors, "top-flight or low-flight," who were capable of conducting symphony orchestras and were not members of the A. F. of M.

Mr. Petrillo said he would continue to enforce the policy of not permitting union musicians to play with non-union musicians. His latest move in attempting to unionize the Boston Symphony Orchestra was in refusing permission to Bruno Walter to conduct the orchestra in a series of six concerts this month. Mr. Walter is an honorary member of the A. F. of M.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
JAN 15 1942

Petrillo Intensifies Boston Symphony Push

James Caesar Petrillo, head of the American Federation of Musicians, has announced intensification of efforts to unionize the Boston Symphony Orchestra, the only top-flight orchestra in the country outside the AFM.

The union president said he would continue to bar union members from playing with non-union musicians. Most recent case was that of Bruno Walter, who was denied permission to conduct the Boston orchestra.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
JAN 17 1942

Feuermann, Cellist, To Appear as Soloist

Emanuel Feuermann, 'cellist, will be the soloist at the next pair of concerts by the Boston Symphony Orchestra in Symphony Hall, and Richard Burgin will be the conductor. The concerts will be given next Friday afternoon and Saturday evening.

The program will open with Vivaldi's Concerto in E minor for String Orchestra as edited by A. Mistovski. Feuermann will appear in the Violincello Concerto of Robert Schumann. Feuermann, celebrated Austrian cellist, has made one previous appearance with the Boston Symphony Orchestra. He first came to this country in 1934, and has confirmed his high European reputation in many concerts.

A notable new number will be the Symphony in E flat by Paul Hindemith, the first venture of the composer in this form. The Symphony has had its first performance in the present season, and will be heard for the first time in Boston. The closing number will be Smetana's Symphonic Poem Vltava ("The Moldau").

THIS CLIPPING FROM
EL DORADO, ARK.
NEWS
JAN 17 1942

Dr. Serge Koussevitzky, non-union conductor of the Boston Symphony has been given permission by James C. Petrillo, president of the American Federation of Musicians, to conduct the unionized Philharmonic Symphony for a two week's engagement during this, its centennial year. Dr. Koussevitzky will conduct six concerts between Jan. 22, and Feb. 1.

New Yorker, N.Y. Jan 17

YOU can't complain that symphony conductors have been sticking entirely with the same old stuff this season. There have been so many premières that the theme song for the maestri seems to be "My Time Is First Time." Serge Koussevitzky, for instance, brought to Carnegie Hall Arthur Lourié's second symphony, "Kórmtchaia," which turned out to be pleasant, skillfully colored music. I say "turned out to be," because the official analysis printed in the program book made the symphony sound like a complicated exercise in tough listening. Mr. Koussevitzky and the Boston Symphony gave "Kórmtchaia" superb treatment, which treatment also was applied to symphonies by Haydn and Brahms. It was one of those full, satisfying evenings that you get when the Boston band and its conductor are at their tops.

CONCERT AND OPERA

N.Y. Times—Sun., Jan 18 1942

Music to Rub Shoulders With Lecturers, in Newly Arranged Selling Setup

James C. Petrillo, president of the American Federation of Musicians, in explaining that he had given permission to members of the New York Philharmonic-Symphony Orchestra to play under Serge Koussevitzky as a personal favor to Marshall Field, gave the first direct indication that there have actually been talks between members of the union and trustees of the non-union Boston Symphony Orchestra. "Negotiations have not yet resulted in any agreement between the federation and the trustees," Mr. Petrillo's statement said.

This Clipping From
HANOVER, PA.
SUN
JAN 17 1942

A telegram received by Marshall Field, President of the Board of Directors of the Philharmonic-Symphony Society from Boston states that "due to the sudden death of Madame Koussevitzky and great shock caused by her passing Dr. Koussevitzky is unable to conduct Philharmonic concerts in January and asks that the engagement be postponed."

Accordingly the Society turned to Bruno Walter who, in an effort to help his colleague and the Philharmonic, has agreed to direct the first of the two weeks originally scheduled for Dr. Koussevitzky: i.e., the concerts of January 22, 23 and 25. Mr. Walter's program for all three days will include the Mahler Symphony No. 2 in C minor, for orchestra, soprano and alto solos and mixed chorus. The chorus will be that of the Westminster Choir, Dr. John Finley Williamson, Director. The soloists are two young singers of the Metropolitan Opera, Nadine Connor and Mona Paulee. As previously announced Fritz Busch will be in charge of the orchestra this week. The dates of Dr Koussevitzky's concerts will be announced shortly.

This Clipping From
AKRON, O.
BEACON-JOURNAL
JAN 18 1942

GETS UNION NOD

Dr. Serge Koussevitzky, non-union conductor of the Boston Symphony, has been given permission by James C. Petrillo, president of the American Federation of Musicians, to conduct the unionized Philharmonic Symphony for a two weeks' engagement during this, its centennial year. Dr. Koussevitzky will conduct six concerts between Jan. 22 and Feb. 1.

This Clipping From
DOVER, OHIO
DAILY REPORTER
JAN 16 1942

This Clipping From
SAN DIEGO, CAL.
TRIBUNE SUN
JAN 15 19[illegible]

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SANTA BARBARA, CALIF.
EVENING NEWS PRESS
JAN 14 19[illegible]

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SAN FRANCISCO, CALIF.
CALL BULLETIN
JAN 14 1942

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YPSILANTI, MICH.
PRESS
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POST
JAN 14 1942

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BAYONNE, N. J.
TIMES
JAN 14 1942

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OAKLAND, CALIF.
POST-INQUIRER
JAN 14 1942

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NEW PHILADELPHIA, O.
TIMES
JAN 14 1942

This Clipping From
TRENTON, N. J.
TIMES
JAN 14 1942

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
JAN 15 1942

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
JAN 14 1942

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
JAN 14 1942

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
JAN 14 1942

This Clipping From
ALBANY, N. Y.
TIMES UNION
JAN 15 1942

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LOS ANGELES, CAL.
HERALD-EXPRESS
JAN 14 1942

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
JAN 14 1942

This Clipping From
CORPUS CHRISTI, TEXAS
CALLER
JAN. 18, 1942

This Clipping From
FLINT, MICH.
JOURNAL
JAN. 18, 1942

This Clipping From
BILLINGS, MONT.
MORNING GAZETTE
JAN 18 1942

This Clipping From
SHREVEPORT, LA.
TIMES
JAN 18 1942

This Clipping From
SAN MATEO, CALIF.
TIMES & NEWS LEADER
JAN 20 1942

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, able concertmaster and assistant conductor of the Boston Symphony, stepped into the breach made when James Caesar Petrillo forbade Bruno Walter to be guest conductor of our non-union orchestra. Mr. Burgin is known for his excellence as conductor, so the enforced change simply necessitated his assumption of the baton and a new choice of program.

No doubt from the Boston Symphony public's point of view, and quite rightly it seems to this reviewer, it is deplorable that purely business affairs should be conducted in a way to affect adversely the artistic mission of a great conductor and a great orchestra. But while Mr. Petrillo's autocratic pronouncement has deprived us of the considerable pleasure of hearing Bruno Walter, it has not deprived us of some good concerts at Symphony Hall this week.

Mr. Burgin began the program, which was performed yesterday afternoon and will be repeated tonight at 8:15, with the andante funebre e doloroso from the E-Flat Minor String Quartet, No. 3, by Tchaikovsky, as a memorial to the late Mme. Koussevitzky. The other numbers were the D Minor Piano Concerto of Brahms, with Claudio Arrau as soloist, and Arnold Schoenberg's orchestral transcription of the G Minor Piano Quartet, Op. 25, by the same composer.

Mr. Arrau is a Chilean musician, just under 38, who made a single appearance with the Boston Symphony in 1924. Thus his present performances do not, as inadvertently stated in last Tuesday's Globe, mark his Boston debut. Mr. Arrau played with as much neatness and precision as were to be observed in the impeccable tailoring of the clothes he wore. He is a Romantic musician, to judge by this performance, but first he is accurate and secondly emotional. The style of his Brahms was admirable. There was warmth and poise and reflection in the slow movement, and he exhibited throughout a fine sense of rhythm.

What one did miss was the emotional upheaval most pianists bring to the first movement, and the bustle usually accorded to the finale. These terms are not intended to belittle his accomplishment but simply to point out that his conception of the Brahms D minor Concerto is gentler than most. Actually, his performance was satisfying, and it made a favorable impression upon the Friday audience, who called him back repeatedly to the stage.

Mr. Burgin introduced the Schoenberg transcription of Brahms' youthful chamber work last January, when it caught just part of the spotlight because it was on a program with two other pieces new to Boston. A second hearing gave this reviewer less pleasure than the first. As he pointed out last season, you have neither pure Brahms nor pure Schoenberg, but a huge and inflated score without individuality.

If you take almost any chamber piece with sufficiently good basic ideas you can build it up into symphonic proportions by means of many wind and string instruments. It will sound impressive enough. But whether you have produced good music is another matter. More than likely you will have spoiled the original, and that is just what Schoenberg appears to have done, no matter that the last movement is gay in Gypsy fashion.

Mr. Burgin's conducting was of its familiar high quality. He will direct again next week, with this program: Vivaldi: Concerto for strings in E minor; Hindemith: Symphony in E-flat (first times in Boston); Schumann: Cello Concerto (Emanuel Feuermann, soloist); Smetana: "The Moldau." C. W. D.

MISS WALTER AT SYMPHONY

Guest Conductor Unable to Appear Here

BY WARREN STOREY SMITH

Two events of the past week both altered and ordered the course of yesterday afternoon's and this evening's Symphony Concerts. Thanks to the last-minute interference of President Petrillo of the Musicians' Union, the long and eagerly anticipated appearance of Bruno Walter as guest-conductor did not take place, and Richard Burgin conducted in his stead. The latter had planned an all-Brahms programme, the first number of which, the "Academic Festival" Overture, was rendered unsuitable by the death last Sunday of Mme. Koussevitzky. In its place the strings of the orchestra played, as a memorial, the "Andante funebre e doloroso" from Tchaikovsky's String Quartet in E-flat minor, Opus 30, as arranged by Glazounov.

Of Mr. Burgin's Brahms programme two numbers remained, the First Pianoforte Concerto, in which Claudio Arrau was the soloist, and the Quartet for Strings in G minor, Opus 25, as orchestrated, or rather over-orchestrated, by Arnold Schoenberg. In this reviewer's opinion there was quite enough Brahms, as it was.

Born in Chile in 1904, Mr. Arrau toured Europe and South America before he came to us at the age of 20 to play Chopin's F minor Concerto at a pair of Symphony Concerts directed by Pierre Monteux. In the intervening years his reputation has grown and he made a marked impression when he played not long ago in New York.

For a Latin, Mr. Arrau seemed singularly restrained yesterday and some regretted that he did not go at the Brahms more ferociously. In point of fact, his came close to being an ideal performance of this music, one that was thoroughly in accord with its spirit. For fitting comparison one had to go back to that given by Arthur Schnabel at the Symphony Hall Brahms Festival of 1930. The Chilean, no less than the Austrian, displayed a profound understanding of both the composer and his composition, and this deep comprehension was reflected no less in Mr. Burgin's conducting and in the playing of the orchestra. It is gratifying to report that Mr. Arrau created as much of a sensation as though he had torn to tatters some one of the more showy and external pieces for piano and orchestra, let us say the Liszt E-flat or the Tchaikovsky B-flat minor. He was immediately re-engaged yesterday for the concerts of Monday evening, Jan. 26, and Tuesday afternoon, Jan. 27.

The Brahms-Schoenberg concoction also made an enormous hit yesterday and the sound of cheering could be heard amid the general hubub when the final "Rondo alla Zingarese" came to its brilliant close. Mr. Burgin introduced this piece to us just a year ago and this listener must confess that he was less amused by it on a second hearing. Not only is much of Schoenberg's highly elaborate instrumentation unsuitable to the music, it is curiously foreign to that composer's present style. Rather does it hark back to such early efforts in post-Romanticism as his "Gurrelieder" and the tone poem "Pelleas and Melisande."

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 12th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Claudio Arrau, pianist, was the soloist. The program was as follows:

Tschaikovsky — Andante Funebre e doloroso from String Quartet No. 3 in E flat minor

Brahms.....Piano Concerto No. 1 in D Minor Op. 15

Brahms — Quartet for Piano and Strings in G Minor Op. 25, arranged for orchestra by Arnold Schoenberg

Yesterday's concert appropriately began with a memorial tribute to Mme. Koussevitzky by the playing of the andante from Tchaikovky's 3rd Quartet. Mme. Koussevitzky's influence on music here in Boston was important, though unobtrusively exercised. She had supported and promoted her husband's musical career for so long and had watched over him and his welfare with such indulgent care that she was undoubtedly the silent, but necessary, partner in the team that has so faithfully and zealously guarded Boston's musical culture in the past 18 years. Her loss will be deeply felt not only by those who knew and admired her personally, but also in less obvious fashion, if only they knew it, by the entire musical public of Boston.

The presence yesterday of the excellent Chilean pianist, Claudio Arrau, in no small measure compensated the audience for Mr. Petrillo's cruel and capricious decree against the guest-conductorship of Bruno Walter. Mr. Arrau is now at the height of his powers and has been widely acclaimed for them recently in this country. He chose no easy vehicle with which to win one of the most remarkable ovations from the Friday afternoon public in some time. The Brahms D minor Concerto is by no means as popular as the B flat, yet Mr. Arrau was cheered to the echo for his singularly convincing and dynamic performance. That second adjective should be used with the utmost caution, but it is justified in this instance.

There are those who maintain that the First Concerto is better and more profound than its more cheerful companion. But the first movement of the Second is pretty deep too. And sometimes you catch yourself wondering if the adagio of the First is really so spiritual after all, if there is not a distinct grain of religiosity in it. There comes a time when you want to say, in the manner of Lady Catherine de Bourgh: "You have delighted us long enough. As to the finales of both Concertos it is simply a matter of whether you prefer your fun in the minor or major mode.

Last year Mr. Burgin proved to a majority's satisfaction that the long-felt public need for a new Brahms symphony had been brilliantly solved by Mr. Schoenberg, who some years ago abandoned for a spell the intricacies of the 12-tone system and gave himself up to the fascinating task of making over the G minor Piano Quartet into a symphony. There will doubtless always be a certain body of purist taste, the chamber music die-hards, which will disapprove of Schoenberg's ruthless and daring way with Brahms. And it is highly probable that this sumptuous scoring, in altering the values of the combination of piano and three strings, does spoil the taste for the original version.

On the other hand there is a long tradition of composers' delight in transcription. Bach enjoyed the practice, and he did not have to face the purist criticism encountered by Busoni. Then, too, it is fair to argue that the G minor Quartet is too big in its ideas for its medium of instrumental combination. It seems to us that Schoenberg has justified his work of face-lifting by the success of his version in the concert hall. There is no doubt that Mr. Burgin and the orchestra again achieved a triumph with the new "symphony." It is barely possible that some of us also enjoy it for the rather naughty details of scoring in the finale. Audiences have a way of being so solemn about their Brahms.

The concert will be repeated tonight. Next week Mr. Burgin will conduct the following program: Vivaldi's String Concerto in E minor; Hindemith's Symphony in E flat; Schumann's Cello Concerto, with Feuermann as soloist; Smetana's "Vltava."

Claudio Arrau Soloist With Symphony

By L. A. Sloper

Claudio Arrau, distinguished Chilean pianist, was soloist at the twelfth Friday afternoon concert of the Boston Symphony season, given yesterday in Symphony Hall, with Richard Burgin conducting.

In memory of Mme. Koussevitzky, the concert opened with the Andante funebre e doloroso from Tchaikovsky's String Quartet in E flat minor, as transcribed for orchestra by Glazounoff.

Apart from this tribute to the memory of Mme. Koussevitzky, the program had been radically altered because of the last-minute refusal of the head of the American Federation of Musicians to permit Bruno Walter to keep his engagement to direct the concerts of the Boston orchestra this week and next. This engagement had been made before Mr. Walter joined the union last May, and it was announced last fall, but the notice that he was not to be allowed to keep it was received at Symphony Hall only last Monday.

The management was fortunate to be able to obtain the services of Mr. Arrau, who had played with the orchestra in 1924 but had not been heard here since.

Otherwise, the program had to be completed as well as might be, and Mr. Burgin fell back upon the Schönberg transcription of the Brahms Piano Quartet in G minor, which he himself had introduced only a year ago. This gave the program rather too much of chamber music transcriptions, and it provided an anti-climax in the case of the two Brahms numbers; but no doubt it was the best that could be done under very difficult circumstances. Incidentally, Mr. Burgin will also be called upon to conduct the concerts of next week.

The assistant conductor gave a good account of himself yesterday. He is of course a thorough musician and he has by now had a great deal of experience as a conductor. He leads with authority and he has the willing co-operation of the players. He deserved the applause that he received yesterday.

Mr. Arrau was cordially welcomed when he entered, and he received an ovation after his performance in the concerto. (He has already been engaged to play at the next Monday-Tuesday concerts.) He is obviously a musician of penetration and an artist of taste. He had a clear conception of the score and was able to reveal that conception, in co-operation with the orchestra.

Nevertheless, this performance did not attain to the full stature of the music. The pianist's tone might have been more lyric, and his legato more flowing; he had not quite enough power for the first movement, and his rhythms were not quite supple enough for the best results in the Rondo. The slow movement was more Largo than Adagio, and the orchestra tended to lag a little throughout. I cannot but feel that Mr. Arrau's artistic understanding would be more successfully engaged by a musical style for which he had a greater natural sympathy.

This Clipping From
SPRINGFIELD, OHIO
NEWS
JAN 18 1942

Conductor Urges Loyalty In Service

Musicians all over the United States have been given a call to loyalty by Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra. In this call, the conductor urges all musicians to serve their country to the utmost, without thought of renumeration. Dr. Koussevitzky has always been keenly aware of the responsibility of the musician to the public at large.

He urges that musicians share the joys and sorrows, toils and achievements, victories and defeats and even sacrifice, involved in the present world conflict. Bring gladness of music to all soldiers in the forts, battle areas and camps, he urges; give the vitalizing beauty of music to all the wounded, sick and disabled soldiers, no matter where they are.

The conductor points out the consoling power of music to lighten sorrows of those who have lost dear ones and says that the sublime joy of music must be accessible to all who need it now especially. This service can be done by musicians individually and collectively and points out that musicians can help to attain the grand immediate object, which is that of victory.

Boston Symphony Revises Its Program Interestingly

Feuermann Will be Soloist in 'Cello Work by Schumann.—Concertmaster Picks up Baton from Union-Banned Walther

THE recast lineup for the Boston Symphony Orchestra concert in Metropolitan Theatre on Tuesday night brings Richard Burgin as conductor instead of Bruno Walter, and the recast program brings Smetana's "Moldau," Brahms's G-minor piano quartet orchestrated by Schoenberg, and Schumann's concerto for 'cello. Emanuel Feuermann will be soloist.

The "Moldau," among the most popular and highly-regarded of symphonic poems, is one of six under the general title of "My Fatherland," describing Bohemia. Its story is of the great river Moldau, of its journey through the woods to the city of Prague, and on its progress to the sea. The music describes scenes along the way—hunters, a rustic wedding, various sprites that inhabit the river and its banks, furious rapids. Memorable melodies are numerous.

The 'cello concerto, which is in A minor and is Schumann's Op. 129, is not particularly well known.

"Terse exposition, short ruminating developments, and interludes all gathered up as quickly as possible to the business of schematic recapitulation; every feature indicates Schumann's growing dislike of anything that could be called display. Still, the work was written before this dislike merged into the morbid condition which ended in fatal illness . . . as a flow of intimate melody the first two movements rank high in his art."

Mr. Feuermann, the soloist, is one of the foremost 'cellists in the world.

Feuermann, soloist with the Boston Symphony

He was a prodigy—a conservatory professor at 16—and he has continued to maintain a leading position among great instrumentalists. Last season he came here as recitalist for the Providence Community Concert Association.

The third piece on the program is a work familiar to most chamber-music fanciers. It was played twice by Frank Sheridan, pianist, and members of the Musical Art Quartet at this season's series in the Museum of the School of Design. The orchestral coloring applied by Schoenberg is generally admired.

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This Clipping From
NORWICH, CONN.
RECORD
JAN 12 1942

SYMPHONY CONDUCTOR'S WIFE IS DEAD

BROOKLINE, Mass., Jan. 12—(AP)—Mme. Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

Funeral services will be held on Wednesday.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
JAN 12 1942

This Clipping From
ELIZABETH, N. J.
JOURNAL
JAN 12 1942

This Clipping From
ANN ARBOR, MICH.
NEWS
JAN. 12, 1942

This Clipping From
HARTFORD, CONN.
TIMES
JAN 12 1942

Death Takes Wife Of Koussevitzky

Brookline, Mass. — (AP) — Mme. Natalya Koussevitsky, wife of the Boston Symphony conductor, Serge Koussevitsky, died last night in her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mme. Koussevitsky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

Among her best-known sculptored work were the heads of Ann Sibelius, Maurice Ravel and her husband. She was born in Viatka, Northern Russia, and her maiden name was Natalya Ouchkoff.

This Clipping From
PORTSMOUTH, N. H.
HERALD-TIMES
JAN 12 1942

This Clipping From
DAYTON, O.
NEWS
JAN. 12, 1942

This Clipping From
PHILADELPHIA, PA.
RECORD
JAN 13 1942

This Clipping From
CINCINNATI, O.
ENQUIRER
JAN 13 1942

This Clipping From
TRENTON, N. J.
TIMES
JAN 13 1942

This Clipping From
WESTERLY, R. I.
SUN
JAN 12 1942

This Clipping From
INDIANAPOLIS, IND.
NEWS
JAN 13 1942

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
JAN 13 1942

This Clipping From
INDIANAPOLIS, IND.
STAR
JAN 13 1942

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
JAN 12 1942

KOUSSEVITZKY'S WIFE DIES AT 61 IN BROOKLINE

Spouse of Boston Symphony Conductor Was Prominent Sculptor

BROOKLINE, Jan. 12 (AP)—Mme. Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. She was 61.

Prominent Sculptor

A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted this season.

Among her best-known sculptored work were the heads of Jan Siberlius, Maurice Ravel and her husband. She was born in Viatka, Northern Russia, and her maiden name was Natalya Ouchkoff.

Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901. They were married in 1905 and their salon in Moscow soon became an intellectual center. She helped organize his concerts and was an active partner in his musical publishing house in Moscow.

During his concerts in Boston, she became a familiar figure to patrons who, until this year always, saw her in the same first balcony seat in Symphony Hall, well up front, near the stage.

Became U. S. Citizens

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

Funeral services will be held Wednesday.

Officials at Symphony Hall said that they did not know what Dr. Koussevitzky would do about scheduled appearances as guest conductor with the New York Philharmonic Symphony Orchestra. He was taking his annual midwinter vacation this week and was to have appeared with the New York orchestra for two weeks after that.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
JAN 13 1942

This Clipping From
VARIETY
NEW YORK, N. Y.
JAN 14 1942

NATALYA KOUSSEVITZKY

Mme. Natalya Koussevitzky, 61, prominent sculptress, wife of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, died in Brookline, Mass., Jan. 11.

Mme. Koussevitzky, Russian-born, who, together with her husband became an American citizen last year, helped organize Koussevitzky's concerts and was an active partner in his music publishing firm in Moscow. The composer-conductor is the lone immediate survivor. They had no children.

This Clipping From
WILLIMANTIC, CONN.
CHRONICLE
JAN 12 1942

DEATH TAKES WIFE OF SYMPHONY LEADER

Mrs. Serge Koussevitsky Ill for Long Period of Time

Boston, Jan. 12—(INS)—Mrs. Serge Koussevitsky, 61, wife of the Boston Symphony Orchestra conductor, died last night at her home in Brookline, it was disclosed today at Symphony Hall.

Mrs. Koussevitsky, ill for more than a year, became almost as famous as her husband for her work as a sculptress. Until her illness, she constantly aided her husband in preparing his concert tours.

Born in Viatka, North Russia, she spent her childhood in Moscow and later attended the University of Sorbonne, Paris. She was the former Natalya Ouchkoff.

After she married Koussevitsky she helped fullfill his life ambition by helping him organize a symphony orchestra. Until his marriage the famous conductor of the Boston orchestra played a bass viola in various Russian music halls.

The two came to the United States in 1924 when Koussevitsky began conducting the Boston Symphony. Funeral services will be held Wednesday.

This Clipping From
BROOKLYN, N.Y.
EAGLE
JAN 12 1942

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS
JAN 12 1942

Wife Of Symphony Conductor Dies

BROOKLINE, Mass., Jan. 12 (AP)—Mme. Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late Sunday night in her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
JAN. 12, 1942

THIS CLIPPING FROM
WOONSOCKET, R. I.
CALL
JAN. 12, 1942

This Clipping From
DANBURY, CONN.
NEWS-TIMES
JAN 13 1942

This Clipping From
STAMFORD, CONN.
ADVOCATE
Jan. 12, 1942

This Clipping From
LYNN, MASS.
ITEM
JAN 12 1942

This Clipping From
DALLAS, TEX.
NEWS
JAN 14 1942

This Clipping From
HOLLYWOOD, CALIF.
CITIZEN NEWS
JAN 12 1942

This Clipping From
KINGSTON, N. Y.
FREEMAN
JAN 12 1942

Mme. Koussevitzky Dead

Brookline, Mass., Jan. 12 (AP)—Mme. Natalya Koussevitzky, 61, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year. Among her best-known sculptured work were the heads of Jan Siberlius, Maurice Ravel and her husband. She was born in Viatka, northern Russia, and her maiden name was Natalya Ouchkoff. Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901.

This Clipping From
BUFFALO, N.Y.
NEWS
JAN 13 1942

Natalya Koussevitzky, Wife Of Boston Conductor, Dies

Special to the BUFFALO EVENING NEWS.

BROOKLINE, Mass., Jan. 13.—Mme. Natalya Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, herself a sculptor, died at her home here Sunday night. She was 61 years old.

Mme. Koussevitzky's health had been poor for more than a year. Funeral services will be held Wednesday.

As a sculptor, Mme. Koussevitzky was best known for her heads of her husband and of Jean Sibelius, Finnish composer, and Maurice Ravel, French composer.

She was born Natalya Ouchkoff in Viatka, northern Russia, and attended Moscow University. She met Dr. Koussevitzky, then a noted double bass player, in Moscow in 1901 and they were married in 1905.

This Clipping From
N. ATTLEBORO, MASS.
EVE. CHRONICLE
JAN 12 1942

MRS. KOUSSEVITSKY DEAD IN BROOKLINE

BOSTON (INS)—Mrs. Serge Koussevitsky, 61, wife of the Boston Symphony Orchestra conductor, died last night at her home in Brookline, it was disclosed today.

Mrs. Koussevitsky, ill for more than a yea
her hu
tress.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
JAN 12 1942

Wife of Noted Conductor Dies

Mme. Koussevitzky Sculptor, Succumbs

BROOKLINE, MASS. — (AP) — Mme. Natalya Koussevitzky, 61, wife of Boston Symphony conductor Serge Koussevitzky, died late last night in her home here after a long illness.

A prominent sculptor in her own right, Mme Koussevitzky had been failing for more than a year.

Among her best-known sculptored work were the heads of Jan Sibelius, Maurice Ravel and her husband. She was born in Viatka, northern Russia, and her maiden name was Natalya Ouchkoff.

Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901.

They were married in 1905 and their salon in Moscow soon became an intellectual center. She helped organize his concerts and was an active partner in his musical publishing house in Moscow.

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

This Clipping From
WORCESTER, MASS.
GAZETTE
JAN 12 1942

ORCHESTRA LEADER'S WIFE

BROOKLINE, Jan. 12 (UP)—Mrs. Natalya Koussevitzky, 61, wife of Conductor Serge Koussevitzky of the Boston Symphony Orchestra, died at her home here last night after a long illness.

Born in Viatka, Russia, she was educated at Moscow University and married Koussevitzky in 1905 when he was known as a viol virtuoso.

She helped him organize concerts, including a famous Volga River trip which brought symphonic music to places where it had not been heard before. Their Moscow house was noted as a musical and intellectual center.

There were also partners in the musical publishing house "Editions Russes de Musique."

On April 16, 1941, she and her husband became United States citizens.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JAN. 12, 1942

This Clipping From
SPRINGFIELD, MASS.
NEWS
JAN. 12, 1942

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
JAN 12 1942

This Clipping From
NEW YORK, N. Y.
TELEGRAPH
JAN 13 1942

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
JAN 13 1942

This Clipping From
NORWICH, CONN.
RECORD
JAN 12 1942

SYMPHONY CONDUCTOR'S WIFE IS DEAD

BROOKLINE, Mass., Jan. 12—(AP)—Mme. Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

Funeral services will be held on Wednesday.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
JAN 12 1942

This Clipping From
ELIZABETH, N. J.
JOURNAL
JAN 12 1942

This Clipping From
ANN ARBOR, MICH.
NEWS
JAN. 12, 1942

This Clipping From
HARTFORD, CONN.
TIMES
JAN 12 1942

Death Takes Wife Of Koussevitzky

Brookline, Mass. — (AP) — Mme. Natalya Koussevitsky, wife of the Boston Symphony conductor, Serge Koussevitsky, died last night in her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mme. Koussevitsky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

Among her best-known sculptored work were the heads of Ann Sibelius, Maurice Ravel and her husband. She was born in Viatka, Northern Russia, and her maiden name was Natalya Ouchkoff.

This Clipping From
PORTSMOUTH, N. H.
HERALD-TIMES
JAN 12 1942

This Clipping From
DAYTON, O.
NEWS
JAN. 12, 1942

This Clipping From
PHILADELPHIA, PA.
RECORD
JAN 13 1942

This Clipping From
CINCINNATI, O.
ENQUIRER
JAN 13 1942

This Clipping From
TRENTON, N. J.
TIMES
JAN 13 1942

This Clipping From
WESTERLY, R. I.
SUN
JAN 12 1942

This Clipping From
INDIANAPOLIS, IND.
NEWS
JAN 13 1942

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
JAN 13 1942

This Clipping From
INDIANAPOLIS, IND.
STAR
JAN 13 1942

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
JAN 12 1942

KOUSSEVITZKY'S WIFE DIES AT 61 IN BROOKLINE

Spouse of Boston Symphony Conductor Was Prominent Sculptor

BROOKLINE, Jan. 12 (AP)—Mme. Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. She was 61.

Prominent Sculptor

A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted this season.

Among her best-known sculptored work were the heads of Jan Siberlius, Maurice Ravel and her husband. She was born in Viatka, Northern Russia, and her maiden name was Natalya Ouchkoff.

Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901. They were married in 1905 and their salon in Moscow soon became an intellectual center. She helped organize his concerts and was an active partner in his musical publishing house in Moscow.

During his concerts in Boston, she became a familiar figure to patrons who, until this year always, saw her in the same first balcony seat in Symphony Hall, well up front, near the stage.

Became U. S. Citizens

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

Funeral services will be held Wednesday.

Officials at Symphony Hall said that they did not know what Dr. Koussevitzky would do about scheduled appearances as guest conductor with the New York Philharmonic Symphony Orchestra. He was taking his annual midwinter vacation this week and was to have appeared with the New York orchestra for two weeks after that.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
JAN 13 19[illegible]

This Clipping From
VARIETY
NEW YORK, N. Y.
JAN 14 1942

NATALYA KOUSSEVITZKY

Mme. Natalya Koussevitzky, 61, prominent sculptress, wife of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, died in Brookline, Mass., Jan. 11.

Mme. Koussevitzky, Russian-born, who, together with her husband became an American citizen last year, helped organize Koussevitzky's concerts and was an active partner in his music publishing firm in Moscow. The composer-conductor is the lone immediate survivor. They had no children.

This Clipping From
WILLIMANTIC, CONN.
CHRONICLE
JAN 12 1942

DEATH TAKES WIFE OF SYMPHONY LEADER

Mrs. Serge Koussevitsky Ill for Long Period of Time

Boston, Jan. 12—(INS)—Mrs. Serge Koussevitsky, 61, wife of the Boston Symphony Orchestra conductor, died last night at her home in Brookline, it was disclosed today at Symphony Hall.

Mrs. Koussevitsky, ill for more than a year, became almost as famous as her husband for her work as a sculptress. Until her illness, she constantly aided her husband in preparing his concert tours.

Born in Viatka, North Russia, she spent her childhood in Moscow and later attended the University of Sorbonne, Paris. She was the former Natalya Ouchkoff.

After she married Koussevitsky she helped fullfill his life ambition by helping him organize a symphony orchestra. Until his marriage the famous conductor of the Boston orchestra played a bass viola in various Russian music halls.

The two came to the United States in 1924 when Koussevitsky began conducting the Boston Symphony. Funeral services will be held Wednesday.

This Clipping From
BROOKLYN, N.Y.
EAGLE
JAN 12 1942

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS
JAN 12 1942

Wife Of Symphony Conductor Dies

BROOKLINE, Mass., Jan. 12 (AP)—Mme. Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late Sunday night in her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
JAN. 12, 1942

THIS CLIPPING FROM
WOONSOCKET, R. I.
CALL
JAN. 12, 1942

This Clipping From
DANBURY, CONN.
NEWS-TIMES
JAN 13 1942

This Clipping From
STAMFORD, CONN.
ADVOCATE
Jan. 12, 1942

This Clipping From
LYNN, MASS.
ITEM
JAN 12 1942

This Clipping From
DALLAS, TEX.
NEWS
JAN 14 1942

This Clipping From
HOLLYWOOD, CALIF.
CITIZEN NEWS
JAN 12 1942

This Clipping From
KINGSTON, N. Y.
FREEMAN
JAN 12 1942

Mme. Koussevitzky Dead

Brookline, Mass., Jan. 12 (AP)—Mme. Natalya Koussevitzky, 61, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. A prominent sculptor in her own right, Mme. Koussevitzky had been failing for more than a year. Among her best-known sculptured work were the heads of Jan Siberlius, Maurice Ravel and her husband. She was born in Viatka, northern Russia, and her maiden name was Natalya Ouchkoff. Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler. in Moscow in 1901.

This Clipping From
BUFFALO, N.Y.
NEWS
JAN 13 1942

Natalya Koussevitzky, Wife Of Boston Conductor, Dies

Special to the BUFFALO EVENING NEWS.

BROOKLINE, Mass., Jan. 13.—Mme. Natalya Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, herself a sculptor, died at her home here Sunday night. She was 61 years old.

Mme. Koussevitzky's health had been poor for more than a year. Funeral services will be held Wednesday.

As a sculptor, Mme. Koussevitzky was best known for her heads of her husband and of Jean Sibelius, Finnish composer, and Maurice Ravel, French composer.

She was born Natalya Ouchkoff in Viatka, northern Russia, and attended Moscow University. She met Dr. Koussevitzky, then a noted double bass player, in Moscow in 1901 and they were married in 1905.

This Clipping From
N. ATTLEBORO, MASS.
EVE. CHRONICLE
JAN 12 1942

MRS. KOUSSEVITSKY DEAD IN BROOKLINE

BOSTON (INS)—Mrs. Serge Koussevitsky, 61, wife of the Boston Symphony Orchestra conductor, died last night at her home in Brookline, it was disclosed today.

Mrs. Koussevitsky, ill for more than a year, became almost as famous as her husband for her work as a sculptress.

W... Con... Dies

Mme. Koussevitzky Sculptor, Succumbs

BROOKLINE, MASS. — (AP) — Mme. Natalya Koussevitzky, 61, wife of Boston Symphony conductor Serge Koussevitzky, died late last night in her home here after a long illness.

A prominent sculptor in her own right, Mme Koussevitzky had been failing for more than a year.

Among her best-known sculptored work were the heads of Jan Sibelius, Maurice Ravel and her husband. She was born in Viatka, northern Russia, and her maiden name was Natalya Ouchkoff.

Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901.

They were married in 1905 and their salon in Moscow soon became an intellectual center. She helped organize his concerts and was an active partner in his musical publishing house in Moscow.

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

This Clipping From
WORCESTER, MASS.
GAZETTE
JAN 12 1942

ORCHESTRA LEADER'S WIFE

BROOKLINE, Jan. 12 (UP)—Mrs. Natalya Koussevitzky, 61, wife of Conductor Serge Koussevitzky of the Boston Symphony Orchestra, died at her home here last night after a long illness.

Born in Viatka, Russia, she was educated at Moscow University and married Koussevitzky in 1905 when he was known as a viol virtuoso.

She helped him organize concerts, including a famous Volga River trip which brought symphonic music to places where it had not been heard before. Their Moscow house was noted as a musical and intellectual center.

There were also partners in the musical publishing house "Editions Russes de Musique."

On April 16, 1941, she and her husband became United States citizens.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
JAN. 12, 1942

This Clipping From
SPRINGFIELD, MASS.
NEWS
JAN. 12, 1942

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
JAN 12 1942

This Clipping From
NEW YORK, N. Y.
TELEGRAPH
JAN 13 1942

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
JAN 13 1942

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 13 1942

Mme. Koussevitzky, Sculptor And Wife of Conductor, Dies

Helped Husband Organize Russian Tours and Run Music Publishing House

Special to the Herald Tribune

BROOKLINE, Mass., Jan. 12.—Mme. Natalya Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, herself a sculptor, died at her home here last night. She was sixty-one years old.

Mme. Koussevitzky's health had been poor for more than a year and she was unable to attend any of the concerts which her husband conducted in Boston this season. The funeral services will be held on Wednesday.

Officials at Symphony Hall said they did not know whether her death would affect Dr. Koussevitzky's plans to appear as guest conductor with the New York Philharmonic-Symphony Society during its centennial celebration. Dr. Koussevitzky, who was taking his annual mid-winter vacation this week, is scheduled to conduct in New York on Jan. 22, 23, 25, 29 and 30 and on Feb. 1.

As a sculptor Mme. Koussevitzky was best known for her heads of her husband and of Jean Sibelius, Finnish composer, and Maurice Ravel, French composer.

She was born Natalya Ouchkoff in Viatka, in northern Russia, and attended Moscow University. She met Dr. Koussevitzky, then a noted double bass player, in Moscow in 1901 and they were married in 1905. Their Moscow home became known as a meeting place for musicians.

Mme. Koussevitzky helped her husband organize his concerts and plan a trip down the Volga River which took fine music into parts of Russia where it never before had been heard. With him she also organized and operated a music publishing house, Editions Russe de Musique, in Moscow. Dr. Koussevitzky left Russia in 1920 because of his bitterness toward the Bolshevist regime and accepted the conductorship of the Boston orchestra in 1924.

During his Boston concerts Mme. Koussevitzky became a familiar sight to patrons, almost always occupying the same first-balcony seat in Symphony Hall. She and her husband became American citizens last April 16.

They had no children.

Herald Tribune—Acme
Mme. Natalya Koussevitzky

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 13 1942

MME. KOUSSEVITZKY DEAD IN BROOKLINE

Boston Conductor's Wife Made Her Own Name as a Sculptor

Brookline, Mass., Jan. 12.—Mme. Natalya Koussevitzky, wife of Boston Symphony conductor Serge Koussevitzky, died late last night in her home here after a long illness. She was 61.

A prominent sculptor, Mme. Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted here this season.

Among her best-known scupltored work were the heads of Jan Sibelius, Maurice Ravel and her husband. She was born in Viatka, northern Russia, and her maiden name was Natalya Ouchkoff.

Mme. Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901. They were married in 1905 and their salon in Moscow soon became an intellectual centre. She helped organize his concerts and was an active partner in his musical publishing house in Moscow.

During his concerts in Boston, she became a familiar figure to patrons who, until this year, always saw her in the same first balcony seat in Symphony Hall, well up front, near the stage.

Mme. Koussevitzky and her husband together became American citizens last year. They had no children.

Funeral services will be held Wednesday.

Officials at Symphony Hall said they did not know what Dr. Koussevitzky would do about scheduled appearances as guest conductor with the New York Philharmonic Symphony Orchestra. He was taking his annual mid-winter vacation this week and was to have appeared with the New York orchestra for two weeks after that.

This Clipping From
HARTFORD, CONN.
COURANT
JAN 13 1942

This Clipping From
WASHINGTON, D. C.
POST
JAN. 13, 1942

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JAN 13 1942

MRS KOUSSEVITZKY DIES AT BROOKLINE

Wife of Boston Symphony Conductor Assisted Him in Planning Concerts — Was Prominent Sculptor

Brookline, Jan. 12 — (AP) — Mrs Natalya Koussevitzky, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night at her home here after a long illness. She was 61.

A prominent sculptor in her own right, Mrs Koussevitzky had been failing for more than a year and was unable to attend any of the concerts which her husband conducted this season.

Among her best-known sculptored work were the heads of Jan Sibelius, Maurice Ravel and her husband. She was born in Vitaka, Northern Russia, and her maiden name was Natalya Ouchkoff.

Mrs Koussevitzky was a wealthy girl of 21 when she first met Koussevitzky, a promising young double bass fiddler, in Moscow in 1901. They were married in 1905 and their salon in Moscow soon became an intellectual center. She helped organize his concerts and was an active partner in his musical publishing house in Moscow.

During his concerts in Boston, she became a familiar figure to patrons who, until this year always, saw her in the same first balcony seat in Symphony hall, well up front, near the stage.

Mrs Koussevitzky and her husband together became American citizens last year. They had no children. Funeral services will be held Wednesday.

Officials at Symphony hall said that they did not know what Dr Koussevitzky would do about scheduled appearances as guest conductor with the New York Philharmonic Symphony orchestra. He was taking his annual midwinter vacation this week and was to have appeared with the New York orchestra for two weeks after that.

This Clipping From
NEW YORK, N.Y.
SUN
JAN 12 1942

This Clipping From
KANSAS CITY, MO.
STAR
JAN 12 1942

Koussevitzky's Wife Dies

Boston Traveler Jan 12

Was Well-Known As Sculptor

Natalya Koussevitzky, 61, wife of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, died at her home here last night after a long illness.

WELL-KNOWN SCULPTOR

She was a well-known sculptor in her own right, and in that line of art she made heads of such famous composers as Jan Sibelius, composer of "Finlandia," and Maurice Ravel, best known for his "Bolero."

Born in Viatka, Pussia, she attended Moscow University and met Koussevitzky in that city in 1901, when he was known as a viol virtuoso.

They were married in 1905, and their Moscow home became noted as a musical and intellectual center. Mme. Koussevitzky helped her husband organize his concerts and arranged with him for a famous Volga river trip that brought symphonic music to parts of Russia, where it had never before been heard.

Together they organized and operated a musical publishing house, "Editions Russe de Musique," in Moscow.

FAMILIAR SYMPHONY FIGURE

During Koussevitzky's concerts in Boston, Mme. Koussevitzky became a familiar figure to patrons who could almost always see her occupying the same first balcony seat in Symphony Hall, watching her husband conduct.

Mme. Koussevitzky and her husband became American citizens together on April 16 last year. They had no children.

Funeral services will be held Wednesday.

Symphony officials said they did not know what Dr. Koussevitzky would do about scheduled appearances as guest conductor with the New York Philharmonic Symphony Orchestra. Koussevitzy was taking his annual midwinter vacation this week and was to have appeared with the New York orchestra for two weeks after that.

MME. NATALYA KOUSSEVITZKY

This Clipping From
NEW YORK, N.Y.
POST
JAN 12 1942

Haverhill Mass. Gazette
Portland, Maine Express
New Britain, Conn. Herald
Lewiston, Maine Journal

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 13 1942

MRS. KOUSSEVITZKY DIES IN BROOKLINE

Wed to Leader of the Boston Symphony in Moscow in 1905 —Is Stricken at 61

WELL-KNOWN SCULPTOR

She Did Portraits of Sibelius, Ravel and Her Husband— Became Citizen Last Year

Special to THE NEW YORK TIMES.

BOSTON, Jan. 12—Mrs. Natalya Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, died last night at her home in Brookline, at the age of 61, after a long illness.

The daughter of a wealthy Russian family, she was married to Dr. Koussevitzky in 1905 after a romance that began when the musician saw her in the first row at a recital he was giving in Moscow.

She was well known as a sculptor and among her works were the heads of Jan Sibelius, Maurice Ravel, and her husband. She was born in Viatka, Northern Russia.

Made Tour Down the Volga

Together they financed an orchestra and the youthful conductor gave a series of concerts in Moscow and St. Petersburg with great success. A ferryboat later was hired by the couple and with the orchestra, a 2,300 mile concert tour was made on the Volga River.

By 1910, Koussevitzky was the most widely known maestro in Czarist Russia and their Moscow home had become the musical center of the capital. It was through the famous Volga River concerts that symphonic music was brought to some parts of Russia for the first time.

She aided her husband in the organization of a publishing house, Editions Russe de Musique, in Moscow, for music by contemporary Slavic composers.

Not at Concerts for Year

In Boston, she had become a familiar figure at the Symphony Hall concerts of the Boston Symphony Orchestra, which she always heard from the same first balcony seat. For more than a year, however, she had not attended the concerts because of illness.

She and her husband together became naturalized citizens of the United States here April 16, 1941. The conductor and his wife made their home at 88 Druce Street, Brookline.

Officials at Symphony Hall would not say whether Dr. Koussevitzky would make his scheduled appearance as guest conductor with the New York Philharmonic Orchestra. The conductor was on his annual mid-Winter vacation and was to have appeared with the New York Orchestra for two weeks after his return.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
JAN 13 1942

This Clipping From
PITTSFIELD, MASS.
EAGLE
JAN 12 1942

Death Takes Wife of Serge Koussevitzky

Member of Old Russian Family Had Been Ill Long

Mme. Natalya Ouchkoff Koussevitzky, 61, wife of Boston Symphony Orchestra Conductor Serge Koussevitzky, died at 11 last night at her home in Brookline after a lingering illness. Services will be Wednesday.

Because of ill health, Mme. Koussevitzky had been unable to attend any of the orchestra's concerts this season although she had attended performances at Tanglewood last summer.

Mme. Koussevitzky, who met the conductor in Moscow in 1901, when he was a promising bull fiddler, had always been keenly interested in his career. They were married in 1905. It was she who inspired the historic trips up and down the Volga River when great music was brought to the masses in the hinterland and it was she who inspired him in his dream of a great world music center which she saw come to fulfillment at Tanglewood. She was especially fond of their home in Lenox acquired two years ago and during her long illness said she always seemed to gain strength when she was able to return. She became an American citizen last year.

Mme. Koussevitzky, member of a prominent Russian family of tremendous wealth before the revolution, was a talented sculptor.

Among her best known works were heads of Jan Sibelius, Maurice Ravel and her husband. She was born in Viatko, northern Russia.

She attended school at Moscow and the University of Moscow and the Sorbonne in Paris where she made a special study of the social sciences. She was a partner with her husband in Editions Russes de Musique.

Condolences poured into Dr. Koussevitzky's home from all over the country. The following message was received from the trustees of the Berkshire Symphonic Festival, signed by Miss Gertrude Robinson Smith, president, and George W. Edman, clerk:

"The board of trustees of the Berkshire Symphonic Festival extend to you their deepest sympathy in your great loss which is shared by each member of the board. Madame Koussevitzky always showed real understanding, friendship and great interest in our mutual efforts and we will feel her loss keenly."

The only near survivors are Dr. Koussevitzky and a niece, Miss Olga Naumoff, who was a constant attendant and who for several years has managed the Koussevitzky household.

Dr. Koussevitzky had returned to Boston before the end came. He conducted the orchestra Saturday afternoon at Carnegie Hall, New York and is scheduled to return there Jan. 22 to conduct the New York Philharmonic Symphony Society in one of its anniversary concerts.

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL
JAN 12 1942

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
JAN 12 1942

Koussevitzky's Wife Dies at 61

BROOKLINE, Mass., Jan. 12.—(AP.)—Mme. Natalya Koussevitzky, 61, wife of Boston Symphony Conductor Serge Koussevitzky, died late last night in her home here after a long illness. She was a prominent sculptor.

58

MME. NATALIE KOUSSEVITZKY

Koussevitzky's Wife Is Dead

Boston Traveler
Jan 13,

Symphony to Play At Funeral Tomorrow

Funeral services for Mme. Natalie Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be held at noon tomorrow at the Church of The Advent.

Mme. Koussevitzky died Sunday night at the age of 61 after a long illness. The Boston Symphony Orchestra, which her husband had conducted since 1924, will play at the funeral and trustees will be honorary pallbearers. Selections will be sung by a choir of the Russian Orthodox Church of Boston.

BORN IN RUSSIA

The daughter of wealthy Russian parents, she was born in Viatka, Russia, and was married to Dr. Koussevitzky in 1905 after a romance that began when the musician observed her in the first row at a recital he was giving in Moscow.

As a young girl she went to Paris to make a special study of social science and philosophy in the Sorbonne under Mixim Kovalevsky. She attended Moscow University and was 21 when she first met Koussevitsky, then known as a virtuoso of the double bass.

She was well-known as a sculptress and among her works were heads of Jan Sibelius, Maurice Ravel and her husband. Much of her work in this field has been exhibited at Symphony Hall.

Together they had financed an orchestra and the youthful conductor gave a series of concerts in Moscow and St. Petersburg with great success. The couple hired a ferryboat and with the orchestra made a 2300-mile concert tour on the Volga river.

By 1910 Koussevitzky was the most widely known maestro in Tsarist Russia, and their Moscow home had become the musical center of the capital. It was through the famous Volga river concerts that symphonic music was brought to parts of Russia for the first time.

She aided her husband in the organization of a publishing house, Russian Musical Edition, in Moscow for the music of contemporary Slavic composers. Through this enterprise, which returned all profit to the composers, several compositions of Alexander Scriabin, Igor Stravinsky and Serge Prokofieff were published.

In Boston, she had become a familiar figure at the Symphony Hall concerts of the Boston Symphony Orchestra, which she always heard from the same first balcony. For more than a year, however, she has not attended the concerts because of illness.

She and her husband together became naturalized citizens of the United States in Boston, April 16, last year. They made their home at 88 Druce street, Brookline.

Officials at Symphony Hall announced that Dr. Koussevitzky would not make his scheduled appearance as guest conductor with the New York Philharmonic Orchestra. Dr. Koussevitzky was on his annual mid-winter vacation and was to have appeared with the New York orchestra for two weeks after his return.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JAN 15 1942

Many Attend Last Rites

Funeral Services for Mrs. Koussevitzky Held in Boston

BOSTON—Funeral services for Mme. Natalie Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, were held at noon yesterday at the Church of the Advent on Mount Vernon Street.

Rev. Samuel Whitney Hale, rector, officiated at the services, which were attended by hundreds of friends and music lovers, to whom Mrs. Koussevitzky was a familiar figure at the Symphony Hall concerts for many years. The stringed ensemble of the Bosston Symphony Orchestra played the chorale by Abert, and Kyrie of Palestrina, while selections were sung by a choir of the Russian Orthodox Church of Boston.

Very Rev. Theo Chepeleff, pastor of the Holy Trinity Russian Church of Boston, assisted Mr. Hale. Much of the service followed the ritual of the Russian Orthodox Church.

Trustees of the Boston Symphony Orchestra served as honorary bearers. They included Henry B. Cabot, Ernest B. Dane, Reginald C. Foster, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer and Bentley W. Warren.

Representing the Berkshire Symphonic Festival were Mrs. Andrew Hepburn of Concord and George W. Edman of Pittsfield.

Ushers were Russell Codman Jr., Carl Dreyfus, Arthur Davis, Dr. Wallace Goodrich, Prof. Edward Bulingame Hill, George E. Judd, Prince Toumanoff, Prof. Samuel E. Morison, Nicolas Berezowski, William James and J. Lovell Little.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
JAN 13 1942

Mme. Koussevitzky Dies

BOSTON, Jan. 12 (AP)—Boston symphony Orchestra trustees will be honorary pallbearers at funeral services for Mrs. Serge Koussevitzky, wife of the conductor, Wednesday at the Church of the Advent.

Born Natalya Ouchkoff in Viatka, Russia, Mrs. Koussevitzky died at her Brookline home Sunday after being in failing health for more than a year. She was 61.

This Clipping From
KEENE, N. H.
SENTINEL
JAN 15 1942

OFFICIATES AT FUNERAL

Rev. S. Whitney Hale, formerly of Keene and Marlboro, now rector of the Church of the Advent, Boston, officiated at the funeral of Mme. Natalya Koussevitzky, wife of the Boston Symphony orchestra leader, Wednesday noon, in his church.

Mme. Koussevitzky, an accomplished sculptor and member of a noted Russian family, died Sunday night at her home, 88 Druce street, Brookline. She was 61 and had been ill for almost a year.

She was born Natalya Ouchkoff in Viatka, northern Russia, and met Dr. Serge Koussevitzky in Moscow in 1901. They were married four years later, and set up a salon which was one of Moscow's leading art and intellectual centers. Besides aiding her husband in organizing concerts, she was an active partner in his Moscow music publishing house.

The Koussevitzkys came to America about 20 years ago and both became naturalized citizens last year.

Mme. Koussevitzky executed many well known pieces of sculpture, including heads of her husband, Jan Sieblius and Maurice Ravel.

Dr. Koussevitzky is on his mid-winter vacation, but is scheduled to begin a two-weeks' engagement as guest conductor of the New York Philharmonic Symphony Orchestra next week. It is not known whether he will go through with this engagement.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 15 1942

Mme. Koussevitzky's Rites

Service in Boston for Wife of Symphony Orchestra Conductor

Special to the Herald Tribune

BOSTON, Jan. 14.—Funeral services for Mme. Natalya Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, were held at noon today at the Church of the Advent on Mount Vernon Street. Mrs. Koussevitzky, who was sixty-one years old, died Sunday at her home in Brookline.

The Rev. Samuel Whitney Hale, rector, officiated at the services, which were attended by hundreds of friends. The stringed ensemble of the orchestra played the chorale by Abert and the "Kyrie" of Palestrina, while selections were sung by a choir of the Russian Orthodox Church of Boston. Trustees of the orchestra were honorary pallbearers. They included Henry B. Cabot, Ernest B. Dane, Reginald C. Foster, Alvan T. Fuller, Jerome D. Greene, N. Penrose Hallowell, M. A. Dewolfe Howe, Roger I. Lee, Richard C. Paine, Henry B. Sawyer and Bentley W. Warren.

Mme. Koussevitzky's Funeral Tomorrow at Church of Advent

Boston Globe
Jan 13

The funeral of Mme. Natalie Koussevitzky, wife of the Boston Symphony Orchestra director, will be held tomorrow, with Rev. S. Whitney Hale, rector, officiating at a service in the Church of the Advent, Boston, at noon.

The trustees of the Boston Symphony Orchestra will be the honorary pallbearers. Russell Codman will be the chief usher. There will be special music under the direction of Richard Burgin.

Mme. Koussevitzky, an accomplished sculptor and member of a noted Russian family, died Sunday night at her home, 88 Druce st., Brookline. She was 61 and had been ill for almost a year.

She was born Natalie Ouchkoff in Viatka, northern Russia, and met Dr. Serge Koussevitzky in Moscow in 1901. They were married four years later, and set up a salon which was one of Moscow's leading art and intellectual centers. Besides aiding her husband in organizing concerts, she was an active partner in his Moscow music publishing house.

The Koussevitzkys came to America about 20 years ago and both became naturalized citizens last year.

Mme. Koussevitzky executed many well known pieces of sculpture, including heads of her husband, Jan Sibelius and Maurice Ravel.

Dr. Koussevitzky is on his mid-Winter vacation, but is scheduled to begin a two-weeks' engagement as guest conductor of the New York Philharmonic Symphony Orchestra next week. It is not known whether he will go through with this engagement.

This Clipping From
GADSDEN, ALA.
TIMES
JAN. 13, 1942

This Clipping From
CONCORD, N. H.
MONITOR & N. H. PATRIOT
JAN. 12, 1942

This Clipping From
WORCESTER, MASS.
GAZETTE
JAN 14 1942

Symphony Plays at Rites For Koussevitzky's Wife

BOSTON, Jan. 14 (UP)—A group of 30 musicians from the Boston Symphony Orchestra, nominally led by Serge Koussevitzky, played today at funeral services for his wife, Natalie, 61, noted sculptor, in the Church of the Advent.

Services for Mrs. Koussevitzky, who died Sunday at her Brookline home after a year's illness, were conducted by Rev. Whitney Hale, rector of the church, and Rev. Theodore Chepeleff of the Rusisan Orthodox Church.

The musicians were directed by Concertmaster Richard Burgin. Honorary pallbearers were headed by Ernest B. Dane, president of the Boston Symphony Orchestra, and former Gov. Alvan T. Fuller. The body was to be cremated at Forest Hill Cemetery.

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
JAN 16 1942

Sadly Missed

All who have known Madame Koussevitzky will regret her death and will sympathize with her husband in his great bereavement. She has shared his musical career from the early days in the Moscow of a happier era, and in addition was a skilled and gifted sculptress. Those who have enjoyed her hospitality in Boston or during the summer in the Berkshires know what a gracious hostess she has been. In the first balcony of Symphony hall when Dr. Koussevitzky was conducting, she was a familiar figure. It was fitting that at the funeral services in the Church of the Advent, there was music by a stringed orchestra from the symphony and also by a choir from the Russian Orthodox church. Naturally, the trustees and staff of the Symphony were represented at the service.

This Clipping From
FALL RIVER, MASS.
HERALD-NEWS
JAN 15 1942

Funeral Services Held For Mme. Koussevitzky

Funeral services for Mme. Natalie Koussevitzky, wife of the Boston Symphony Orchestra conductor, Dr. Serge Koussevitzky, were held yesterday at noon in the Church of the Advent, Boston.

Trustees of the Boston Symphony Orchestra acted as honorary bearers and the stringed ensemble of the Boston Symphony Orchestra offered selections during the services.

This Clipping From
CHARLESTON, W. VA.
MAIL
JAN 13 1942

This Clipping From
BURLINGTON, N. C.
TIMES NEWS
JAN 12 1942

This Clipping From
TUSCALOOSA, ALA.
NEWS
JAN 12 1942

THIS CLIPPING FROM
TALLADEGA, ALA.
DAILY HOME
JAN 13 1942

This Clipping From
ALBUQUERQUE, N. M.
TRIBUNE
JAN 12 1942

CONDUCTOR'S WIFE DIES

BROOKLINE, Mass., Jan. 12 (AP)—Mme. Natalya Koussevitzky, wife of Serge Koussevitzky, Boston symphony conductor, died late last night in her home after a long illness. She was 61.

This Clipping From
EVERETT, MASS.
NEWS GAZETTE
JAN 13 1942

This Clipping From
NEW ORLEANS, LA.
ITEM-TRIBUNE
JAN 12 1942

This Clipping From
YOUNGSTOWN, O.
VINDICATOR
JAN 13 1942

This Clipping From
CHICAGO, ILL.
TRIBUNE
JAN 13 1942

This Clipping From
COLUMBUS, OHIO
DISPATCH
JAN 12 1942

This Clipping From
TAMPA, FLA.
TIMES
JAN 12 1942

This Clipping From
FLORENCE, ALA.
TIMES
JAN 12 1942

This Clipping From
DULUTH, MINN.
HERALD
JAN 12 1942

This Clipping From
MIAMI, FLA.
NEWS
JAN 12 1942

This Clipping From
ALBANY, N. Y.
TIMES UNION
JAN 13 1942

This Clipping From
WATERBURY, CONN.
AMERICAN
JAN 12 1942

This Clipping From
BIRMINGHAM, ALA.
NEWS
JAN 12 1942

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES
JAN 12 1942

This Clipping From
BALTIMORE, MD.
EVENING SUN
JAN 12 1942

This Clipping From
ST. LOUIS, MO.
POST DISPATCH
JAN 12 1942

This Clipping From
LYNN, MASS.
TELEGRAM-NEWS
JAN 12 1942

This Clipping From
MINNEAPOLIS, MINN.
STAR-JOURNAL
JAN. 12, 1942

This Clipping From
BRATTLEBORO, VT.
REFORMER
JAN 12 1942

CORSICANA, TEXAS
SUN

JAN 27 1942

This Clipping From
N. TONAWANDA, N. Y.
EVENING NEWS

JAN 26 1942

This Clipping From
EVANSVILLE, IND.
COURIER

JAN 20 1942

This Clipping From
RIVERSIDE, CALIF.
PRESS

JAN 26 1942

This Clipping From
BETHLEHEM, PA.
GLOBE-TIMES

JAN 21 1942

This Clipping From
WEST PALM BEACH, FLA.
TIMES

JAN 31 1942

This Clipping From

21 1942

THIS CLIPPING FROM
TAMAQUA, PA.
COURIER

JAN 23 1942

THIS CLIPPING FROM
DURANGO, COLO.
HERALD-DEMOCRAT

21 1942

THIS CLIPPING FROM
WASHINGTON, C. H., OHIO
OHIO HERALD

JAN 27 1942

This Clipping From
GLOUCESTER, MASS.
TIMES

JAN 21 1942

THIS CLIPPING FROM
TRAVERSE CITY, MICH.
RECORD EAGLE

JAN 29 1942

This Clipping From
COVINGTON, VA.
VIRGINIAN

JAN 23 1942

This Clipping From
ONEONTA, N.Y.
STAR

JAN 19 1942

This Clipping From
CHARLES CITY, IA.
PRESS
JAN 21 1942

IS THIS AMERICA?

Here is a dispatch to the Chicago Sun from its New York Bureau:

"Serge Koussevitzky, director of the Boston Symphony Orchestra, will conduct two weeks of the Philharmonic centennial season, beginning Jan. 22, James C. Petrillo, president of the American Federation of Musicians, has granted formal permission to the orchestra to engage a non-union conductor to direct a union orchestra. Several months' negotiations preceded Mr. Petrillo's decision.

"In a letter to Marshall Field, president of the Philadelphia-Symphony board of directors, Mr. Petrillo gave as his reasons for making the exception the orchestra's centennial season and the long record of good relations existing between the society and the federation."

Now of course it's nice to know the orchestra has had a long record of good relations with the federation. Perhaps it means that its musicians have been paid a comfortable and adequate wage—which everyone likes to have them get. It's nice to know that Mr. Koussevitzky will conduct six of the centennial concerts.

But since when has it been the American way for an orchestra which has been giving pleasure, education and spiritual grace to Americans for a hundred years to be obliged to undergo several months' negotiations with a union dictator before it can engage a conductor of known value and musical eminence such as Serge Koussevitzky to direct its music?

Collective bargaining to get decent wages, hours and conditions of labor is one thing; that's what unions are for. But this sort of totalitarian monkey-business is something else.

This Clipping From
RIVERSIDE, CALIF.
ENTERPRISE
JAN 27 1942

This Clipping From
VARIETY
NEW YORK, N. Y.
JAN 21 1942

Walter Is Shut Out By Petrillo From Boston Symph Date

Boston, Jan. 20.

James C. Petrillo, president of the American Federation of Musicians, stepped in again against the Boston Symphony Orchestra by barring Bruno Walter from appearing as guest conductor last weekend. A few weeks ago he stopped Howard Hanson from a similar appearance, and, previously, Efrem Zimbalist and Joseph Szigeti.

The program listing Walter's appearance was already printed when the notification arrived. Walter is an honorary member of the union. The Boston Symph is the only major one in the country not in the AFM fold.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER
JAN 22 1942

Bruno Walter Plays Mahler

Bruno Walter conducts the Philharmonic-Symphony this coming week, featuring the Mahler Second Symphony with Nadine Conner and Mona Paulee as soloists with the Westminister Choir assisting the orchestra, at all three concerts—Thursday night, Friday afternoon, and next Sunday afternoon.

Fritz Busch has been engaged to conduct the following week, which includes the concerts of Jan. 29, 30 and Feb. 1. Mr. Walter and Mr. Busch replace Dr. Koussevitzky who has postponed his fortnight with the Philharmonic until later in the season because of the death of his wife.

CELLIST—When Emanuel Feuermann, the famous cellist, appears with the Boston Symphony Orchestra at Symphony Hall Friday and Saturday, he will be soloist in the Schumann Cello Concerto, unheard at these concerts since 1931.

Globe, Wed., Jan. 21/42

This Clipping From
PITTSFIELD, MASS.
EAGLE
JAN 22 1942

Richard Burgin Conducting Boston Symphony

BOSTON—In the absence o Serge Koussevitzky, whose wif died recently, Richard Burgin, as sistant conductor, continues to lea the Boston Symphony Orchestra, a he did with a hearty public re sponse last week. His powers as conductor, ofter respected, now ar winning high esteem. Marked in terest also is being attracted by hi programs and the eminent soloist assisting in them.

By an adroit stroke, Mr. Burgi opens the program tomorrow an Saturday with two works new t the orchestra, which will form fascinating complement and con trast. Of this pair, particular in terest will center on Paul Hinde mith's Symphony in E flat, his firs formal symphony, composed i New Haven in 1940. This will b preceded by the Concerto in A minor of 18th century Vivaldi, a arranged for violin and string or chestra by the late Hungarian vio linist-composer, Tividar Nachez The solo part will be played by a group of the Boston Symphony's famed string choir.

The great cello virtuoso, Eman uel Feuermann, will play Schu mann's Concerto in A minor, Opus 129. Smetana's melodious sym phonic poem, "The Moldau," com pletes the program.

Chile's remarkable pianist, Claudio Arrau, won such a recep tion last week in the First Concer to of Brahms, that he was immedi tely re-engaged for the program f Monday evening and Tuesday fternoon (Jan. 26 and 27). He will lay the Fourth Concerto of Bee hoven, in whose music he excels. his program, opening with the ivaldi-Nachez Concerto, will close ith Dvorak's Symphony No. 5.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JAN 21 1942

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 21 1942

MUSIC

Richard Burgin Conducts Boston Symphony at Metropolitan

By G. Y. LOVERIDGE

It is no light matter for an assistant conductor, however considerable his ability, to take the place of Dr. Bruno Walter. Richard Burgin accepted this assignment with the Boston Symphony Orchestra in Metropolitan Theatre last night and acquitted himself excellently.

Dr. Walter, a union man, was prevented by the union from conducting the non-union Bostonians. Mr. Burgin had to take the date, as well as several in Boston. He prepared a program neither desperately novel nor depressingly hackneyed; he performed it with superior results.

Arnold Schoenberg's arrangement of the Brahms piano quartet in G minor, Op. 25, brought more tonal warmth from the orchestra than we remember to have heard in some time. It sounded as though everybody not only liked to play the music but intended to give Mr. Burgin solid support. There was, in general, a glow about it, something beyond the deft manipulation of strings and the incredibly polished bubbling of the woodwinds. Only in the final movement, it seemed to us, did the conductor and orchestra fail to sustain the spirit; yet even there Mr. Burgin recovered his grasp in the last few measures and came through with what is known in prize-fighting as a garrison finish. It is just as effective in music.

We do not, by the way, often feel qualified to say flatly what a composer intended or did not intend with regard to the performing of his music, but we feel reasonably sure that neither Brahms nor Mr. Schoenberg intended the lights to go up and the orchestra to rest after the first movement while late comers clambered into their pews.

Through the after-intermission smoke we could discern Emanuel Feuermann about to play the Schumann 'cello concerto, in A minor, Op. 129. He was well into the first movement when the A-string broke on a high B-flat, and he had to retire and put on another string. Perhaps it is a good thing for an artist of Mr. Feuermann's ability to break a string in public once in a while; it brings the public closer to him.

He began at the beginning again, to our delight, and soared through this expressive music. We have never heard anybody play anything more beautifully than Mr. Feuermann played the slow movement of this concerto, music nobly melancholy, the true voice and mood of the 'cello. Before and after it did not matter particularly that Mr. Feuermann displayed a skill quite out of reach of all but a few in this imperfect world.

The orchestra gave comparable support.

For a close, Mr. Burgin selected "The Moldau," by Smetana, one of the familiar works that cannot be heard too often. The orchestral tone was not entirely at its best in this, but the lapses in clarity and roundness were not sufficient to mar seriously the eloquence and sincerity of Mr. Burgin's intent.

The audience gave prolonged applause.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
JAN 24 1942

Music Union Bars Chavez

Carlos Chavez, leading Mexican composer and conductor, has been refused permission to conduct the nonunion Boston Symphony Orchestra by James Caesar Petrillo and the American Federation of Musicians.

Senor Chavez was to appear with the Boston orchestra Feb. 27 and 28. The ruling was revealed here by Herbert Barrett, his personal representative, and confirmed by a union official.

NBC

Emanuel Feuermann

Soloist with the Boston Symphony Orchestra Friday afternoon and Saturday evening.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 22 1942

Words About
MUSIC
And Musicians

Emanuel Feuermann, noted cellist, will be soloist with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts in Boston this week.

Dr. Serge Koussevitzky has programmed Vivaldi's Concerto in E minor for String Orchestra, Hindemith's Symphony in E flat, Schumann's Concerto for Cello and Orchestra in A minor, Op. 129; and Smetana's Symphonic Poem, "The Moldau."

Traveler, Thu., Jan 22/42

NOTED 'CELLIST — Emanuel Feuermann, who plays the Schmann Concerto with the Boston Symphony Orchestra Friday afternoon and Saturday evening, Richard Burgin conducting.

This Clipping From
LONG BEACH, CALIF.
SUN
JAN 24 1942

Union Bans Boston Concert by Chavez

NEW YORK, Jan. 23.—(U.P.)—According to Herbert Barrett, representative of the Mexican composer and director, Carlos Chavez, the American Federation of Musicians has refused permission for Chavez to appear with the Boston Symphony Orchestra.

The union secretary, Fred W. Birnbach, confirming the ban, said it was the policy not to allow its members to play with non-union organizations. The Boston union is not affiliated with the American Federation of Musicians and long has been a special target of James C. Petrillo, head of the musicians' union.

THIS CLIPPING FROM
WOONSOCKET, R. I.
CALL
JAN 24 1942

Chavez Can't Conduct Hub Symphony In N.Y.

NEW YORK, Jan. 24 (AP) — The American Federation of Musicians has refused Carlos Chavez, Mexican composer and conductor, permission to appear with the non-union Boston Symphony orchestra Feb. 27 and 28 as guest conductor, Chavez' personal representative said last night.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
JAN 24 1942

States Chavez Cannot Lead Boston Symphony

NEW YORK, Jan. 23 (AP)—The American Federation of Musicians has refused Carlos Chavez, Mexican composer and conductor, permission to appear with the nonunion Boston Symphony Orchestra Feb. 27 and 28 as guest Conductor, Chavez' personal representative said tonight.

Fred W. Birnbach, secretary of the union, said it was the established policy to refuse to let its members play with any nonunion organization. Asked whether Chavez was a regular or honorary member of the union, Birnbach said: "He's one of those special considerations we made in the Latin-American friendship program."

BRUNO WALTER IS SILENT ON HUB CONCERT BAN

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

A BRIEF but exciting visit to New York last week netted your correspondent three memorable experiences: the performance of "Das Rheingold," which opened, on Thursday afternoon, the Metropolitan's annual "Ring" cycle (something on this next Sunday); the performance that evening of Mahler's Second, or "Resurrection," Symphony at a Philharmonic-Symphony concert under Bruno Walter, and a subsequent call on Mr. Walter, which, if not a "feast of reason," was at least a "flow of soul," since both conductor and reviewer had as common meeting ground a vast enthusiasm for Mahler's music.

On the subject of his cancelled visit to Boston the conductor was almost agressively non-committal. An innocent victim of union politics, he plainly has no desire to become further involved. Protesting against President Petrillo's dictatorial high-handedness comes better and more safely from others. And of these there is no lack.

That he regretted not having had a second engagement with the B. S. O. (he conducted a pair of concerts in 1923), Mr. Walter freely admitted. In particular, he voiced his disappointment at not being able to conduct here the Mahler First, still known to us only by the two performances, at the respective hands of Messrs. Monteux and Mitropoulos.

* * * *

Since the principal topic of conversation was Mahler, with Bruckner as a counter-theme, it is to the point to repeat a few of Mr. Walter's observations, the most embracing of which was that he had never conducted a Mahler performance that did not bring forth both public acclaim and a large measure of critical disapproval. Mr. Walter maintained that in our liking for any music there was bound to be something of the irrational, some purely personal response that eludes analysis.

The critic, he feels, goes at a composition the wrong way. Instead of saying, "What is there here that I can enjoy?" he sets out to judge it coolly and impersonally. On one side, of course, we have the composer and interpreter and on the other, the professional appraiser (only Mr. Walter didn't put it just that way), whose habitat is Missouri.

Anyway, he got a very good press on the Mahler Second and the public response measured up to specifications. The ensuing demonstration lasted close on to a quarter of an hour!

This epic and monumental symphony, known to Boston only by the special performances under Muck in 1918, is a huge tonal fresco that has for its underlying theme man's mortality and the ultimate triumph over the grave—pure stuff for music, though contemporary composers do not concern themselves with such cosmic matters. The fourth movement, an alto solo of mystical meaning and of rare and touching loveliness, paves the way for the finale, a choral setting of Klopstock's "Resurrection Ode," with a long and significant instrumental preface.

The chorus Thursday was John Finley Williamson's Westminster Choir, of Princeton, N. J. When Mr. Walter found he was to take over Dr. Koussevitzky's concerts in New York he asked Dr. Williamson—a week ago last Tuesday—to make ready his singers for this apocalyptic and transfiguring utterance. The result was something to make a Bostonian prick up his ears, aside from the profounder reactions involved. The women even sang their part from memory. As for the orchestra, when Walter leads it one need ask for no better.

Though these young women sang with taste and feeling, richer voices than those of Nadine Conner and Mona Paulee, the two soloists, would have made the performance even more effective. Of special significance to the conductor, by the way, was the fact that the still uncompleted manuscript of this overpowering finale lay on Mahler's desk when the two first met at Hamburg in 1894.

* * * *

Mr. Walter's performance will be broadcast today at 3:00 and there will be one, with necessary cuts, sent over the air from Radio City at 12:30. Any listener would enjoy the second movement, an Andante of Schubertian charm, though the cynical scherzo is a little harder to get. To hear the finale, as suggested above, is an experience.

* * * *

Somewhat cautiously, Mr. Burgin is introducing Mahler's Fourth Symphony to Boston at this week's Symphony Concerts, by way of the third and fourth movements, with Cleora Wood to sing the soprano solo in the latter. A new Sinfonietta of Walter Piston, a Suite from Aaron Copland's music for "Billy the Kid," and Ravel's "Alborado del Gracioso," will complete the programme. At the concerts of tomorrow evening and Tuesday afternoon Claudio Arrau, Chilean pianist, will return as soloist in the Fourth Concerto of Beethoven. The other numbers will be Dvorak's "New World" Symphony and the A minor Concerto of Vivaldi heard last week.

The Met.'s Wagnerian wing is all over the place. Helen Traubel, 'nuf sed, is giving her first Symphony Hall recital this afternoon and a week later Lauritz Melchior will give at Jordan Hall his first complete recital in Boston, outside the Morning Musicales. Two pianists: Jan Smeterlin will play at Jordan Hall on Wednesday evening and the sensational Horowitz at Symphony Hall next Sunday.

On Wednesday evening Joseph Bonnet, the great French organist, will give a free recital at the Church of the Advent.

This Clipping From
TACOMA, WASH.
NEWS-TRIBUNE
JAN 23 1942

From the Far Flung Field

One Opera in English Not So Hot; Petrillo Talks It Over; Sleeping Busses Solve a Problem; NYA Orchestra's Hit.

Though it was sung in English, the Metropolitan's recent operatic performance of Bach's dramatic cantata, "Phoebus and Pan" is said to have given little comfort to those who advocate the translation of foreign opera into our tongue. With a few exceptions, the words were not much more comprehensible to the audience than if they had been sung in German or Greek. The fault, according to music writers, perhaps lies with the singers, who might enunciate more clearly with practice.

None of the music was particularly good Bach, but it was melodious and at times as sprightly as Bach's measured style could possibly permit. Sir Thomas Beecham, who conceived this form of presentation, made his debut as a conductor at the Metropolitan, and gained instant audience favor.

* * *

James C. Petrillo, president of the American Federation of Musicians, in explaining that he had given permission to members of the New York Philharmonic-Symphony Orchestra to play under Serge Koussevitzky as a personal favor to Marshall Field, gave the first direct indication that there have actually been talks between members of the union and trustees of the non-union Boston Symphony Orchestra.

This has been one of the hot spots of the far flung controversy between the musicians' union and the sponsors of some of the great orchestras.

* * *

The Philadelphia Opera company, that up and coming organization which has made such a success of presenting standard opera in English with young American singers will undertake its first transcontinental tour next season under the management of S. Hurok.

The company, now in its fourth season, will have a repertoire of twenty operas and will carry its own scenery, choras and orchestra.

* * *

The New Friends of Music Orchestra is starting its winter tour today, traveling as no orchestra has probably ever traveled before—in sleeping busses. The novel mode of touring solves both the problem of transportation and of sleeping quarters. The orchestra consists of thirty-two people, including Fritz Stiedry, the conductor. They will be accommodated in two busses.

* * *

Of the nearly half a hundred standard symphony orchestras sponsored by the NYA that were in existence two months ago, only four survive. These are in Chicago, New York, Boston and Philadelphia and is said to be a question of a very short time when they may fold up. Many of the players have graduated to full time jobs in major symphony orchestras; a few have gone into the army but the greatest number of the organizations passed away because of the curtailment of the federal funds for NYA.

* * *

Bidu Sayao's unusual first name is a dimunitive of Baldwine, the name of her Swiss-French grandmother.

* * *

Roy Harris has arranged his symphony, "When Johnny Comes Marching Home," for school bands.

This Clipping From
PITTSFIELD, MASS.
EAGLE
JAN 24 1942

Petrillo Bars Chavez From Boston Dates

Right Denied Mexican To Appear As Conductor

NEW YORK—The American Federation of Musicians, which is ruled by James Caesar Petrillo, has refused Carlos Chavez, Mexican composer and conductor, permission to appear with the non-union Boston Symphony Orchestra twice in February in Boston as guest conductor, it was disclosed yesterday.

Announcement of the union's action came from Herbert Barrett, personal representative of Mr. Chavez, who is in Mexico. It was confirmed in a roundabout way by Fred W. Birnbach, secretary of the union. Mr. Petrillo has gone to Miami, Fla., to attend a meeting of the union's international executive board.

Mr. Birnbach said that he supposed it was true, because it was the union's policy to refuse to let its members play with non-union organizations.

"Just the regular procedure we employ in those things," he explained.

He was asked whether Mr. Chavez was a regular or honorary member of the union.

"He's one of those special considerations we made in the Latin-American friendship program," the union secretary said.

The Boston Symphony has long been one of Mr. Petrillo's special targets. Recently he kept Bruno Walter, opera and symphony conductor, from making six scheduled appearances with the orchestra, although Mr. Walter had signed the contract last year before he became an honorary member of the union.

Mr. Chavez is the founder and conductor of the Symphony Orchestra of Mexico and has appeared in New York as conductor of the New York Philharmonic-Symphony Orchestra and other musical organizations. In 1937 he published a book, "Toward a New Music."

This Clipping From
DETROIT, MICH.
NEWS
JAN 25 1942

'So Beautiful', Says Conductor

The Boston Symphony Orchestra in an especially arranged test demonstrated to its conductor, Dr. Serge Koussevitsky, that frequency modulation avoids all the distortion present in AM radio transmissions of large orchestras.

The demonstration was held in Boston Symphony Hall where Richard Burgin, assistant conductor, directed the orchestra. Koussevitsky heard the broadcast at a listening post prepared for him by officials of WBZ. The music was transmitted over WIXK, now known as W67B, associate station of WBZ.

"Astonishing," Dr. Koussevitsky exclaimed, adding that he was hearing his orchestra as it really was for the first time on the air.

"Never before in a broadcast have I been able to pick out each instrument individually," he said. "Every instrument sounds so clear, so beautiful, so natural. Each instrument keeps just the right color and timbre, particularly the clarinet which has always been so bad on the air. It is now clear and has the whole beauty of the instrument.

"My musicians, through FM, will now be sure that the public hears what they give them by their instruments."

The broadcast was heard by an audience of reporters and persons prominent in music performance, including Arthur Fiedler and Dr. Wallace Goodrich of the New England Conservatory of Music, Prof. Mimno and Prof. Hunt of Harvard University; Prof. Alfred H. Meyer of the College of Music of Boston University, all of whom supported Koussevitsky's opinions.

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Would Eliminate One Number

Special to the Herald Tribune

BOSTON, Jan. 23.—George E. Judd, manager of the Boston Symphony, said today that Carlos Chavez had been asked to conduct the orchestra in Boston on Feb. 27 and 28 in one of his own compositions and that the American Federation of Musicians ruling against Mr. Chavez's appearance would only mean elimination of the one number from the program for the concerts.

This Clipping From
NEW YORK, N.Y.
SUN
JAN 26 1942

The International Society for Contemporary Music announces today that its nineteenth festival will be held in San Francisco next July. The concerts of the festival will be made up of performances of works for symphony orchestra, for small chamber music combinations, and for solo voice with instrumental accompaniment. Composers of such works, written during the last five years, are invited to submit scores (not parts) to the secretary of the society, Henry S. Gerstle, 654 Madison avenue, New York city, before March 1 for possible inclusion in the festival programs. . . . Carlos Chavez, the noted Mexican composer and conductor, also has been refused permission to conduct the non-union Boston Symphony Orchestra. He's had to cancel his scheduled appearances as its guest conductor on February 27 and 28 therefore. . . . Edward Snowden, of Management Charles L. Wagner, reports that he has just had a letter from Walter Gieseking, distinguished German pianist. Gieseking and his family, according to the letter, are now in Zurich, Switzerland. . . . The MacDowell Club will introduce the winners of its annual young artists' contest at a reception in the clubhouse on Sunday afternoon, February 1. This year's winners, who will appear in recital at the club later in the season, are Stanley Freedman, pianist; Ruth Freeman, flutist; Fredell Lack, violinist, and Ellen Osborn, soprano. . . . The Busoni Society is sponsoring a concert in memory of Ferruccio Busoni, pianist and composer, at Steinway Hall on Wednesday night. Rudolf Kolisch, Michael Zadora and Edward Steuermann will participate.

ARRAU AND FEUERMANN SOLOISTS AT SYMPHONY

Claudio Arrau, notable young Chilean pianist, whose success at Symphony Hall on Jan. 16 brought his re-engagement for Jan. 26-27.

In the absence of Serge Koussevitzky, whose wife died recently, Richard Burgin, assistant conductor, continues to lead the Boston Symphony Orchestra, as he did with a hearty public response last week. His powers as a conductor, often respected, now are winning such high esteem as to make of him almost a discovery. Marked interest also is being attracted by his programs and the eminent soloists assisting in them.

By an adroit stroke, Mr. Burgin opens the program of Friday and Saturday with two works new to the orchestra, which will form a fascinating complement and contrast. Of this pair, particular interest will center on Paul Hindemith's Symphony in E flat, his first formal symphony, composed in New Haven in 1940. This will be preceded by the Concerto in A minor, of eighteenth century Vivaldi, as arranged for violin and string orchestra by the late Hungarian violinist-composer, Tividar Nachez. The solo part will be played by a group of the Boston Symphony's famed string choir.

The great 'cello virtuoso, Emanuel Feuermann, will play Schumann's Concerto in A minor, Opus 129, Smetana's melodious symphonic poem, "The Moldau," completes the program.

Chile's remarkable pianist, Claude Arrau, won such a reception last week in the First Concerto of Brahms, that he was immediately re-engaged for the program of Monday evening and Tuesday afternoon at three o'clock, January 26 and 27. He will play the Fourth Concerto of Beethoven, in whose music he excels. This program, opening with the Vivaldi-Nachez Concerto, will close with Dvorak's Symphony No. 5, "From the New World."

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

JAN 25 1942

MUSIC IN WAR-TIME

To the Herald-American:

Once more war has come to America, and with it the unfortunate aspect of intolerance which patriotism is prone to create. Patriotism is a highly desirable attribute, but narrow-mindedness is to be deplored.

Music, the most esthetic and sublimely beautiful of all arts, is always singled out for a particularly vicious attack. Music containing a Japanese atmosphere, while not banned, has met with considerable objection. Once this type of action is resorted to and the fallacy that music possesses nationality in a political sense become prevalent it is but a short step to more violent and ridiculous attitudes.

During the last war many outlandish deeds were perpetrated against music. Wholesale cancellation of programs containing German music, removal of talented musicians and able directors from the ranks of American orchestras, occurred.

Perhaps the most notable, and surely the most painful, example is that of the Boston Symphony. This famed orchestra was under the leadership of the German conductor, Karl Muck. In the wave of patriotism, this talented director was thrown out of the organization. The sad result was complete disruption of the orchestra. Several years of mighty effort was required for the Boston Symphony to again attain the place which it now holds.

The fact that a performance of "Madame Butterfly" was cancelled by the Metropolitan, and that the city of Cleveland did likewise in regard to "The Mikado," is an indication of a return to an undesirable situation.

A war is won, not by indulgence in symbolical and emotional practices, but by fighting and producing the essential materials. Music has been created by the masters for the enjoyment of all humanity and the nationality of the composers or their music is immaterial. What matters it that this magnificent contribution comes from a certain country, or is reminiscent of the customs of specific nationalities? In the presence of great music these considerations are insignificant and trifling.

Syracuse. HARRY F. WILLIAMS, JR.

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Boston Symphony Orchestra

At the third program of the shorter series of Boston Symphony concerts at Symphony Hall last night, Arthur Lourie's Second Symphony was again placed between Haydn and Brahms. Specifically, Serge Koussevitzky conducted the Haydn B-flat major Symphony, No. 102, and the Brahms Fourth Symphony. All were preceded by the "Star Spangled Banner" in which he conducted the audience.

This listener never heard the Boston orchestra and its conductor in better form. Or perhaps that is no longer a cogent observation. Apart from a few technical reservations, everything was superb. Weighty yet pliable tone whose heft one could almost feel; depth which was rarely murky; a texture of satin finish; an irresistible rhythmic surge—these are some of the hallmarks of "our" orchestra which we take for granted, and yet wonder at anew every season.

Arthur Lourie's intellectual and demanding music (both of the players and listeners) is built of prime materials. A concentrated description is impossible. Both in its formal and harmonic patterns are to be found much which is strikingly original. Mr. Koussevitzky and the orchestra played it with lavish care, drawing hearty applause from the audience and certain gratitude from the composer who was present.

Haydn's playful Symphony was played with a light-footed, Puckish humor, while the Brahms was read at a constant high pitch of excitement.

The program will be repeated this afternoon at 3.

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PM

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The composition most frequently played in the music temples these days is an 18th century song by the Britisher John Stafford Smith called originally *To Anacreon in Heaven.* You probably know it better as *The Star-Spangled Banner;* but as no one knows whether or not Francis Scott Key had the Smith tune in mind when he wrote the verses, and as the words are scarcely ever distinguishable—if sung at all—at our concerts, we can consider the frequent performance of Smith's fine tune strictly as a problem in music.

A check-up reveals considerable variety in the ways our eminent maestri treat the anthem. Sir Thomas Beecham, at the Met, for instance, takes it at a brisk, military clip (though it isn't a march, of course, as it is written in three-four time). He faces the audience as he conducts, urging them with smashing gestures to sing along.

Full Force

At the other local opera company's performances, the Salmaggi troupe in Brooklyn on Saturday nights, the entire company groups itself on the stage, and under the supervision of Maestro Alfredo himself (who used to be an operatic tenor), lets go full force.

The succession of conductors of the Philharmonic-Symphony have varied both time and encouragement to the audience to join in. Fritz Busch, for instance, remains facing the orchestra and gives a sturdy, vigorous beat and march-like accent, much slower than Beecham's and more solemn. Mitropoulos, usually the most melodramatic baton-waver on the current schedule, stands straight and quiet for the anthem, signalling the drums in at the climax as the only gesture visible to the audience. Barbirolli and Rodzinski, on the other hand, both face the audience and get very little co-operation despite vigorous demands.

The two conductors who have had the best co-operation from their audiences at Carnegie Hall are Serge Koussevitzky and Leon Barzin. Koussevitsky, who has a devoted following anyway, makes a short speech at the beginning of the concert, continues to face the audience, starts conducting quietly, and as he reaches "'Tis the star-spangled banner" gives it everything. So does his audience, and it really sounds good.

Singable Syllables

Mr. Barzin's device is more ingenious, and it works. He has his National Orchestral Association play the anthem softly so that the audience will not feel embarrassed by being drowned out by the superior musical forces on the stage. Thus encouraged, the audience sings.

The national anthem is a fine tune and not nearly so difficult to sing as many critics insist. Its range is an octave and five notes, which isn't more than most untrained voices can reach (though admittedly there might be a little straining). If some conductor would try transposing the key from the customary B-flat to say, A-flat, the only syllables that would have to be growled would be *say, ming* (twice) and *stripes.* And almost everyone could join in *The land of the FREE.*—HENRY SIMON.

This Clipping From
NORFOLK, VA.
VIRGINIAN PILOT

JAN 25 1942

61

These Artists Badly Needed In Symphonies

NBC and National Federation of Music Clubs Paying for Training

Talented violinists between the ages of 16 and 22 are being sought to compete for a year's scholarship at the Juilliard School of Music in New York. The contest is sponsored jointly by the Juilliard School, the National Broadcasting Company and the National Federation of Music Clubs.

Announcement of the contest has been made by Mrs. A. M. Bruce, Virginia chairman for the event. Applications will be received up to and including February 10, and the state contests will be held February 13 at Richmond. District contests will be held in Washington about March 5, and semi-finals for the Eastern Region will take place March 13 in New York.

Sortage of Violinists

Offer of the scholarship was motivated by what the Juilliard School terms a shortage of violinists which is seriously handicapping the country's orchestras. The school is giving the tuition, the National Broadcasting Company is paying living expenses of the winner during his New York stay, and the National Federation of Music Clubs is setting up the mechanism for selecting the winner.

Contestants must be native born or naturalized Americans, with a general education equivalent to four years of high school, and having the endorsement of their music teachers or music schools.

Another contest will be held February 13 by the federation to select three recipients of scholarships to the Berkshire Music Centre at Tanglewood, Mass., from July 5 to August 16. This contest is open only to performers on string instruments, ages 17 to 30.

Prospective contestants may get in touch with Mrs. Andrew M Bruce, 2420 Maplewood avenue, Richmond.

This Clipping From
MANCHESTER, N. H.
UNION

JAN 27 1942

Claudio Arrau To Play With Hub Symphony

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Chile's remarkable pianist, Claudio Arrau, won such a reception in the First Concerto of Brahms, that he was immediately reengaged for the program of Tuesday afternoon, January 27, at 3 o'clock. He will play the Fourth Concerto of Beethoven, in whose music he excels. This program, opening with the Vivaldi-Nachez Concerto, will close with Dvorak's Symphony No. 5, "From the New World."

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HERALD-AMERICAN
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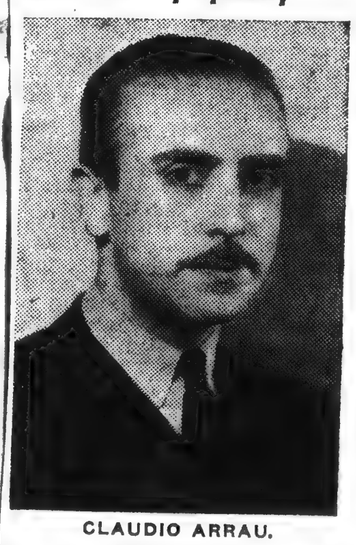

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 25 1942

62

CONDUCTING MODERN MUSIC

By VIRGIL THOMSON

THE prime consideration in interpreting new musical works is to avoid doing anything that might possibly make these appear to be emulating the music of the past. Such emulation may or may not have been a part of the composer's intention, but playing it up in presentation produces a false relation between a work and its own time that is fatal to the comprehension of the work by its own time. Dressing and directing "Hamlet" as if it were a modern play is a piquant procedure. Treating a modern play as if it were Shakespeare's "Hamlet" can only make for pretentiousness and obscurity.

* * *

Live Music Cannot Compete in Glamour With the Dead

THERE is a moral prestige attached to any art work that has survived the death of its author that no work by a living hand can enjoy. This fact of survival is correctly called immortality, and that immortality surrounds the surviving work with a white light. In that radiance all becomes beautiful. Obscurities disappear, too; or, at least, they cease to bother. When I refer, as I do not infrequently, to live music and dead music, I mean that there is the same difference between the two that there is between live persons and dead ones. The spirit and influence of the dead are often far more powerful than those of the living. But they are not the same thing, because you can only argue *about* them, never *with*. The dead have glory and a magnificent weight. The living have nothing but life.

The glorification of the dead is a perfectly good thing. Indeed, the greater civilizations have always done it more than the lesser. But a clear separation of the dead from the living is also a mark of the higher cultures. That is the fecundating drama between tradition and spontaneity that keeps peoples and empires alive. Consequently, no good is accomplished by pretending, or seeming to pretend, that a work by Igor Stravinsky or Aaron Copland or myself is a museum piece, because it isn't and won't be till we're dead, if then. And framing such a work among museum pieces in such a way that it appears to be subsidiary to them invariably makes the living work seem deader than a doornail. Its lack of white-light immortality must invariably make it appear gravely inferior to the works on the same program that have such an aura and glamour.

The moral of this explanation is that new works must be played alone, in company with other new works, or surrounded by old ones carefully chosen, if one wishes to bring out their resemblances to the traditional past as well as their essential differences from that past. A new work may not be the most important piece on the program; but unless it is the determining item in the choice of the whole program it must always sound like second-rate music, because it is pretty certain to be placed in unfair glamour competition with the classics of repertory. Modern music indiscriminately programmed, no matter what kind of music it is, is framed to flop.

* * *

National Differences Are Significant in Modern Music

NEITHER can it be interpreted in the same style as older music. Insufficient rehearsal often works to a new piece's advantage. When there isn't time to do much but read the notes and observe the author's tempos, it gets a neutral reading that is at least better than a false interpretation. If the conductor has time to work it up into an imitation of all his favorite war horses or to streamline it into a faint reminder of Beethoven and Tchaikovsky, it is very difficult for the listener to hear anything in it but a memory of these authors, or at most a feeble attempt to dethrone them by being arbitrarily different.

The best international style for playing the classics is one which reduces them to a common denominator of clarity and elegance. That was always Toscanini's force as a conductor of standard repertory. He was never very effective as a conductor of modern music (and he avoided it whenever possible, for that reason, I imagine), because he knew no other way of conducting anything. Characteristic national differences, which are of minor importance in standard repertory but which are the very essence of modern stylistic comprehension, seem to have escaped him. And being a musician of too high temperament to be satisfied with a mere neutral reading of anything, he wisely refrained from taking on a job in which neither he nor the living composer was likely to do much shining.

The conductors who do best by the music of our century are seldom equally good at interpreting all the kinds of it. Koussevitzky does well by anything Russian and fair by the English and the Americans, provided these last are not too local in flavor. He is not bad with German music, adds to it a Slavic elegance that is sometimes advantageous. French music escapes him utterly, in spite of his many years' residence in Paris. Mitropoulos is at his best with the central European styles. Beecham is fine for English music, for all Slavic, for some German, for anything that has lyric afflatus or rhythmic punch. The Germans are rather messy when they play German music, always were, as Richard Wagner pointed out. Some are excellent with French music, however, Fürtwaengler, for instance, and Stock, of Chicago. Italians do not always do their best by Italian works, especially those of strong French influence, though they do beautifully by anything Germanic, even Brahms. Only the French (and a few Germans) make sense with French music. Nobody, literally nobody, who has not passed his formative adolescent years in this country ever conducts American music with complete intelligibility.

* * *

A Bird's-Eye View of National Differences

THE basis of American musical thought is a special approach to rhythm. Underneath everything is a continuity of short quantities all equal in length and in percussive articulation. These are not always articulated, but they must always be understood. If for any expressive reason one alters the flow of them temporarily, they must start up again exactly as before, once the expressive alteration is terminated. In order to make the whole thing clear, all instruments, string and wind, must play with a clean, slightly percussive attack. This attack must never be sacrificed for the sake of a beautiful tone or even for pitch accuracy, because it is more important than either. Besides, once a steady rhythm is established, the music plays itself, pitch and sonorities adjust themselves automatically, as in a good jazz band the whole takes on an air of completeness.

French music is the nearest thing in Europe to our music, because French rhythm, like ours, is less accentual than quantitative. Keeping down-beats out of a Debussy rendition, for instance, is virtually impossible to anybody but a Frenchman. Steady quantities, a little longer than ours and requiring no percussive definition at all, are its rhythmic foundation. Definition is achieved by a leisurely breathing between phrases and an almost imperceptible waiting before attacking, with no added force, what in any other music would be played as a down-beat. As with American music, a proper rhythm is cardinal and must be achieved before the pitch and the tone production can be polished up.

Modern German music is not very interesting rhythmically. It needs no exact quantities, only a thwacking down-beat. Even that can be advanced or held back, as is the Viennese custom, to express sentiment. What is most important is to get the harmony right, for pitch is all-important to the German mind. Get the harmony right and don't go too sentimental. Nothing else counts, provided care for the harmony includes a clear plotting out of the key-relations in the whole piece. This means being sure there is always plenty of bass at the piece's joints.

Russian music is an alternation of very free rhythms with rigid and insistent ones. The latter are easy to render. But few conductors ever take enough liberties with the sentimental passages. English formulas are always closely related to the Russian (vide the English novel and the English Church). In music, both peoples conceive of rhythm as either non-existent or quite inflexible. Both observe beat rhythms, too, not quantities. And both alternate speech inflections with foot-work, as in a song-and-dance. The chief difference between them is that the Russian mind dramatizes itself with a grandiloquent simplicity, whereas the English tradition values a more intimate and personal kind of forthrightness in the expression of tender thought. The grander passages of both repertories may be rendered with the utmost of pomp and of *panache*.

* * *

International Common Denominators Are Less Significant at Present

MATTERS like these seem to me more important to restate than international esthetic principles. All conductors know nowadays what the Neo-Classic style is all about. Also the Neo-Romantic style and the twelve-tone syntax. And certainly the survivals of late-Romanticism are not difficult to decipher. But these are the stylistic elements that underlie all modern music; they have been written about *ad infinitum* and *ad nauseam*. What I am pointing out is that underneath these international tendencies and observances there are ethnic differences that must be taken account of. Also to remind my readers that these ethnic differences preclude the possibility that conductors of foreign upbringing now resident among us shall play a leading rôle in our present musical expansion. They render great service by their constant acts of good will toward home-made music. But they have only the vaguest idea of what it's all about. And neither has that part of our musical public that hears it only through their well-intentioned but unconvincing renditions.

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PITTSFIELD, MASS.
EAGLE
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One point of view in the discussion has been that the Festival concerts and the Music Center, important institutions in themselves could be more important if more closely affiliated even with separate boards, because they serve to complement each other. The other point of view has been that the two institutions should continue their separate ways and would be better off if completely independent of each other. The first point of view is that of Dr. Serge Koussevitzky, the Boston trustees and some members of the Berkshire board, while the second point of view has been that of the majority of the Berkshire board.

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DAYTON, OHIO
JOURNAL
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Musicians And War

By MARGARET ANN AHLERS

Serge Koussevitsky, director of the Boston Symphony orchestry, recently issued an appeal to the musicians of the United States in which he points out the priceless contribution they are privileged to make to national welfare during wartime. He urges all makers of music to serve the country in every way possible—and without thought of financial compensation.

Such a thing may seem to the professional something to consider leisurely before making any decision, but it is certain that if the matter is viewed in unselfish fashion it will be plainly seen that musicians must give generously of their talents if the victory which will preserve all arts is to be obtained.

To contribute freely of ability and time seems to the noted Russian director a responsibility shared by all musicians in days of national emergency. He says, "We, the musicians of the great American democracy, must fully participate in the gigantic struggle for the highest human values our glorious country and her allies are engaged in . . . we must bring the gladness of music to all soldiers in their camps, forts and battle areas . . . we must give the vitalizing beauty of music to all the wounded, sick and disabled soldiers in their hospitals, homes and elsewhere . . . we must become new bards—inspiring, invigorating, ennobling and consoling. In this way we can help the attainment of the grand immediate objective: Victory."

Wartime brings about a very special need for music of many kinds. To the young soldiers the stirring strains of some military march will be a panacea for somesickness; the lilting tune of "Good bye, Mama, We're Off to Yokahoma" and "We've Done It Before, We'll Do It Again" will give him fresh inspiration to step along and have a part in the grand fight for freedom.

Those who stay at home will find in music courage to face each day and in such magnificent compositions as the tone poem "Finlandia," by Sibelius, they will discover a new patriotism and deeper love of this, our own land. The great music that stemmed from history's past wars will serve well its purpose today when it joins forces with those lighter tunes which already have surged from composers' pens. The Russian National anthem which Tschaikowsky used effectively in his "Marche Slav" is no less stirring today than is the very new song "Remember Pearl Harbor"—but any composition, whether it be new or old, can release its message only when musicians give it voice through the medium of the talent which they possess.

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That work was last played here by Rudolf Serkin, and when we say that Mr. Arrau's performance last night was on the same high level we have really said all that need be done in the way of praise. It was a faultlessly clear, graceful and yet never tenuous interpretation. Mr. Arrau is a very fine pianist indeed, and he proved himself as fully in the vein for Beethoven as he previously had for Brahms.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 25 1942

CONDUCTING MODERN MUSIC

By VIRGIL THOMSON

THE prime consideration in interpreting new musical works is to avoid doing anything that might possibly make these appear to be emulating the music of the past. Such emulation may or may not have been a part of the composer's intention, but playing it up in

...itation of an Imitation of Life

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Club's Roster

...nis own part and everybody else's, too. He always had an excellent stage director—and he left the directing to him, just as he left the choosing of his plays to Charles Frohman."

It was the first World War that shifted Mary Boland's acting from dramatic leads to character parts. She went overseas to entertain the troops in France and there she had to go in for melodrama and uproarious comedy.

"I was sent in a unit under the Y. M. C. A.," she recalled. "We had three bills—'Kick In,' 'A Pair of Sixes' and 'The Traveling Salesman' —and we played in hospitals to which soldiers had been brought from other hospitals nearer the front. The soldiers made wonderful audience; they seemed to get so much pleasure out of our plays. It was an experience I'll never forget. I was in France nearly a year."

Returning to this country in 1919, Miss Boland received an offer of a comedy character role in Booth Tarkington's "Clarence." She played the mother of a flapper daughter, a part acted by Helen Hayes, and Alfred Lunt was the Clarence for whom the piece was named. The die was cast for Mary Boland. Her comedy impersonation was so successful that she never went back to those noble heroines. Before long she was finding her new bent very lucrative. One funny part led to the next and the next, and eventually Broadway led to Hollywood, whence she has revisited the New York stage only twice since 1932.

"When I look back on all the parts I have played," she admitted, smiling, "I sometimes wonder how I've had the strength to go through with them." Which is an odd confession from a person who can take both Mrs. Malaprop and pneumonia in her stride.

ances from 1918 to 1921; "The First Year," which ran 760 times; "Seventh Heaven," 704; "Three Wise Fools," 467, and "Turn to the Right," 452. In addition Golden has produced eight other plays which ran 300 performances or more.

No fewer than ten plays have reached the 400 mark in the last two years—"The Philadelphia Story" (417), "Life With Father" (930), "The Little Foxes" (410), "The Man Who Came to Dinner" (738), "Louisiana Purchase" (442), "Panama Hattie" (428), "The Corn Is Green" (475), "My Sister Eileen" (453), "Arsenic and Old Lace" (433), and "Claudia" (400)—all figures as of last Wednesday night.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
JAN 27 1942

PITTSFIELD

Festival and Boston Symphony Agreement Reported Attained

Pittsfield, Jan. 26—The telephone message received here tonight from Stockbridge said an agreement has been reached between the Berkshire Symphonic festival and Boston Symphony orchestra on a contract and that formal announcement will be made this week of nine midsummer concerts at Tanglewood, starting probably Thursday evening, July 30.

It is known that Boston symphony has been demanding a larger share of festival profits and greater control over its excellent management. Miss Gertrude Robinson Smith is president of Berkshire Symphonic festival. Many festival patrons anxious to secure ticket reservations have become apprehensive over the possibility that on account of the war with its many restrictions the festival would be abandoned this year.

Expiration of a five-year contract necessitated a new one and this has been the object of negotiations for five months between groups of Boston and Pittsfield lawyers. It can now be stated that the festival will be given as usual by the Boston symphony orchestra with Dr Serge Koussevitzky as conductor.

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Arrau Heard In Concerto By Beethoven

By Winthrop P. Tryon

Just how many symphonies are written in the United States each year can be surmised, if not accurately calculated. Perhaps they come forth from the studios of music professors and others at the rate of one a month. In any case, they continually arrive; and if the total for 50 years were reckoned up, it would be a large number, though the bulk of them would figure in the period since the first World War. Then, take the whole lot together, perhaps but a single one of them has got any particular hold on the affection of the public, and that is the Symphony No. 5 in E minor, op. 95, by Antonín Dvořák, which goes under the designation, "From the New World," and which was recalled to the notice of the town at the concert of the Boston Symphony Orchestra last night, Richard Burgin conducting.

* * *

Precisely how New-World the symphony is, has never been determined; but musicologists agree that it was composed in America, whether it partakes of the soil or not. It could have been somewhat thought out by Dvořák in his native Bohemia before he made his memorable visit to the United States, to add himself to the teachers of composition in the country. But again, if he had stayed at home, his Symphony No. 5 might have had an entirely different sound, if not a much different style, from what it has. It would have been plentifully Slavic, no doubt, and it would very likely have echoed Tchaikovsky even more than it does; and yet that languorous, lonesome down South-ness which is the one captivating element in it might have been absent. Indeed, it would almost inevitably have been lacking. For where else in all that Dvořák has written is the same thing found?

* * *

The work makes a sentimental occasion of any meeting of orchestral listeners at which it is performed, though a warm and gracious mood got possession of the people in Symphony Hall yesterday evening before the moonlight melody of the "New World" Larghetto began its sway. Really, the Romantic movement in music opened and culminated with the two principal items presented, the beginning being made by Beethoven's Piano Concerto No. 4 in G major, op. 58, in which Claudio Arrau took part as soloist. Mr. Arrau went in for expression in his interpretation of the piano part of No. 4, though he forgot not to be brilliant at the same time. The concerto, treated his way, is all sultriness and perfume, as ingratiating as anything by Schumann or Debussy. Here is musical "atmosphere" a century before its time. In a word, Mr. Arrau makes himself out a poet and something more than an instrumentalist. He is the sort that can make conductor lead and orchestra play in keeping with his temper.

To note the first matter last, the program started off with a piece in three movements by Vivaldi; string orchestra, which meant a quartet of reduplicated voices, singing exquisitely in tune.

his performance of the First Concerto of Brahms at a pair of symphony concerts, returned to Symphony Hall last evening to be heard with the orchestra in a quite different work, the Fourth of Beethoven. His success with the audience was as pronounced as before and his treatment of the music as sympathetic. For Beethoven, this G major concerto is a strangely feminine music. Its keynotes are grace and tenderness, together with brilliance in the finale. Those who felt that Mr. Arrau's treatment of the Brahms was insufficiently rugged and forceful (and this reviewer was not one of them) could certainly have had nothing but praise for what he did last evening.

This fourth pair of supplementary concerts has fallen to Richard Burgin, now the chef d'orchestre pro tem. His programme, to be heard again this afternoon, begins with Vivaldi's Concerto in A minor, in the arrangement of Tividar Nachez, heard here for the first times last week. Again the solo part was played by a group of violins. Conventional 18th century music, the concerto goes in one ear and out the other. Only the largo leaves anything like an abiding impression. Dvorak's "New World" Symphony made and will make the end.

ARRAU AT SYMPHONY

BY WARREN STOREY SMITH

Claudio Arrau, the Chilian pianist who recently made a deep impression with

James Kollar

Cleora Wood

Soprano soloist with the Boston Symphony Orchestra in Mahler's Fourth Symphony, which Richard Burgin will conduct at the Friday and Saturday concerts.

MUSIC

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Boston Symphony Orchestra

Richard Burgin, conducting his third consecutive pair of "regular" concerts by the Boston Symphony Orchestra during the absence of Serge Koussevitzky, gives again this week a program of extraordinary interest. Three of its four compositions are "first performance at these concerts," specifically the Sinfonietta of Walter Piston; Aaron Copland's ballet suite "Billy the Kid," and the third and fourth movements from the Fourth Symphony of Gustav Mahler. The soprano soloist for the second Mahler movement is Cleora Wood of Boston. The list ends with second-rate but pleasant Ravel, the Alborrada del Gracioso.

The Piston Sinfonietta is an exceedingly adept composition, refinement being its most conspicuous trait. It was not new to Boston because Mr. Bernard Zighera and his chamber orchestra had performed it last March at Jordan Hall. Both in idiom and means of expression the Sinfonietta leans to modesty. In addition to strings, only two each of flutes, oboes, clarinets, bassoons and horns are required, which limits the dynamic range. Mr. Piston here wrote in terms of fine and small instrumental voices which skip along merrily and somewhat mechanistically in rhythms whose outward ebullience probably conceals internal complexity. Though the harmonic style is free, it is also disciplined (as, indeed, is every work that Mr. Piston writes), and the dissonance is ordered. Emotionally, however, a good deal of dryness prevails. When the composer appeared on the stage after the performance he was cordially greeted.

Antithesis of Sinfonietta

Mr. Copland's hell-for-leather music is the complete antithesis of the Sinfonietta. It was conceived as accompanying music for the stage bustle of a ballet, and contains the qualities of depiction and movement which are a prime requisite of a ballet score. Without having seen the ballet, one is willing to bet that Mr. Copland's music is in large measure responsible for the reputed excellence of "Billy the Kid."

The orchestral suite begins on the plains, shows us the pioneer crudity of a street in a frontier town, dwells melodiously on what must have been a pretty andante card game, and then lets loose, in the percussion instruments, the noisy gun battle in which the Kid was shot by the sheriff's posse. Afterward comes a celebration of Billy's demise, and finally Mr. Copland goes back to the open prairie Those plucked double-bass strings, during the shooting, probably are bullets ricocheting Some of the firing seemed very fast for Billy the Kid's day; no doubt someone was "fanning" the hammer of his six-shooter. Derivations of cowboy tunes, but no actual melodic quotations, are woven into the score. Mr. Copland's only aim was to entertain, and he succeeded most cleverly.

Cleora Wood's Singing Superb

No doubt Mr. Burgin would have played all the Mahler Fourth Symphony had that been possible. As it is, fervent thanks for these excerpts. The slow movement, beginning in a radiant elegy suggestive of the slow movement in Beethoven's last String Quartet, follows a long and freely contrapuntal development to a large climax, and ends as quietly as it began. The text of the fourth movement, sung with beautiful tone and superb musicianship by Cleora Wood, is a child's description of Heaven, taken from that collection of popular German poetry which so attracted Mahler: "The Boy's Magic Horn." These two movements represent more the folkish, lyrical, fanciful side of Mahler than the demoniac intensity and the ever-present sense of tragedy which was his other dominating characteristic. Mahler was long and grandiose, goodness knows, but he had much to say, and he has been misunderstood. We can do with a lot more of his music.

No space is left to dilate upon Mr. Burgin's fine conducting, which made much of Ravel's Alborada del Gracioso, inconsequential stuff that makes you think of his "La Valse."

Mr. Koussevitzky will return, next week, from Florida, where he has been resting under doctor's orders since the death of Mme. Koussevitzky. He will present the B minor Concerto Grosso, No. 12, by Handel and two Symphonies, the Fifth of Sibelius, and the Second of Brahms.

C. W. D.

This Clipping From
PATERSON, N. J.
NEWS
JAN 28 1942

Because the Boston Symphony Orchestra is a non-union organization, the American Federation of Musicians has refused to approve two scheduled appearances of the Mexican conductor, Carlos Chavez, as guest conductor of the group.

WAKEFIELD, MASS.
ITEM
JAN 29 1942

Probably We're Wrong

Not long ago, Bruno Walter was denied the privilege of acting as guest conductor of the Boston Symphony Orchestra.

Was this at the orchestra's request? Definitely not. The order came from one Jimmy Petrillo, president of the American Federation of Musicians, whose career has been mentioned a number of times by that king of labor racketeer exposers, Westbrook Pegler.

Prof. Walter, a native of Germany, left that country when Hitler rose to power. Later, he fled from Austria. He has applied for American citizenship.

Because the Boston Symphony is the only non-union orchestra in the country—that is, the only orchestra whose members are their own bosses—he was not allowed to conduct it. All of which may or may not constitute a fine example in citizenship for a new-comer who left his native land to get away from dictation. However, Mrs. Roosevelt says that "right or wrong, I will not cross a picket line," so it is quite possible that we and others who think otherwise are merely out of step with Mr. Petrillo and Mrs. Roosevelt.

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
JAN 27 1942

Chavez Banned

Carlos Chavez, Mexican conductor, has been forbidden by the American Federation of Musicians to lead the Boston Symphony orchestra in the concerts of Feb. 27 and 28. On those dates it had been arranged that he should conduct one of his short compositions as part of a program that would be conducted by Dr. Koussevitzky. But he has fallen under the same ban as did Bruno Walter recently. In this case, however, it will be a simple matter to rearrange the program. Mr. Chavez made his debut in this country 10 years ago with the Boston Symphony orchestra. He is founder and conductor of the symphony orchestra of Mexico, and has conducted the New York Philharmonic symphony. According to a union official, he is one of those special considerations the union made in the Latin-American friendship program.

Dr. Koussevitzky at last accounts was resting in Florida.

Opera in Boston

The Boston Opera association has announced the repertory for the season of the Metropolitan Opera in Boston beginning on March 28. The operas to be performed are as follows:

March 19, Lohengrin; March 20, The Magic Flute; March 21 (mat.) La Traviata; evening, Barber of Seville; March 23, Gluck's Orfeo; March 24, Die Walkuere; March 25, (mat.) Carmen; evening, La Boheme; March 26, Aida; March 27, Der Rosenkavalier; March 28 (mat.) Faust; evening, Rigoletto.

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER-GAZETTE
JAN 29 1942

Symphony Will Feature Flute in Second Concert

The second concert by the Pioneer Valley symphony at the high school, Sunday at 3 p. m., will feature a brilliant young flute soloist, Claude Monteux, who has been playing with the orchestra regularly this season.

Monteux, son of Pierre Monteux, is a native of France and has been in this country only three years. His father, now in California, is a former conductor of the Boston Symphony. Monteux' home is in Lexington. For two seasons he has been a special student at Stockbridge with Laurent, first flutist with the Boston Symphony. He will play Mozart's Concerto No. 2 in D. Major for flute and orchestra, Sunday.

The orchestra personnel has had a few changes since the first program in December, but the roster has not been reduced. One of the outstanding combinations in the unit is the Barrington family consisting of Mr. and Mrs. Clarence Barrington and son, Wayne. Mrs. Barrington is first horn player in the Woman's Symphony of Boston and the Woman's Symphony of Montreal. She also is teacher at the Eastern music camp. She and her son play the French horn with the Pioneer Valley symphony. Mr. Barrington plays the bassoon. Their home is Worcester.

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
JAN 30 1942

Q. I noticed in the Sunday Times-Dispatch that the Musicians' Union prohibits the Boston Symphony from making any new recordings. What is the reason for this?—Music Lover, Altavista.

A. The Boston Symphony does not belong to the Musicians' Union. Since the union has ruled that only their members shall make recordings, all of the employees of the Victor Division would probably strike if Victor tried to make records of any but union symphonies. (The Victor Division of RCA makes the Boston Symphony recordings.) However, because Victor expected this move, a number of recordings of the Boston Symphony were made prior to the ruling. Consequently, a few of their recordings can be released from time to time.

This Clipping From
TACOMA, WASH.
TIMES
JAN 30 1942

Union Thumbs Down On Chavez

The American Federation of Musicians has decided that Carlos Chavez, the Mexican composer and conductor, will not be allowed to conduct a non-union orchestra such as the Boston Symphony. His engagement as guest conductor of that organization on Feb. 27 and 28 have been cancelled.

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TIMES
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Wife's Death Blow To Koussevitzky

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65

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FLINT, MICH.
JOURNAL
FEB 1 1942

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This Clipping From
AUSTIN, TEXAS
STATESMAN
1942

This Clipping From
NEW YORK, N.Y.
TIMES
FEB 2 - 1942

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This Clipping From
LOWELL, MASS.
SUNDAY TELEGRAM
FEB 1 - 1942

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HERALD TRIBUNE
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THE ART DIGEST
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6.6

This Clipping From
CAMDEN, N. J.
COURIER

FEB 6 - 1942

BOSTON SYMPHONY IN PHILA. WEDNESDAY

The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will give its annual Philadelphia concert at the Academy of Music Wednesday evening, February 11, under the auspices of The Philadelphia Forum.

Dr. Koussevitsky has returned to the orchestra after a short leave on account of the death of his wife.

Dr. Koussevitsky will conduct two symphonies; the Beethoven 6th, "The Pastoral," and the Tchaikovsky's 6th, "The Pathetique." His conducting of the latter should be one of the high spots of the musical season, for he is generally regarded as the greatest living conductor of Russian music.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

FEB 6 - 1942

Koussevitsky Not to Appear

Because of the death of Mme. Koussevitzky, Dr. Serge Koussevitzky will conduct no concerts on the current tour of the Boston Symphony Orchestra. Although there is a feeling of loss that the noted conductor will not be here, one's grief is assuaged a bit by the fact that the orchestra will bring with them no less a luminary than Emmanuel Feuermann, cellist, as soloist. Richard Burgin, long-time concertmaster of the orchestra, will conduct.

The program will include the Schumann "Concerto for cello in A minor," Schoenberg's arrangement for orchestra of Beethoven's "Quartet for piano and string quartet, Opus 25" and "The Moldau," Smetana's great tone poem.

This Clipping From
LAWRENCE, MASS.
TRIBUNE

FEB 6 - 1942

CONDUCTORS OF BOSTON SYMPHONY ORCHESTRA AND YEARS OF SERVICE

According to the official records, the following is the list of conductors of the Boston Symphony orchestra and the years of their leadership:

George Henschel	1881 - 1884
Wilhelm Gericke	1884 - 1889
Arthur Nikisch	1889 - 1893
Emil Paur	1893 - 1898
Wilhelm Gericke	1898 - 1906
Karl Muck	1906 - 1908
Max Fiedler	1908 - 1912
Karl Muck	1912 - 1918
Henri Rabaud	1918 - 1919
Pierre Monteux	1919 - 1924
Serge Koussevitzky	1924 -

This Clipping From
BROOKLYN, N.Y.
CITIZEN

FEB 7 - 1942

Feurmann to Be Cello Soloist With Boston Symphony Friday

The Boston Symphony Orchestra will have Emanuel Feuermann, 'cellist, as soloist for its program at the Brooklyn Academy of Music next Thursday evening at 8:30 o'clock. Richard Burgin, concert master, will conduct.

The program will consist of Brahms' quartet for piano and strings in G minor, arranged for orchestra by the compose, Arnold Schoenberg. Schumann's concerto for violincello and orchestra in A minor, with Mr. Feuermann as soloist, and Smetana's symphonic poem, "The Moldau."

THIS CLIPPING FROM
BROOKLYN, N. Y.
JEWISH EXAMINER

FEB 6 - 1942

Boston Conductor Engaged for Seven Concerts at Carnegie

The Philharmonic-Symphony Society announces that Dr. Serge Koussevitzky will direct seven concerts at Carnegie Hall during the last two weeks in February. Through the courtesy of the trustees of the Boston Symphony Orchestra and the cooperation of Eugene Goossens and John Barbirolli the orchestra's schedule has been re-arranged to permit Dr. Koussevitzky to direct the concerts of Feb. 19, 20. 22, 26, 27, 28 and Mar. 1.

Fritz Busch will conduct his last concert this Sunday afternoon at Carnegie. Adolf Busch, his brother, will be the soloist. The program: Overture, "The Fairy Tale of the Lovely Melusine," Mendelssohn; Violin Concerto in D major, Beethoven; Overture to "The Old Maid and the Thief," Menotti; Symphonic Poem, "Blanik", Smetana; Siegfried's Rhine Journey and Funeral March.

Eugene Goossens will take up the baton on Thursday conducting the concerts of Thursday evening, Friday afternoon, Saturday evening and next Sunday afternoon. Jascha Heifetz will be the soloist in the Brahms Concert on Thursday and Friday. The program also includes Beethoven's Overture to "Fidelio" in E major, and Weinberger's Lincoln Symphony.

This Clipping From
PAWTUCKET, R. I.
TIMES

FEB 7 - 1942

Ruth Posselt Next Symphony Soloist

The fourth concert of the season by the Boston Symphony Orchestra in Providence will be given at the Metropolitan Theatre a week from next Tuesday evening, Feb. 17, at 8:30. The soloist will be Ruth Posselt, the celebrated violinist, and the conductor, Richard Burgin.

Miss Posselt will be heard in the violin concerto of Samuel Barber, the young American composer, whose reputation has been considerably increased by this recent composition. Mr. Burgin will introduce another work by an American composer, a suite from Aaron Copland's ballet, "Billy the Kid." "Billy the Kid" has had two separate stage productions and many performances as a stage piece. The music describing the career of the young western killer of half a century ago is melodious in character and has a distinct cowboy flavor.

This Clipping From
NEW YORK, N. Y.
TIMES
(B'klyn, Queens Sect.)

FEB 8 - 1942

The Boston Symphony Orchestra, with Emanuel Feuermann, 'cellist, as soloist, will give the third of its series of five Brooklyn concerts in the Academy Thursday night. The series is under the auspices of the institute, the Brooklyn Philharmonic Society and a Brooklyn committee.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

FEB 7 - 1942

Boston Symphony Concerts

The last visit but one to New York by the Boston Symphony will include the regular two Carnegie Hall concerts next week. However, instead of Thursday evening the Bostonians will play on Friday evening, and their conductor, Serge Koussevitzky, has scheduled the Beethoven Pastoral Symphony and the Tschaikowsky Pathetique. On Saturday afternoon the list will comprise the Handel Concerto Grosso for String Orchestra in B Minor, No. 12, the Fifth Symphony of Sibelius and the Second Symphony of Brahms.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

FEB 7 - 1942

Boston Symphony To Play Tuesday

Emanuel Feuermann to Be Cello Soloist

The Boston Symphony Orchestra will visit Springfield to give a concert in the Municipal Auditorium Tuesday evening. Richard Burgin will conduct this concert and Emanuel Feuermann, the famous 'cellist, will appear as soloist with orchestra. Mr. Feuermann will be heard in the "Con-

EMANUEL FEUERMANN

certo for Violoncello" of Robert Schumann. The program will open with an orchestration by Arnold Schoenberg of the famous "Quartet of Brahms in G minor for Piano and Strings." Mr. Schoenberg has set this music for an orchestra of symphonic proportions. The closing number will be "The Moldau," the symphonic poem of Friedrich Smetana, the Bohemian composer.

Emanuel Feuermann, a native of Galicia, was born in 1902. He has had a long and distinguished career, having made his public debut with the Vienna Philharmonic Orchestra at the age of 11. He was a famous virtuoso when he first came to this country in 1934, and has since made America his home and taken a brilliant part in our concert life.

This Clipping From
NEW YORK, N.Y.
POST

FEB 7 - 1942

Boston Symphony Here Next Week

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will make its last visit but one of the current season to New York next week on Friday evening and Saturday afternoon, with concerts scheduled in Carnegie Hall on Friday evening and Saturday afternoon.

At the Friday evening concert Dr. Koussevitzky will lead the Beethoven "Pastoral" Symphony and Tchaikovsky's "Pathetique." The Saturday afternoon program offers Handel's Concerto Grosso No. 12, in B minor, Sibelius' Fifth Symphony and the Brahms Second.

Feb 8 1942

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon, after a period of rest in Florida following the death of Mme. Koussevitzky.

As he entered the stage, orchestra and audience rose in greeting, a ceremonial which, so far as the audience is concerned, is usually reserved for the opening and closing concerts of each season.

Following "The Star Spangled Banner"—which the listeners were again invited to sing—Mr. Koussevitzky presented a conservative program of tested favorites: the B-minor Concerto Grosso, No. 12, by Handel; the Fifth Symphony by Sibelius, and the Second Symphony of Brahms.

Under any other circumstances, so familiar a list would be open to the questionings of at least the section of Boston Symphony subscribers who prefer the novelty of music not so well known to them, be it old or new.

Granted that all three works of the current program is a masterpiece each in its way, the proverb about familiarity can exercise a temporary debilitating effect upon that which one hears too often.

Extraordinary Emotional Fire

As it was, Mr. Koussevitzky triumphed yet again by the extraordinary emotional fire of his Brahms and Sibelius. In fact, I am certain that his readings of Sibelius will prove to be among the most remarkable of his achievements.

Any talented conductor with a good orchestra of which he has full command can make the First and Second Sibelius sound as the marvels of color and emotional warmth that they are. But all the rest of the Finnish composer's seven symphonies require a perception beyond the actual notes, a perception that takes a conductor into the innermost substance and spirit of the music.

The style of the Sibelius Fifth is lean and the very antithesis of the outspoken First and Second. This is especially true of the dark first movement and the enigmatic third. With these a conductor will succeed or fail according to his imagination. He can follow all the directions of the score, he can see to it that the playing is correct. But unless his imagination gives him a complete esthetic picture of what the composer intended, the result will be groping and dry.

Mr. Koussevitzky possesses that imagination, and he penetrates to the heart of the music, gaging the effect and intensity of accents, tempo, phrasing and expression in general according to the picture which his imagination has given him. Of equal importance, he demands that the instruments "sing." That, in short, is re-creative conducting, and it is a good deal rarer than many may suppose.

Orchestra Goes to New York

The Brahms went equally well, and like the Sibelius, proceeded in the manner which many Kossevitzky performances have made known to the Boston public. At the end there was a tumult of applause and stamping.

Next week the orchestra goes to New York, and for the fortnight after that, Mr. Koussevitzky will be guest conductor of the New York Philharmonic-Symphony.

The Boston concerts of Feb. 20 and 21 will be directed by Richard Burgin. The program will honor the New England Conservatory, whose 75th anniversary will be observed that week, with performance of George W. Chadwick's "Tam o' Shanter," and of Liszt's "Death Dance" with Ernst Levy of the Conservatory faculty as piano sololist. Gliere's "Ilia Mouroumetz" Symphony will be presented for what will undoubtedly be the first time in Boston. C. W. D.

OLD FAVORITE AT SYMPHONY

Feb 7, 1942

Dr. Koussevitzky Makes Use of Brahms Again

BY WARREN STOREY SMITH

Absent from the Symphony concerts for three weeks, while Richard Burgin carried on nobly in his place, Dr. Koussevitzky returned to them yesterday. In point of fact, he flew to Boston Wednesday from Florida, where he had been in retirement following the death of Mme. Koussevitzky on Jan. 11. Under the circumstances there could be but one rehearsal for this 15th pair of concerts, but the nature of the programme made further preparation unnecessary. Both Sibelius' Fifth Symphony and Brahms' Second were performed here last season and Handel's Concerto Grosso for strings in B minor, Opus 6, No. 12, is also a composition with which the orchestra is thoroughly familiar.

An expected soberness and gravity, a perfectly natural reserve and restraint characterized the conductor's outward demeanor yesterday afternoon, but the performances under his direction were as potent as ever.

This particular one of the dozen concertos that Handel composed within the space of a month in 1739 was restored to the orchestra's repertory by Dr. Koussevitzky, himself, after it had gone unheard at Symphony Hall for more than two decades. Its chief glory is the beautiful Larghetto in E major, though the Largo, which was set beside it yesterday, has a pleasingly mysterious quality. The other movements are conventional Handel.

It is beginning to be said that the proponents of Sibelius are killing their idol with kindness. In certain quarters his music has been overpraised; in others it has been overplayed. Take the Symphony of yesterday afternoon for a case in point. There have been 10 performances here since Pierre Monteux introduced it to us in December, 1922, seven of which have taken place within the past nine years. A certain spareness and rude power in the music commended it at first and for a time thereafter, but these are hardly qualities that gain on frequent repetition, though there are passionate Sibelians who will rise in their wrath to deny such an implication.

On a quite different plane stands the Second Symphony of Brahms. It will take a great deal more punishment than any symphony of Sibelius. But has not Dr. Koussevitzky, to pursue the point, been over-faithful to Brahms, as well? There may have been seasons since he came to us when this D major Symphony was not performed. No doubt a search of the records will show that there have been, yet the impression persists that it has been of yearly occurrence. Dr. Koussevitzky's way with the piece is persuasive. It is also more vigorous and, at the end, more exciting than that of certain other conductors. Whether Brahms himself ever visioned such a hair-raising conclusion is open to question. However, its effect upon an audience is bound to be irresistible.

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
FEB 8 - 1942

Burgin to Conduct Concert Tuesday

Emanuel Feurmann, Cellist, Will Be Soloist in the Schumann Concerto for Cello and Orchestra in G-Minor—Koussevitzky's Absence Due to Recent Death of His Wife

A STRIKING attribute of the Boston Symphony orchestra, which will be heard at the Auditorium Tuesday evening at 8.30 in the Community Concert series, is the persistence of its individual identity. Thus while subscribers may justifiably regret the absence of Serge Koussevitzky when the orchestra appears here Tuesday, no qualms need be felt that Richard Burgin, who will conduct, will not obtain the same quality of performance that Koussevitzky does. The orchestra will have as soloist the brilliant cellist, Emanuel Feuermann. A native of Galicia, he was born in 1902. He made his public debut with the Vienna Philharmonic orchestra at the age of 11. When he arrived in this country in 1934, he was already a famous virtuoso. Since that time he has made America his home and has taken active part in concert life here.

The program for Tuesday follows:—

Quartet for piano and string in G minor. (Arranged for orchestra by Arnold Schoenberg) ..... Brahms
Concerto for cello and orchestra in A minor, Op 129 ..... Schuman
Vlrava ("The Moldau"), symphonic poem ..... Smetana

To continue a bit on the orchestra itself, it may be pointed out that one unifying force during its 60 years of existence has been the persistent emphasis of all its conductors upon high standards of virtuosity. Interpretative approaches, devotion to a particular composer has varied with leadership, but the demand for fine musicianship from all members of the orchestra has been dominant right from the start.

The late William J. Henderson was one critic qualified to compare the early Boston Symphony orchestra with the present one. He wrote of his recollections of the orchestra which he first heard in New York in 1885:—

"The early Boston orchestra under Gericke was a great one. Its strings were incomparable; its precision and unanimity unsurpassed, the sunlit clarity and perfect balance of its tone

RICHARD BURGIN

Conducts Boston symphony Tuesday evening.

unrivaled, the elegant aristocracy of this style unchallenged. They are all gone, those artists who gave us the fresh enthusiasm of those historic days.

"But there is the Boston Symphony organization, still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, Catholic taste, technical mastery, and inexhaustible ardor. Those of us who knew the orchestra in the days of its early visits cherish our memories; but we hold as more precious the living power that continues to project its energy into our musical life."

This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD
FEB 8 - 1942

Berkshire Festival Will Not be Stopped

A definite indication that the Berkshire Music festival will not be stopped this summer comes from Herbert Graf, who announces that not only will the Berkshire Music Center be open but his department—the opera department—will be expanded. In addition to the regular training for opera singers of the past seasons, the department will give a course in opera production designed to serve as a working laboratory for composers, librettists, stage directors and conductors. The actual creation and performance of a modern opera are planned.

MUSIC

By ALEXANDER WILLIAMS

Feb 7 1942

Symphony Concert

The 15th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Concerto Grosso for strings in B minor No. 12 ..... Handel
Symphony No. 2 in D major Op. 82 ..... Sibelius
Symphony No. 2 in D major Op. 73. Brahms

Mr. Koussevitzky's return to Boston and the orchestra yesterday was quite properly the signal for a prolonged and sincerely meant ovation. The audience rose to its feet as he turned the corner and walked towards his stand, and it remained standing through the customary performance of the "Star Spangled Banner." Incidentally, we are all becoming musically self-conscious about the way the national anthem is played these days. For instance, Mr. Horowitz the other day built it up almost into a show piece for piano, whereas Mr. Smeterlin played it simply and straight. Mr. Koussevitzky takes it slower than anyone else, with the not inappropriate result that it gains in solemnity.

The program was conservative and familiar. Sibelius, of course, is still alive, but nobody would consider him a modern or "difficult" composer. The 4th Symphony might be an exception to that last adjective, but the 5th is plain sailing. The manner in which he deals with his themes in this work is analagous to a shrewd card player, who exposes his hand cautionsly and bit by bit until suddenly he swoops down with all he has and takes every trick for a grand slam. The comparison may not be perfect, but it will serve to describe a salient feature of Sibelius's style.

In time we may hazard that the 5th Symphony will become even more popular than the currently more familiar 2nd. Its last movement, for one thing, is quite as thrilling when you come to know it, and it is much better built, being both less obvious and less diffuse. The isolated closing chords at the end are one of the most exciting moments in symphonic literature.

Philip Hale wrote of the 5th Symphony that it contained "not a sensuous note, not a single bid for immediate popularity." He also said that Sibelius "snaps his fingers at decorations, at sensational effects, at sugared pages sure to please." This may have been true enough at the time the 5th Symphony was first played, but time plays curious tricks with new works of art. Twenty-five years later you listen to this same work and find in it a good deal of just those characteristics which Mr. Hale declared to be non-existent. The public ought to pity critics, instead of abusing us, for our sober truth and keen preception of today are arrant nonsense tomorrow.

The Brahms 2nd Symphony is second nature to most concert-goers today and, if not, it soon will be. We positively envy anyone hearing it for the first time. This Handel Concerto Grosso has too many slow movements for our taste. We have a possibly childish fondness for Handel when he is either grand or jolly, less of a liking for his solemn and tender mood in which this particular concerto abounds.

Mr. Koussevitzky brought tremendous emotional force and inspiration to his reading of the two symphonies, and the results were good to hear. This will have to do as critical enthusiasm for fine playing. The condensed milk school of criticism, which can turn out columns of gush at a moment's notice, would be the logical process. Doubtless this concert would justify such a review, but happily there is now not enough space!

The concert will be repeated tonight. Next week the orchestra is in New York, and on Feb. 20 and 21 Mr. Burgin will conduct Chadwick's "Tam o' Shanter"; Liszt's Todtentanz, with Ernst Levy as the piano soloist; and Gliere's Symphony No. 3, "Ilia Mourometz."

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
FEB 8 - 1942

Not Going to Concert?—Give Your Ticket to USO

The Community Concert association last night appealed to ticket-holders who do not plan to attend the Boston Symphony orchestra concert at the Auditorium Tuesday night to do a good turn for men in the service. That their places may be filled for the concert they were urged to call the USO information center, 7-2931, and report the numbers of their seats. The USO will issue passes to applicants among the service men so that they can hear the famous Boston musicians. Do this good deed as soon as possible, the Concert association urged.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 8 - 1942

A FAMILY AFFAIR will be the Violin Concerto of Samuel Barber as performed here Feb. 17 by the Boston Symphony. Richard Burgin will conduct, with Ruth Posselt, his wife, as the soloist.

This Clipping From
NEW YORK, N.Y.
TIMES
FEB 8 - 1942

STUDIO

Hiatus in a Feud—A Berle?—The Gover

WHEN James C. Petrillo, president of the American Federation of Musicians, recently authorized the New York Philharmonic-Symphony to play under the non-union Serge Koussevitzky, there was more in his gracious nod than might have appeared at first glance. For two of the concerts fall on a Sunday—Feb. 22 and March 1—and Sunday is the day the Philharmonic takes to the air over WABC. But as long ago as August, 1940, Mr. Petrillo banned Dr. Koussevitzky and the Boston Symphony from the ether, saying tersely, "They're through. We've taken them off the air and off the records."

What, Mr. Petrillo's office was asked the other day, would be done about the broadcasting of Dr. Koussevitzky's concerts on Feb. 22 and March 1?

"We're going to let him go on," said Mr. Petrillo's office.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 8 - 1942

Posselt With Symphony

Ruth Posselt, celebrated violinist, will be the soloist with the Boston Symphony Orchestra, at its fourth concert here on Feb. 17. Richard Burgin will again be the conductor Miss Posselt will be heard in the Violin Concerto of Samuel Barber, the young American composer, whose reputation has been considerably increased by this recent composition. A Suite from Aaron Copland's Ballet, "Billy the Kid," will be another American work on Burgin's program. It has been seen many times on the stage, and the music describing the young Western killer of half a century ago, has been hailed as melodious and having a distinct flavor.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
FEB 8 - 1942

Koussevitzky Lists 2 6th Symphonies

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give its annual Philadelphia concert at the Academy of Music on Wednesday evening, under the auspices of the Philadelphia Forum.

Dr. Koussevitzky has returned to the orchestra after a short leave on account of the death of his wife last month.

The conductor has programmed the two greatest Sixth Symphonies; the Beethoven "Pastoral" and the Tchaikovsky "Pathetique." This concert thus follows Koussevitzky's well-known predilection of programs composed exclusively of two symphonies, such as three years ago when he played works of Beethoven and Sibelius for the Forum.

It also affords the opportunity, for those fortunate enough to hear both performances, of comparing the interpretations of the "Pathetique" by two of the greatest living conductors with this country's two leading orchestras—Toscanini with the Philadelphians last Friday and last night, and Koussevitzky with the Bostonians next Wednesday.

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 9 - 1942

'CELLIST IS SOLOIST FOR BOSTON SYMPHONY, SOLDIERS WANT SEATS

The Boston Symphony orchestra will give a concert in the Municipal auditorium tomorrow night at 8.30. Richard Burgin will conduct this community concert and Emanuel Feuermann, the famous cellist, will appear as soloist.

Mr Feuermann will be heard in the Concerto for Violincello of Robert Schumann. The program will open with an orchestration by Arnold Schoenberg of the famous Quartet of Brahms in G minor for Piano and Strings. Mr Schoenberg has set this music for an orchestra of symphonic proportions. The closing number will be "The Moldau," the symphonic poem of Friedrich Smetana, the Bohemian composer.

Emanuel Feuermann, a native of Galicia, was born in 1902. He has had a long and distinguished career, having made his public debut with the Vienna Philharmonic orchestra at the age of 11. He was a famous virtuoso when he first came to this country in 1934, and has since made America his home and taken a brilliant part in our concert life. Dr Koussevitzky has not conducted since the recent death of his wife.

Those not planning to use their tickets are asked to call the USO office, so that these seats may be made available to service men who have been asking the Community Concert association for a chance to hear the program.

Dr. Koussevitzky Returns

By L. A. Sloper

Dr. Koussevitzky returned to Symphony Hall yesterday for the fifteenth Friday afternoon concert of the season by the Boston Symphony Orchestra. Audience and orchestra rose in welcome to him, and when the Brahms Second Symphony had brought the program to a close there was an ovation, with "bravos" and cheers. The other numbers were Handel's Concerto Grosso in B minor, No. 12, for string orchestra, and the Fifth Symphony of Sibelius, in E flat.

Sibelius, ordinarily one of the stand-bys of the repertory, has been rather neglected this season. In fact, this is the first time his name has appeared on a symphony program. Was this because of political developments? Possibly; did not Mr. Sherwood finally withdraw "There Shall Be No Night"? And does the restoration of Sibelius mean that Dr. Koussevitzky believes Finland will soon be free of its unholy alliance? Or merely that he regards Sibelius as a natural companion to Handel and Brahms?

However that may be, the conductor secured a stirring performance of the Symphony in E flat. As I listened to it, I wondered how long the Finnish master will remain in his present high standing with English and American symphonic conductors and public. Have we perhaps been overwhelmed by the impact of his music, which depends so much upon its emotional tension and its frequent crescendos? Clearly there is a good deal of Wagner and of Tchaikovsky in Sibelius; it may be argued in fact that in Sibelius you find the essence of the Tchaikovskyan and the Wagnerian styles. How long, then, will Wagner and Tchaikovsky and Sibelius last, as compared with Bach and Haydn and Mozart? Which is more enduring, emotional tension or aesthetic form?

The Brahms was presented with extraordinary eloquence. Indeed, with the exception of a couple of rough places in the brass, the orchestra played magnificently throughout the afternoon.

Next week the orchestra will be away on its regular visit to New York. The symphony concerts of the following week will honor the seventy-fifth anniversary of the New England Conservatory of Music. Richard Burgin will conduct, and the soloist will be Ernst Lévy, of the Conservatory faculty, and formerly of Switzerland. He will be piano soloist in Liszt's "Todtentanz." The program will open with the Ballade for orchestra, "Tam o' Shanter," by the late George W. Chadwick, director of the Conservatory from 1897 to 1931. The final number will be Glière's Symphony No. 3, in B minor, "Ilia Mourometz," which will have its first performance in Boston.

This Clipping From
BROOKLYN, N.Y.
EAGLE
FEB 8 - 1942

Symphony Concert Thursday

Boxholders for Event Announced

The Boston Symphony Orchestra will present the third concert of the 1941-42 Brooklyn season in the Opera House at the Academy of Music, Thursday evening. The following box holders for this concert have been announced by Mrs. Henry J. Davenport, executive chairman of the Brooklyn committee for the Boston Symphony Orchestra Concerts. Mrs. Frederick B. Pratt, Mrs. Dean C. Osborne, Mrs. Benjamin Prince, Admiral E. J. Marquart, commandant of the Brooklyn Navy Yard, the Brooklyn Woman's Club, the Alumnae Association of Adelphi Academy, the Brooklyn Friends School, Packer Collegiate Institute and Poly Prep Country Day School.

Emanuel Feuermann, 'cellist, will be the soloist and the orchestra will be conducted by Richard Burgin in a program including works by Brahms, Schumann and Smetana.

Under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and the Brooklyn Committee these concerts are presented for the 58th season in Brooklyn.

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 10 1942

SYMPHONY ORCHESTRA ARRIVES FOR CONCERT

The Boston Symphony orchestra arrived in this city today to give a concert tonight at 8.30 in the Municipal auditorium. The program, the third in the current series of community concerts, will be directed by Richard Burgin, concertmaster.

The program will include a Schonberg arrangement of a Brahms quartet, the Schumann cello concerto with Emanuel Feuermann as soloist and "The Moldau" by Smetana.

Those not using their tickets are asked to call the USO office, so that service men may hear the program.

This Clipping From
CARLISLE, PA
SENTINEL
FEB 10 1942

Serge Koussevitzky, conductor of the Boston Symphony, cancelled his January engagements with the New York Philharmonic-Symphony in grief over the sudden death of his wife. His assigned programs were taken over by Bruno Walter.

Ruth Posselt To Play In Providence

Soloist Feb. 17 On Boston Symphony Orchestra Program

The fourth concert of the season by the Boston Symphony Orchestra in Providence will be given at the Metropolitan Theatre next Tuesday, Feb. 17, at 8:30. The soloist will be Ruth Posselt, the celebrated violinist, and the conductor, Richard Burgin. Miss Posselt will be heard in the Violin Concerto of Samuel Barber, the young American composer, whose reputation has been considerably increased by this recent composition. Mr. Burgin will introduce another work by an American composer: A Suite from Aaron Copland's Ballet, "Billy the Kid." "Billy the Kid" has had two separate stage productions and many performances as a stage piece. The music describing the career of the young Western killer of half a century ago is melodious in character and has a distnict cowboy flavor.

Miss Posselt, (now Mrs. Richard Burgin) gave a recital in the ballroom of the New Bedford Hotel on May 24, 1935. Mrs. Andrew G. Pierce Jr. sponsored the concert and her commitee included Mrs. Arthur V. Pierce, whose late husband, Dr. A. V. Pierce, was a relative of the violinist; Mrs. Franklin W. Hobbs of Boston and Marion; Mrs. Alvan T. Fuller and Mrs. Charles S. French, soprano, of Boston.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
FEB 10 1942

E. B. DANE, BROOKLINE, DEAD AT 73

Widely Known for His Philanthropies for Years

Ernest B. Dane, Brookline's leading citizen and benefactor, died at his estate in Centre Harbor, N. H., yesterday, following a short illness. He was 73.

Born and brought up in Brookline,

Continued on Page 7—Sixth Col.

[illegible] south of Moscow.

ERNEST B. DANE OF BROOKLINE DIES

Continued From First Page

where he spent his life working for the improvement of the town, his passing is mourned by rich and poor alike.

NOTED FOR PHILANTHROPY

He was known to the wealthy as the capable director of many successful private and public enterprises and poor families of Brookline remember him as the man who gave Thanksgiving dinners to the needy for the last 30 years.

As president and treasurer of the Boston Symphony Orchestra, he is remembered by music lovers throughout New England as the philanthropist who many times lent financial aid to the orchestra.

Active in Brookline politics, his popularity among the voters was demonstrated by the fact that, as chairman of the tree-planting committee since 1909 and a member of the committe[illegible] since 1906, he had been [illegible] office annually by an [illegible] vote. When his nam[illegible] on the ballot in municipa[illegible] last March, voters once again [illegible] in the largest vote on the ticket.

His popularity increased during the first World war when he headed Brookline public safety and other war activities. He directed several Liberty Bond drives, setting a fine example by purchasing thousands of dollars worth of bonds with his own funds, headed several Community Fund campaigns during the last 30 years and many times directed the drives of the local Red Cross Chapter in Brookline.

Taken Ill Saturday

A graduate of Harvard in 1892, he was a director of the John Hancock Mutual Life Insurance Company, a director of the Boston Safe Deposit and Trust Company, president of the Brookline Trust Company and for many years a director of the Merchants National Bank of Boston.

As a philanthropist, his name appears on the lists of benefactors of nearly every Brookline church and charitable institution. He was a member of the Unitarian Church of Brookline for many years.

Stricken last Saturday night, he died Sunday afternoon. Funeral services will be held at 12 o'clock noon Tuesday from the Brookline Unitarian Church. The Rev. George Parker will officiate. Burial will take place in the Walnut Hill Cemetery, Brookline, of which he was a trustee for many years.

He leaves his wife, the former Helen Pratt of Brooklyn, N. Y., and two sons, Ernest B. Dane, Jr., of Newport, R. I., and Edward Dane, a member of the Brookline selectmen.

On behalf of the Brookline selectmen, Chairman William J. Hickey, Jr., said: "He was Brookline's leading citizen and benefactor. His death is a tremendous loss to rich and poor alike."

This Clipping From
CHICAGO, ILL.
SUN
FEB 11 1942

Petrillo and Tibbett Sign Union Peace

Musicians' Guild Wins Authority In Concert Field

New York, Feb. 10.—The long fight between the American Federation of Musicians and the American Guild of Musical Artists ended amicably today.

James Caesar Petrillo, former trumpet player and now president of the A. F. of M., signed the peace with Lawrence Tibbett, baritone and president of A. G. M. A. The settlement of the fight, which began in September, 1940, brought to an end a controversy which affected such virtuosos as Jascha Heifitz, Alfred Spalding, Emanuel Feurermann, and the leading symphony orchestras. Petrillo forbade members of the federation from appearing with soloists who were not in his union.

His order made it almost impossible for the virtuosos to play with the leading symphonies, all of which, with the exception of the Boston Symphony orchestra, are members of the A. F. of M.

Under the settlement, each side compromised. A. G. M. A. recognized the jurisdiction of the A. F. of M. over concert solo instrumentalists and accompanists in all fields. The federation recognized A. G. M. A.'s authority over all solo concert artists "for the purposes of their activities in the concert field only."

A lawsuit to which the A. G.-M. A. is plaintiff, now pending in the Supreme court, shall be promptly discontinued, said attorneys.

Musical Celebrities Soon to Appear on Concert Stages

SERGE KOUSSEVITSKY, returning from his rest in the South, will conduct the next pair of concerts by the Boston Symphony Orchestra. The concerts will be given in Symphony Hall next Friday afternoon and Saturday evening, Feb. 6 and 7.

The program will open with Handel's Concerto Grosso for string orchestra, No. 12. It will also consist of two symphonies: the Fifth of Sibelius, in E flat major; and the second of Brahms, in D major.

The concert to be given in Sanders Theater, Cambridge, next Thursday evening, February 5, will be conducted by Richard Burgin. The program will consist of the Sinfonietta by Walter Piston, who is on the music faculty of Harvard University; the slow movement and finale of Mahler's Fourth Symphony in G major; and the Symphony No. 5 of Dvorak, "From the New World." Cleora Wood, the noted soprano, will sing the text of the finale of Mahler's symphony.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
FEB 11 1942

LED BY BURGIN, SYMPHONY GIVES SUPERB CONCERT

Auditorium Filled, Many of Audience Being Men in U. S. Uniforms

By Willard M. Clark

The Boston Symphony Orchestra gave the third of the Community Concerts last night before an audience that filled the Auditorium and contained many men in uniform, as those persons not using their tickets made them available to the boys through the offices of the USO.

Remains Superb

In the absence of Dr. Serge Koussevitzky, the orchestra was conducted by its concertmaster, Richard Burgin, also assistant conductor. Those who had lamented the failure of Dr. Koussevitzky to conduct must have learned one thing—the Boston Symphony Orchestra remains a superb ensemble no matter who conducts. This is not meant to detract from the abilities of Mr. Burgin who gave straightforward interpretations of each number and conducted with a violence almost equal Koussevitzky at his best.

For the first time in many years the orchestra brought a soloist, Emanuel Feuermann, cellist. He was asked to play the Schumann Concerto for Cello and Orchestra in A minor. This is not one of Schumann's finest efforts. It is weak melodically and the orchestration is often heavy and muddy. However, great artist that he is, Mr. Feuermann made the work sound infinitely better than it is. His astonishing technique, his suave, round tone and his magnificent musicianship combined to bring new life to the concerto. He is admirably assisted in this by the orchestra.

The program opened with Brahm's "Quartet for piano and strings in G minor" arranged for orchestra by Arnold Schoenberg. To turn chamber music into a work of symphonic character is a difficult and dangerous undertaking. Mr. Schoenberg accomplished this feat neatly, master craftsman that he is. He has not indulged in many Schoenbergisms and has kept the outlines of the four movements well in the foreground. The third and fourth movements are quite thrilling, sung as they are with full voice. There is a bit of pedestrianism in the first two movements and the melodic content is nowhere nearly as effective as that used in the latter movements. There seems no real reason why such works should be orchestrated, except that it provides additional material and, in some cases, vehicles for virtuoso display.

The program concluded with a stunning performance of Smetana's symphonic poem, "Vltava," better known as "The Moldau." This is highly descriptive music of a river as it winds through Bohemia, encounters rapids, and then moves majestically on its way. Mr. Burgin gave a splendid reading, rich in colors and rhythms. It was through such works that Smetana strove to establish an active musical culture in his country, which should be in accord with the character and tradition of his people. He was less fortunate than Dvorak, for Dvorak was freed early from the influences of his native country, but the music of the Bohemian Smetana still remains to tell of his country quite simply, and always beautifully.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
FEB 11 1942

Boston Symphony Gives An Unusual Concert Here

Richard Burgin, Concert Master, Conducts Great Orchestra in Schumann Concerto, Schoenberg's Transcription of Brahms Quartet, and Smetana's Tone Poem, 'The Moldau'

By FRANCIS REGAL

Choice, interesting and unusual was the concert given last night at the Auditorium by the Boston Symphony orchestra, which was heartily welcomed back to the Community course after skipping one season. It was unusual in that the orchestra was led by the distinguished concert master and assistant conductor instead of by Dr Koussevitsky, and also in the collaboration of a soloist in a concerto. But the program was unusual, too, and not least in the inclusion of a masterpiece of chamber music transcribed for orchestra.

This left but one item of straight orchestral music, a fact which was unusual in itself and would have been made even more so by the choice of Smelana's "Moldau" if current events had not quickened public interest in that beautiful work by a highly gifted Czech composer. Altogether it was an admirable program for the baton of a concert master who ex officio can always be counted upon for fineness, whatever other qualities as a leader he may possess, and Richard Burgin's leadership is firstrate.

Schumann Concerto

Ordinarily the programs at these concerts have followed the main stream of orchestral music, as is wise in addressing a public which hears comparatively few concerts by a great orchestra. Yet too strict an adherence to this principle would leave no chance of hearing various kinds of interesting music, including works composed for a solo instrument and orchestra. Nor does the modern canalization of concert giving leave much room for instrumental virtuosi, and it would have been a pity to miss either the Schumann violoncello concerto or the admirable interpretation of it by Emanuel Feuermann, a fine artist as well as a virtuoso of unexcelled skill in an age of excellence.

Skill to the utmost is needed to make the Schumann concerto agreeable to the casual listener, for while it abounds in beautiful passages and is thoroughly characteristic of the composer, it does not fit the instrument as his piano concerto fits the keyboard. The lovely air of the slow movement, with its double-stopping for the solo part, is always a great favorite, and is sometimes heard detached as a solo number. But the rapid passages in those parts of the work in which tradition gives virtuoso display its chance are so little congenial that only superlative skill can make them sound anything but crabbed, or the pattern of the music as anything but crabbed.

It was as convincing a proof of Mr Feuermann's musicianship as of his virtuosity that he was able to give smooth and sonorous expression even to figures which run most against the grain and to tie the whole work together in clear and cumulative unity. High praise must also be given to the skill and discretion with which the orchestra gave the solo performer a chance without sinking into insipidity.

That Schumann loved the cello may be seen from his chamber music, but his musical expression was often thick and cloudy, so that so mellow and suave an instrumental voice is put at a disadvantage. Mr Feuermann, fortunately, is able to produce without excessive scratching a sufficiently incisive tone to make the musical intention clear, and the ensemble was excellent. Both soloist and orchestra were heartily applauded.

Of the three works presented the one which provoked most curiosity was Arnold Schoenberg's transcription for orchestra of the quartet in G minor for piano and strings by Brahms with which the program opened. This version is not specially new, having been made in 1937, but it had not been heard hereabouts and reports in regard to it were conflicting. Interest was the greater because this quartet is a work in regard to which there has always been much argument even among those who concede its greatness. Is there too much of it? Does the score overload the piano and strings? Is the first movement unclear and the Hungarian finale too noisy and orchestral? Over such questions the army of amateurs has long wrangled, and this quartet, while greatly admired, has not usually been thought so satisfactory as the one in A major.

"Age of Transcription"

This should be a sufficient justification for Schoenberg's orchestral version, and anyhow the musical world is evidently moving into an age of transcription as old favorites wear out and novelties by the great masters have to be dug up. The crucial question is the spirit in which the transformation is made, and while some of the sound effects in the Schoenberg score are distinctly of our time it may be that in this particular work Brahms would have relished their piquancy. It may fairly be said also that the score makes out a good case for the arranger, since the music, particularly in the long and elaborate first movement, comes out more clearly and in better proportion than when it is given in quartet form. It constitutes, in fact, a new and interesting orchestral work by Brahms of the same order of magnitude as his four symphonies and destined, perhaps, to share their growing popularity. Mr Burgin gave it exquisitely and with plenty of fire in the gypsy tunes of the finale.

Both the limpid beauty and the surging emotions of Smetana's tone poem were finely developed by Mr Burgin and the orchestra and this number brought an inspiring program to a satisfying close. Czechoslovakia's tragedy has stirred sympathetic interest in its rich and colorful mus[illegible] an[illegible]

nowhere, not even in "Finlandia," does love of country flow more strongly than in this musical commentary on the course of a famous river, as dear to Slavs as the Rhine is to Teutons. Smetana is hardly a major composer, for his major works are few, but each of them has a special quality, partly personal and partly racial and national, which has won for his music a distinct place in the hearts of music lovers.

Perhaps a Czech, who knows intimately the Moldau in its various phases, can see in Smetana's musical interpretation at which the foreigner can only guess "old familiar far-off things and battles long ago." But no sympathetic ear in any part of the world could fail to respond to the cumulative effect of this torrential music, which loiters in the shallows only to rush on with the greater power. The music is repetitious, but so is the flow of a river, and the composer has managed to get the piling up of emotional stress without monotony. It is not surprising that this potent Slavic music is banned in Nazidom.

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 11 1942

Boston Symphony Orchestra Plays Fine, Unusual Program

The concerts of the Boston Symphony orchestra here have been as many as its years, but it is doubtful if ever the men from the Hub ever played so unusual a program for Springfield concert goers as they did last night. Yet it was not alone the surprise that made the third Community concert of the current season so memorable.

The applause that greeted each of the three selections bespoke not only the affection for "our own" orchestra, but the regard of the capacity audience at the Municipal Auditorium for the conductor, Richard Burgin and for the soloist, Emanuel Feuermann, the cellist.

Mr Feuermann gave a virtuoso performance of the Schumann cello "Concerto in A minor," while the program opened with a Schoenberg transcription of the Brahms "Quartet in G minor for piano and strings" and closed with Smetana symphonic poem "Vlatava" or, as it is more familiarly known, "The Moldau" from the river which gives it its name. Perhaps the final selection has been played in this city before, but certainly the other two were newcomers except for that portion of the concerto which is sometimes given as a solo.

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BULLETIN
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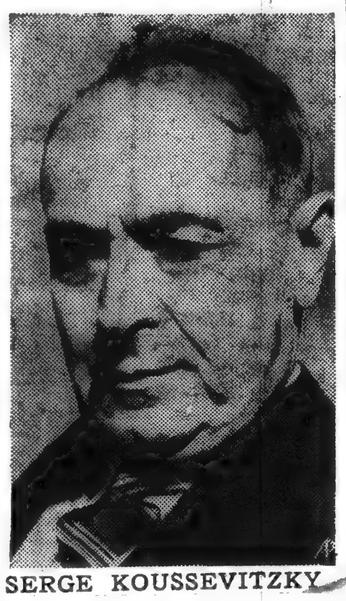

SERGE KOUSSEVITZKY

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PHILADELPHIA, PA.
INQUIRER
FEB 12 1942

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Each movement of the "Pathetique" was given a clear-cut quality of its own, yet each was part of the complete canvas, though the symphony is anything but an artistically integrated picture. The stirring march of the third movement was followed by a spontaneous burst of applause, and the composite effect of the entire work was a fresh revelation of what has become too frayed by familiarity.

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PHILADELPHIA, PA.
RECORD
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Boston Symphony Orchestra Plays Concert for Forum

By ARTHUR BRONSON

That patrician of musical organizations, the Boston Symphony Orchestra, was here last night in its annual concert for the Philadelphia Forum. And, as usual, it brought us the outstanding visiting music event of the season.

The Academy was jammed with music lovers and musicians in anticipation of such an occasion. They weren't disappointed, Conductor Serge Koussevitzky and his brilliant Bostonians furnishing an evening as exquisite as the occasion was memorable.

Only Two Numbers.

There were only two numbers on the program, the Sixth Symphonies of Beethoven (the "Pastorale") and Tchaikovsky (the "Pathetique").

We never thought those two staid, overworked compositions could ever serve again for such a superb, exciting performance. They made a beautiful contrast, the "Pastorale" with its peace and serenity, the "Pathetique" for its sorrow and despair. The Bostonians pointed up this contrast vividly.

The "Pastorale," which came first, not only showed off the Bostonians in their utter precocity, but set a standard for the symphony's performance likely to remain unequaled in this city.

We can't remember when silken strings or virtuoso woodwinds were in so fine a balance, or when such beautifully shaded choirs could render Beethoven's sunny symphony so sheer and ethereal.

There was no heaviness or drag to this particular rural painting. It was not only charming; it was exquisite. Such gossamer treatment by the Bostonians gave it a golden glow we never thought it had.

Koussevitzky's performance of the "Pathetique" will of course invite comparisons with that of Toccanini and the Philadelphians last week-end. Toscanini's "Pathetique" is in the Italian style, lyric rather than lachrymose. Yet it is too refined.

In the Russian Tradition.

Koussevitzky's of course, is closer to the Russan tradition. He lets the composer weep unprestrained, without adding any tears of his own. It isn't the overpowering "weltschmerziges" "Pathetique" of a Stokowski, but it is overwhelmingly eloquent nevertheless.

Although not as well played last night as the "Pastorale," with a first movement taken somewhat at too deliberate a pace, this "Pathetique" was still a superb work, as musical as it was exciting.

The audience, for instance, isn't likely to forget soon the thrill of the third movement, taken in strict tempo, done in mounting, frenzied excitement. Nor the searching, abysmal sorrow of the finale, awesome in its sweep and power. It climaxed an evening of near-perfection.

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NEW YORK, N.Y.
POST
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BROOKLYN, N.Y.
EAGLE
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64

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The program included the Handel Concerto Grosso for String Orchestra in B minor, No. 12; Symphony No. 5 in E-flat major, Op. 82, by Sibelius; and Brahm's Symphony No. 2 in D major, Op. 73.

To say that conductor and orchestra were magnificent in this serious and sober program is to say the obvious. The depth and finesse of the string work, the profound simplicity of the Sibelius, the sheer musical beauty of the Brahms, all were interpreted in noble and poetic style. One was reminded again with what sureness Dr. Koussevitzky plays upon his instrument of one hundred musicians—indeed a fit instrument for such a conductor.

The presence in the audience of many men in uniform served to remind one of the vital function that music plays in time of war. It must be remembered that our armed forces are a cross section of the entire population. While some are emotionally uplifted by a Bing Crosby or a Kay Kyser, there are others whose spiritual outlet can scarcely be served in the same manner. Then our civilian population, too, must find refreshment and release. There again, while a movie may suffice for many, others make more demands upon themselves and their means of relaxation from the cares of the moment.

Whatever else we do without, and we will do without cheerfully, the Boston Symphony Orchestra is one institution which we can not afford to do without. This great orchestra deserves our full support in every way open to us. The government wishes this form of effort to continue unabated. To the people of Boston, who derive the pleasure the Boston Symphony gives, is given in turn the privilege of sustaining it. In spite of all other demands, which we all must and will meet, the Boston Symphony Orchestra will not be forgotten by those who take their duties as members of a civilized community seriously. Democracy carries with it responsibility as well as benefit. The Boston Symphony Orchestra is the responsibility of every music-lover in New England.

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 11 1942

Boston Symphony Orchestra Plays Fine, Unusual Program

The concerts of the Boston Symphony orchestra here have been as many as its years, but it is doubtful if ever the men from the Hub ever played so unusual a program for Springfield concert goers as they did last night. Yet it was not alone the surprise that made the third Community concert of the current season so memorable.

The applause that greeted each of the three selections bespoke not only the affection for "our own" orchestra, but the regard of the capacity audience at the Municipal Auditorium for the conductor, Richard Burgin and for the soloist, Emanuel Feuermann, the cellist.

Mr Feuermann gave a virtuoso performance of the Schumann cello "Concerto in A minor," while the program opened with a Schoenberg transcription of the Brahms "Quartet in G minor for piano and strings" and closed with Smetana symphonic poem "Vlatava" or, as it is more familiarly known, "The Moldau" from the river which gives it its name. Perhaps the final selection has been played in this city before, but certainly the other two were newcomers except for that portion of the concerto which is sometimes given as a solo.

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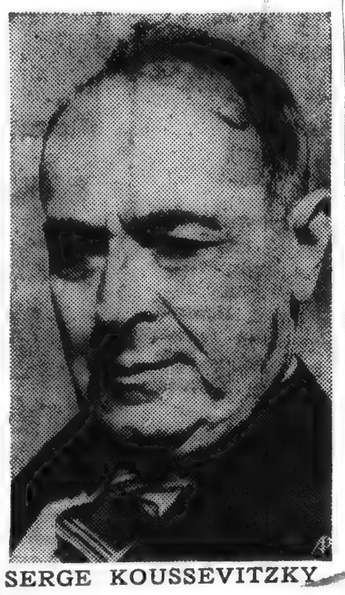

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Mrs. Frederic B. Pratt had as her guests in Box 2, Mr. and Mrs. Sidney W. Davidson, Mr. and Mrs. Laurance P. Roberts and Mr. and Mrs. Lewis W. Francis.

Mrs. Dean C. Osborne gave a dinner party at her home on St. Mark's Ave. for Mr. and Mrs. Donald G. C. Sinclair, Mr. and Mrs. Alfred L. Fawcett, Mrs. Theodore Frohne and Mrs. James M. Fawcett.

Mrs. Thomas Lauderdale, hostess in Box 6, entertained the Rev. Dr. and Mrs. Moses R. Lovell, Mr. and Mrs. Cornelius H. Tiebout and the Rev. Dr. and Mrs. William J. Thompson.

In the Woman's Club Box were Mrs. Thomas H. McClintock and her guest, Mrs. Frederick W. Burbank, Mrs. Oscar W. Swift, Mrs. Wilson Briggs Zimmer, Mrs. Robert Franklin Ives, Mrs. Oliver G. Carter, Mrs. T. S. Vosseler and Mrs. James S. Graham.

Admiral Present

Box 8 was occupied by Admiral E. J. Marquart, Commandant of the Brooklyn Navy Yard, Mrs. Marquart and their guests.

Mr. and Mrs. William Slater, their guests, Mr. and Mrs. Lloyd Johnson, were in the Adelphi Academy Alumnae Association's box, as were Miss Emma Jessie Ogg, her guest, and Mrs. William B. Parker and Miss Rosalie Parker.

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EAGLE
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10.

Burgin Conducts Boston Symphony

Feuermann Is Soloist at the Academy; Traubel Sings in 'Goetterdaemmerung'

By MILES KASTENDIECK

How the Boston Symphony plays without Koussevitzky was what the Brooklyn subscribers discovered at the Academy of Music last night. It played very well, though, of course, not quite so well as with its regular conductor. Credit Richard Burgin, the concert master, with a clean-cut, firm and steady beat which carried out all his good intentions and those of the orchestra while at no time bringing the lift that raises a good performance into a memorable experience. The music was sincerely, earnestly and substantially interpreted. It remained for Emanuel Feuermann to add the touch of artistry to the evening's performance.

The noted cellist played the Schumann Concerto in A Minor, a work that is truly musical in the expression of romanticism and the beauty of its melody. Schumann wrote understandingly for the cello. Though he may never have been completely satisfied with this work, he made the instrument sing with all the deep feeling of which it is capable. Feuermann realized all this, playing beautifully and achieving a quality of performance unchallenged throughout the whole evening. The orchestral contribution was definitely subordinated into accompaniment.

The program began with Schoenberg's arrangement of Brahms' Quartet for Piano and Strings in G Minor, Opus 25. In the process of transcription the character of the music has undergone considerable change. While the Schoenberg orchestration is a highly expert accomplishment, it still leaves one listener at least wondering if Brahms has profited any from this treatment. The first movement of the Quartet never quite won the enthusiasm of Brahms' closest friends. Though some musical scholars see much to admire in its craftsmanship, the fact still remains that the friends were right. It could have been more dramatically played last night, but even then it might remain a problem. The Allegretto, however, has charm, and the final rondo, full of vivacious feeling and good spirits, has a definite appeal. Like the music itself, the performance gained with each movement, but it still left an unsatisfying impression.

There is something about Smetana's "The Moldau" from the Symphonic Poem, "Vltava," which never fails in its effect. Orchestrally it received the most expressive performance of the evening in a straightforward presentation of its rhythmic strength. The polish of a phrase here and there and more lilt in the music would have conveyed the spirit of the work more conclusively. It was just a case of an evening of good music-making without sparkle.

End of the 'Ring'

When Helen Traubel came to the "Immolation Scene" in "Goetterdaemerung" at the Metropolitan Opera House yesterday afternoon, she sang as she will undoubtedly sing the whole of the third Bruennhilde which she essayed for the first time in her career on this occasion. That she has the voice, the bearing and the spirit to carry off this role in triumphant fashion could be detected in the way in which she handled herself in this part of the opera with which she is considerably more familiar. Her performance was a progressive affair from an uncertain and somewhat unfortunate beginning through a more secure and convincing second act to an impressive finale. There is nobility in the strength and the power of her voice and at its best moments it rang true yesterday.

The performance had its lumbering qualities, derived chiefly from the pit, where Mr. Leinsdorf was workmanlike but hardly in the vein. A special word should be said for Herbert Janssen's "Gunther." Otherwise the characterizations of Melchior, List, Olitzki, Jessner and Thorborg remained familiar. The Rhine Maidens quite outshone the Norns. Some changes in stage direction were all for the best.

This Clipping From
PAWTUCKET, R. I.
TIMES
FEB 14 1942

Ruth Posselt To Play As Symphony Soloist

Ruth Posselt will be the soloist of the fourth Providence concert by the Boston Symphony orchestra to be given at the Metropolitan Theatre, Providence, next Tuesday evening at 8:30. Richard Burgin will conduct this concert. The program will open with Mendelssonn's "Italian" Symphony and include two notable recent works which have figured prominently in the concerts of the orchestra this season. One is the violin concerto of Samuel Barber, in which Miss Posselt is to be heard with the orchestra as soloist. Ruth Posselt, appearing with the orchestra at the Berkshire Festival last summer, made Barber's Concerto one of the features of the summer season. Miss Posselt has appeared with the principal orchestras of Europe and many times in concerts in her own country.

The concluding number will be a suite from the ballet "Billy the Kid," by Aaron Copland. The ballet, produced with great success by the Ballet Caravan, portrays the career of this outlaw of the Far West in Civil war days. It is based on tunes not borrowed, but in the cowboy style. The movements include "The Open Prairie," "Street in a Frontier Town," "Card Game at Night," "Gun Battle" and "Celebration After Billy's Capture."

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 14 1942

MUSIC

Boston Symphony Under Burgin to Feature American Music Here Tuesday.

The Boston Symphony Orchestra will give its next-to-the-last concert of the season on Tuesday night in Metropolitan Theatre. Richard Burgin, concertmaster and assistant conductor, will conduct.

The program will be chiefly American music—the violin concerto by Samuel Barber and a suite from "Billy the Kid," by Aaron Copland. Mendelssohn's "Italian" symphony also will be played. Ruth Posselt, wife of Mr. Burgin, will be soloist in the concerto.

This Clipping From
NEW YORK, N. Y.
TIMES
(B'klyn, Queens Sect.)
FEB 13 1942

BOSTON SYMPHONY PLAYS IN BROOKLYN

Many Subscribers Entertain With Dinners Before Concert at Academy of Music

Brooklyn society was represented at this season's third concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music last night. Many subscribers entertained their guests at dinner preceding the concert.

Mrs. Benjamin Prince, hostess in Box 3, gave a dinner at the Bossert Hotel for her guests, Mr. and Mrs. James G. McDonald, Walter Golde, Miss Dorothy Scott, Charles R. Brewer, Mrs. William Stearns Cooney and Mrs. Karp Mikhalenkoff.

Mrs. Frederic B. Pratt had as her guests in Box 2 Mr. and Mrs. Sidney W. Davidson, Mr. and Mrs. Laurance P. Roberts and Mr. and Mrs. Lewis W. Francis.

Mrs. Dean C. Osborne entertained at dinner at her home on St. Mark's Avenue for Mr. and Mrs. Donald G. C. Sinclair, Mr. and Mrs. Alfred L. Fawcett, Mrs. Theodore Frohne and Mrs. James M. Fawcett.

Mrs. Thomas Lauderdale, hostess in Box 6, entertained the Rev. Dr. and Mrs. Moses R. Lowell, Mr. and Mrs. Cornelius H. Tiebout and the Rev. Dr. and Mrs. William J. Thompson.

In the Woman's Club box were Mrs. Thomas H. McClintock and her guest, Mrs. Frederick W. Burbank, Mrs. Oscar W. Swift, Mrs. Wilson Briggs Zimmer, Mrs. Robert Franklin Ives, Mrs. Oliver G. Carter, Mrs. T. S. Vossler and Mrs. James S. Graham.

Box 8 was occupied by Rear Admiral E. J. Marquart, commandant of the navy yard, Mrs. Marquart and their guests.

Mr. and Mrs. William Slater and their guests, Mr. and Mrs. Lloyd Johnson, were in the Adelphi Academy Alumnae Association's box, as were Miss Emma Jessie Ogg, her guest, and Mrs. William B. Parker and Miss Rosalie Parker. Students of the Packer Collegiate Institute, Poly Prep Country Day School and the Brooklyn Friends School occupied boxes 7, 9 and 11.

These concerts are presented in the opera house at the Academy of Music under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and the Brooklyn Committee for Boston Symphony Orchestra concerts.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
FEB 14 1942

Hail Carnegie Concert by Koussevitzky

By GRENA BENNETT.

The Boston Symphony made one of its welcome journeys to the metropolis last evening and gave a concert in Carnegie Hall to the evident enjoyment of a large and distinguished audience.

Serge Koussevitzky conducted a conservative program consisting of Beethoven's "Pastoral" Symphony and Tschaikovsky's "Pathetique" Symphony. Had he tried he could not have selected two works of greater contrast, and that in itself was a cause for interesting delineation.

His interpretation of the "Pastoral" was imaginative, picturesque and ingratiating, a richly colored reflection of the composer's record of a day in the country.

Tschaikovsky's B minor Symphony (which was first programmed as "Tragic" and ultimately "Pathetique" and either of which would have been fitting) received a performance vibrant with feeling and of great pathos and moving content.

* * *

Puccini's "Tosca" was repeated at the Metropolitan Opera House last evening with Grace Moore in the name part; Frederick Jagel as the persecuted Cavaradossi; Alexander Sved, as the ruthless, crafty Scarpia; Salvatore Baccaloni the Sacristan; and Arthur Kent, Angelotti.

Yesterday being Friday the 13th, an admirer of Miss Moore presented her with a live rabbit (with four good-luck feet, it was said). The trophy was effective for the noted soprano, who was ill a few days ago, had recovered entirely and was a compelling and dramatic Tosca.

Mr. Sved's Scarpia showed considerable improvement since his initial portrayal, and Mr. Jagel's characterization was praiseworthy and sincere.

The supporting roles were sung by Messrs. Engelman, De Paolis and Cehanovsky. Ettore Panizza conducted.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 14 1942

Bostonians Present Pathetique

What an opportunity was given to the lovers of the Tschaikowsky Pathetique Symphony this week. Two great conductors, leading two great orchestras, played the electrically popular work three nights apart in Carnegie Hall. On Tuesday evening it was Arturo Toscanini and the Philadelphia Orchestra and last evening Serge Koussevitzky and the Boston Symphony. What an opportunity, too, for the delvers in comparisons!

However, comparing the two performances was almost out of the question, for the Bostonians were not at their best last night. This amazing body of musicians, this jewel mechanism orchestra did not respond in the accustomed manner to the music of the evening, which included also the Beethoven Pastoral Symphony.

* * *

Some Matchless Playing.

Not that there weren't many measures, or pages, in fact, of matchless playing, of smoothly timed, flowing beauty, whether in the Beethoven or the Tschaikowsky. The trouble, as it appeared to one listener—who is a confirmed Boston Symphonyite, by the way—was the over-all lisulessness. Despite the numerous fine points of the work done by the orchestra, the pieces did not come out as whole entities. It amounted to fragments, or large chunks, if you please, of superior attainments, but the long-range line was something out of the picture.

Some of the woodwind flatted fancily all through the business, and often the several choirs couldn't seem to get together for long periods of time. These things can happen to great orchestras, too, which only goes to prove that they are composed of human beings after all.

With all that, the listener who had been to both concerts could scarcely help noting some differences between the two conductors' approach to the Tschaikowsky Symphony. Mr. Koussevitzky's version, for instance, features a prolonged delivery of the melody sequences, it sacrifices certain matters of clarity for the sake of big sound, which is, as we have seen time and again, all too effective.

* * *

Detailed Reading.

Mr. Toscanini's, on the other hand, is a minutely detailed reading. In the biggest sonorities there are always evident the workings out of the slightest lines, the most inconspicuous phrases take shape and fall into allotted niches with the naturalness of mathematical equations. Yet there is anything but the feel of labored playing in it. And, of course, the important idea is progress of the work from the start to an inevitably right conclusion.

Be all this as it may, last night's hearers applauded Mr. Koussevitzky and his forces exuberantly.

R. C. B.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 14 1942

Philharmonic Led By Koussevitzky

Serge Koussevitzky makes his first appearance as conductor of the Philharmonic-Symphony orchestra next week in Carnegie Hall with two concerts on Thursday evening and Friday afternoon. He will preside also at the concerts of the following week.

The Thursday-Friday program presents the C. P. E. Bach Concerto in D Major for Stringed Intruments, as arranged for orchestra by Maxiliam Steinberg; the Aaron Copland Quiet City, which will be given its first performance by the society; the Ravel Daphnis and Chloe Suite No. 2, and the Fifth Symphony of Shostakovich, also a first by the society.

Tomorrow afternoon Eugene Goossens winds up his directorship of the orchestra with a repeat performance of the Weinberger Lincoln Symphony, offering, besides, the Saint-Saens Violin Concerto No. 3, with Erno Valasek as the soloist and the Gliere Marche Heroique.

This Clipping From
NEW YORK, N.Y.
TIMES
FEB 14 1942

NOTABLE CONCERT BY KOUSSEVITZKY

'Searing Eloquence' Shown by Boston Orchestra in Playing Tchaikovsky's 'Pathetique'

BEETHOVEN ON PROGRAM

The 'Pastoral' Symphony of Composer Also Offered by Conductor at Carnegie

By OLIN DOWNES

The concert given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall will be historic in the annals of the New York appearances of the organization and its distinguished leader. And this was so in spite of the fact that two very familiar symphonies made the whole program—symphonies that Dr. Koussevitzky has repeatedly directed in this city, and which represent two of his most distinguished achievements. They were the Beethoven "Pastoral" and the Tchaikovsky "Pathetique."

It may be that the orchestra had played Beethoven's symphony as beautifully before, but it is to be questioned. In the performance of Tchaikovsky's symphony the impression was that the orchestra and leader were one and that the extraordinary intensity of the interpretation, one that gave the music a searing eloquence, was the elegy for the beloved wife who has gone and the ennobled voice of a great musician, finding in his art the supreme expression of his bereavement.

It would be superfluous to dwell upon details of the playing, if only because of the fact that these would not easily be remembered. The peerless orchestra utilized its resources for consummate ends. The episodic completely disappeared because of its absorption into an inspired interpretive plan.

Nor, although the "Pastoral" symphony is far in mood or intention from Tchaikovsky's poignant outcry, did it seem other than a balance and a complement of that song of mortality. For Beethoven, the pantheist, found his religion in nature, discovering in that communion the supreme clarification. This consciousness was in the sound of the instruments. They conveyed something more than vibrations and sonorities, something, as Whitman would have said, nearer and farther than that; and this was accomplished very simply—these meanings.

We have much for which to thank Dr. Koussevitzky and his men, but little that matches the significance of this expression. At the end of Tchaikovsky's symphony there was a pause of complete silence until the conductor left the stage.

This Clipping From
NEW YORK, N.Y.
POST
FEB 14 1942

DR. KOUSSEVITZKY RETURNS WITH THE BOSTON SYMPHONY

By Edward O'Gorman

To be poetic about it, it was the opposing powers of light and darkness that were unfolded by Serge Koussevitzky and the Boston Symphony at Carnegie Hall last night in a program in which the sunny Pastoral Symphony of Beethoven was juxtaposed to the moody, subjective depths of Tchaikovsky's "Pathetique." The performance of the Russian symphony was in the nature of a return engagement, for a superlative reading of this work served to open the Boston Symphony's Saturday afternoon series here last November.

Last night's playing of the "Pathetique," however, hardly approached the level of last fall's performance. For three of the four movements the method was the same, but the spirit and emotional essence of the symphony failed to preciptate in the way which gave the earlier performance such a remarkable feeling of co-ordination, inspiration and rightness. And the instrumental details, though they were in a sense the same, were by no means executed with their former miraculous finish. In the final movement Dr. Koussevitzky plumbed greater depths. It was extravagantly Russian, perhaps going beyond the point where Tchaikovsky himself would have called a halt. And the lacrymal depression of that movement, even to the conductor's dejected pose as the last tones died away, left the audience with no will to applaud.

For the Beethoven symphony, Dr. Koussevitzky was in one of his most quietly classical moods, with no desire to apply anything to the symphony in the matter of interpretation, or to impose his will on the orchestra in any way except in the comparatively necessary one of establishing the tempi. It was the type of conducting which by the right of long possession has come to be regarded as Dr. Koussevitzky's particular property, the kind which encourages the orchestra with a nod rather than urges it forward with energetic gestures.

The performance was in general pacific and reflective. There was a strange and attractively distant, woodland quality to the passive, disembodied playing of the important woodwind and horn solos in the second, third and last movements, detracting a little from the symphonic strength of the work, but adding a piquant touch to its pastoral character.

This Clipping From
HARTFORD, CONN.
TIMES
FEB 14 1942

Dmitri Shostakovich, considered something of a rowdy while in musical knee pants, more and more reveals, now that he combs his hair and polishes his shoes, a kinship to Uncle Ilyitch and Uncle Jean. There are times when he still talks out of the side of his mouth like Buddy Prokofieff but strutting is no longer his way.

His Sixth Symphony comes to the Victor records under the aegis of Leopold Stokowski and the Philadelphia Orchestra. This one is tamer even than the Fifth which Dr. Koussevitzky has had so much trouble in getting his public to accept.

Stokowski is just the man for this kind of music. He can usually be counted upon to know what the younger fellows are trying to say. And while there are no mysteries in this particular symphony, he deals with its language intelligibly.

Here again we have the Shostakovich predilection for the long, melodic line. The first movement, which is a largo, sets the style for the entire work—that is, frequent employment of unisons by virtually the whole orchestra and reliance at other times upon two contrasted voices pitted against each other. Where full-bodied harmony occurs, its structure is conventional.

The first movement is a sort of melancholy maestoso; the second, an allegro, glad but nervous and bustling; the third, a presto in the marcia vein with a good lilt. The symphony has its noisy, rebellious moments, the intervals of enrichment and broadening values being quite rare. The recording is of good quality.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 14 1942

Koussevitzky Is Acclaimed at Carnegie Hall

Directs Boston Orchestra in Sixth Symphonies of Beethoven, Tchaikovsky

By Robert Lawrence

When Serge Koussevitzky appeared on the stage of Carnegie Hall last night to lead the Boston Symphony Orchestra in a program devoted to the sixth symphonies of Beethoven and Tchaikovsky, the entire audience rose to its feet—partly as a gesture of admiration for this magnificent conductor, whose art has never remained on a static level, and even more as an expression of sympathy for the recent death of his wife. This was Dr. Koussevitzky's first New York concert since the sad event of last month.

Playing of the highest possible standard marked the evening and made it memorable. Since the achievements of the Boston Symphony Orchestra are in danger of being taken for granted, it is necessary at least once a season to set down a reminder of the organization's incomparable tone, its wonderfully adjusted balance, dynamic sensitivity, the almost supernatural ease with which the most difficult passages are taken. Last night, except for a first trumpet that was sometimes insecure, not the slightest departure from perfection could be heard throughout the evening. The orchestra was at its very best, and Dr. Koussevitzky had a supreme instrument on which to work his will.

A Triumphant "Pastoral"

At the start of the Beethoven "Pastoral" symphony, with which the program began, there could be noted a certain lack of buoyancy, attributable perhaps to the conductor's state of mind at the moment. This soon disappeared and there rose up a sustained, lyrical panorama that, for breath-taking beauty and transparency of tone, I have never heard equaled in any orchestral concert. This was not a performance to command belated description, but one to be experienced.

In the Tchaikovsky "Pathetic" symphony, played after the intermission, the orchestral tone changed of necessity from the serene timbre of the Beethoven to a dark and occasionally gritty quality that stirred the senses and worked on the emotions of the listeners. There is a great deal of valid disagreement about the "Pathetic" as an art work. While respecting the opinions of those who do not admire the symphony, I believe it in all good conscience to be a masterpiece. The music is not foolproof; the slightest exaggeration may throw the composition out of line. But taken as a canvas, the "Pathetic" ranks formidably

Tchaikovsky at His Best

Consider the development section of the first movement, superb in its thematic treatment and its swirling tonal drama. In a still larger sense, think of the dynamic and emotional unity that Tchaikovsky has achieved in the architecture of this work. The finale, with its dirge of shattered hopes and irreparable sorrow, is the pendant of the first movement and the consequence of the delirious scherzo; the "five-four" episode is the interlude that bridges the questioning Allegro and the terrifying march. As given last night, this symphony carried an overwhelming conviction. One may dislike it with reason; but its basic honesty cannot be denied.

Dr. Koussevitzky's conducting in both of the works on the program was beyond praise. It is perhaps an impertinence to suggest that his powers of communication are even now growing in directness and diminishing in theatricality, for this man has ranked, for the past decade, among the two or three greatest leaders of our time. Yet last night he bettered his own record in a concert that, by its power of truth and artistic sincerity, moved many of the listeners present to an unrestrained demonstration of tribute.

This Clipping From
NEW YORK, N.Y.
SUN
FEB 14 1942

BOSTONIANS GIVE TWO SYMPHONIES

Koussevitzky Directs in Carnegie Hall.

By IRVING KOLODIN.

For those who listen with their hearts as well as their ears and mind, last night's concert of the Boston Symphony Orchestra in Carnegie Hall was wholly remarkable. It is a matter of record that Serge Koussevitzky has recently been bereaved by the death of his wife. It was no matter of intuition, then, to regard his intensely personal conducting of Tchaikovsky's "Pathetic" as a panegyric—enforced, as it was, by the ceremonial finality with which Mr. Koussevitzky deposited his baton on the stand after an inordinate pause at the end of the work.

No doubt those who heard this performance would find it difficult to conceive a more eloquent exposition of the work, as those who heard the Toscanini reading, earlier in the week, would be incredulous at the thought that it was inferior to anything within the reach of mortal man. The distinction was, of course, in the catharsis of personal feeling that Mr. Koussevitzky achieved through Tchaikovsky. With all his immersion in this mood, he retained the intellectual aloofness necessary to goad fourscore musicians into a similar ordered frenzy.

Out of all these elements emerged a performance of the "Pathetic" that soared to the sky and plunged to earth with sickening authenticity. As well as personalizing the blood-warm humanity of the opening movement, Mr. Koussevitzky was capable of stating the finale on a plane of nobility. Any suspicion that the 5/4 waltz was maudlin or the "Marcia" melodramatic was evicted by the truth and sincerity of Mr. Koussevitzky's response to each section. How much the Boston musicians live with their leader was attested by the unanimity and fervor of every man's response throughout this performance. Any artist may feel as deeply as Mr. Koussevitzky did; it is the rare one who can communicate it to an audience.

The playing of Beethoven's "Pastorale" symphony that began the evening was on a more usual plane—more usual ,that is, for Mr. Koussevitzky and his superlative ensemble. There was a lovely flow of sound through the scene by the brook, and a swirling outburst in the storm that vitalized Beethoven's intention completely. To say more would be to patronize an accomplishment as imposing as it was rare.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 15 1942

Martha Burnham

Serge Koussevitzky, who conducts his first Philharmonic-Symphony concert Thursday night

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 15 1942

12

Burgin Will Also Conduct Barber's Violin Concerto with Ruth Posselt Soloist

American Works, Unfamiliar to Audiences Here, Will Have Performance Tuesday by the Boston Symphony Orchestra.

By GEORGE Y. LOVERIDGE

DISTINGUISHED Americans receive substantial representation on the program announced by the Boston Symphony Orchestra for the concert Tuesday night in Metropolitan Theatre.

Samuel Barber's violin concerto and Aaron Copland's suite from the ballet "Billy the Kid" will be played. The soloist in the concerto will be Ruth Posselt, American violinist. She is the wife of Richard Burgin, concertmaster and assistant conductor of the orchestra, who will conduct.

Mendelssohn's "Italian" symphony will give classic contrast.

Miss Posselt, a native of Medford, Mass., has appeared many times as soloist with leading orchestras in Europe and in this country, and has given numerous recitals. Last summer she played the Barber concerto with Boston orchestra at the Berkshire Festival, where she and Mr. Burgin had been married the previous season.

Barber is a nephew of the famous contralto Louise Homer. He was born in West Chester, Pa., in 1910. At six he began to study music, at seven to compose. When he was 13 he entered the Curtis Institute of Music in Philadelphia, studying piano and singing with Vengerova and De Gorgoza. He gave most attention, however, to composition, which he studied with Scalero for six years. He was the first musician to receive the Pulitzer Prize for Music twice—in 1935 and 1936.

A SALZBURG "FIRST"

His "Symphony in One Movement" was the first American work played at a Salzburg Music Festival. Dr. Artur Rodzinski, who conducted the Cleveland Orchestra here last week, selected Barber's symphony and conducted it, in 1937.

The symphony, the "Overture to the School for Scandal," and "Music from a Scene from Shelley" have been performed by a number of important symphony orchestras, including those of Philadelphia, Minneapolis, Chicago and Cleveland, the New York Philharmonic, the London and BBC symphonies, the NBC and the Augusteo, of Rome. His chamber music has been heard frequently here and abroad.

Copland is 10 years older than Barber. His birthplace was Brooklyn. He attended public schools there, graduating from high school in 1918. His sister had taught him piano; he continued with Wolfsohn, Wittgenstein, and Adler, and in 1918 began to study theory with Goldmark. He was a pupil of Goldmark for four years.

In 1921 he became the first student of composition at Fontainebleau, where he studied three years with Nadia Boulanger. Meantime, he continued piano with Ricardo Vines for a period. In 1925 he was awarded a Guggenheim Fellowship, which was renewed in 1926. He received, in 1930, the RCA Victor Company award for his "Dance Symphony."

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By OLIN DOWNES

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We are informed that the playing of the Brahms symphony, which cannot be described here, brought an ovation at the end from the audience, which, in view of previous readings of the work by this conductor and orchestra, could have been foreseen. Less familiar, though it is now firmly established in the repertory, is the Fifth symphony of Sibelius, given a most stirring and illuminating exposition.

So performed, the symphony, from the pastoral opening to the crashing power of the conclusion, held the audience engrossed. It reveals a beauty peculiar to Sibelius and a symphonic continuity of thought in which he is equaled by no other living composer. This was impressed upon us anew yesterday—testimony which becomes always more inescapable of the composer's independence, inspiration and freedom of the sterile conventions of the Europe of his day, from which Sibelius fought free.

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Here is the strength which rests upon a genuine economy and concentration of workmanship, and a noble logic of form, and the conception of pure music as distinguished from that of a superficial romanticism. Sibelius has accomplished this quietly, without propaganda or self-interest, without inspired publicity or resort to the fashionable tricks of the "dernier cri," in his own great and simple way. He is an unfortunately solitary figure in the music of today.

N.Y. Herald Trib
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Koussevitzky Is Acclaimed at Carnegie Hall

Directs Boston Orchestra in Sixth Symphonies of Beethoven, Tchaikovsky

By Robert Lawrence

When Serge Koussevitzky appeared on the stage of Carnegie Hall Friday night to lead the Boston Symphony Orchestra in a program devoted to the sixth symphonies of Beethoven and Tchaikovsky, the entire audience rose to its feet—partly as a gesture of admiration for this magnificent conductor, whose art has never remained on a static level, and even more as an expression of sympathy for the recent death of his wife. This was Dr. Koussevitzky's first New York concert since the sad event of last month.

Playing of the highest possible standard marked the evening and made it memorable. Since the achievements of the Boston Symphony Orchestra are in danger of being taken for granted, it is necessary at least once a season to set down a reminder of the organization's incomparable tone, its wonderfully adjusted balance, dynamic sensitivity, the almost supernatural ease with which the most difficult passages are taken. Friday night, except for a first trumpet that was sometimes insecure, not the slightest departure from perfection could be heard throughout the evening. The orchestra was at its very best, and Dr. Koussevitzky had a supreme instrument on which to work his will.

A Triumphant "Pastoral"

At the start of the Beethoven "Pastoral" symphony, with which the program began, there could be noted a certain lack of buoyancy, attributable perhaps to the conductor's state of mind at the moment. This soon disappeared and there rose up a sustained, lyrical panorama that, for breath-taking beauty and transparency of tone, I have never heard equaled in any orchestral concert. This was not a performance to command belated description, but one to be experienced.

In the Tchaikovsky "Pathetic" symphony, played after the intermission, the orchestral tone changed of necessity from the serene timbre of the Beethoven to a dark and occasionally gritty quality that stirred the senses and worked on the emotions of the listeners. There is a great deal of valid disagreement about the "Pathetic" as an art work. While respecting the opinions of those who do not admire the symphony, I believe it in all good conscience to be a masterpiece. The music is not foolproof; the slightest exaggeration may throw the composition out of line. But, taken as a canvas, the "Pathetic" ranks formidably achieved work. The finale, with its dirge of shattered hopes and irreparable sorrow, is the pendant of the first movement and the consequence of the delirious scherzo; the "five-four" episode is the interlude that bridges the questioning Allegro and the terrifying march. As given Friday night, this symphony carried an overwhelming conviction. One may dislike it with reason; but its basic honesty cannot be denied.

Tchaikovsky at His Best

Consider the development section of the first movement, superb in its thematic treatment and its swirling tonal drama. In a still larger sense, think of the dynamic and emotional unity that Tchaikovsky has

Dr. Koussevitzky's conducting in both of the works on the program was beyond praise. It is perhaps an impertinence to suggest that his powers of communication are even now growing in directness and diminishing in theatricality, for this man has ranked, for the past decade, among the two or three greatest leaders of our time. Yet Friday night he bettered his own record in a concert that, by its power of truth and artistic sincerity, moved many of the listeners present to an unrestrained demonstration of tribute.

Rey de la Torre Gives Recital

Rey de la Torre, Cuban guitarist, made his New York debut yesterday afternoon at Town Hall under auspices of the Asociacion Cultural Inter-Americana, Inc. Playing transcriptions of music by Luis de Milan, Miguel de Fuenllana, Robert de Visee, Sanz, Bach, Sor, Falla, Broqua, Villa-Lobos, Torroba, Granados and Albeniz, he brought an accurate, tasteful approach to all of the works that he offered. There might have been much more color and spontaneity, but Mr. de la Torre showed good basic musicianship. His tone, although limited in dynamic range, was also to be praised.

R. L.

NEW YORK, N.Y.
HERALD TRIBUNE
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All three works in the Bostonian program have had performances this season by the Philharmonic, although not in the same concert, and thus do not need extensive commentary on their own account. This does not mean that their presentation yesterday gave any sense of satiation or of overfamiliarity; this orchestra and its conductor have a way of playing standard works in a manner which stimulates and holds attention to an exceptional degree.

This was particularly the case in the concerto grosso and the Sibelius symphony, owing both to superlative playing and to emotional persuasiveness. Both performances marked the work of the Boston Symphony at its best, which means as high a standard as one is likely to encounter anywhere. The Handelian interpretation offered a notable combination of dignity and spaciousness with expressive delicacy; delectability of string tone with clarity of detail. Such qualities gave full value to one of the most treasurable sections of the concerto, in which a long-breathed melody is restated and intensified over an imposingly waxing and surging bass.

Dr. Koussevitzky's musicians set forth the Sibelius work with finesse of shading and a generously wide palette of instrumental color; the orchestral hues were all the more vivid for not being laid on thickly. The interpretation was essentially lucid, finely wrought and phrased and revealing rather than rugged, but it had a fundamental momentum and imposing, culminative climaxes. The character of the scoring required a careful and discerning apportionment of the various orchestral sonorities, and this stipulation was admirably fulfilled. In the Brahms symphony a few passages lacked the sense of expressive concentration which was provided by the performance as a whole; occasional points of phrasing or tempo, as in the hurrying of an episode late in the second movement, seemed open to debate, but the general interpretation was convincing. A capacity audience applauded with fervor.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 15 1942

Burgin Will Also Conduct Barber's Violin Concerto with Ruth Posselt Soloist

American Works, Unfamiliar to Audiences Here, Will Have Performance Tuesday by the Boston Symphony Orchestra.

By GEORGE Y. LOVERIDGE

DISTINGUISHED Americans receive substantial representation on the program announced by the Boston Symphony Orchestra for the concert Tuesday night in Metropolitan Theatre.

Samuel Barber's violin concerto and Aaron Copland's suite from the ballet "Billy the Kid" will be played. The soloist in the concerto will be Ruth Posselt, American violinist. She is the wife of Richard Burgin, concertmaster and assistant conductor of the orchestra, who will conduct.

Mendelssohn's "Italian" symphony will give classic contrast.

Miss Posselt, a native of Medford, Mass., has appeared many times as soloist with leading orchestras in Europe and in this country, and has given numerous recitals. Last summer she played the Barber concerto with Boston orchestra at the Berkshire Festival, where she and Mr. Burgin had been married the previous season.

Barber is a nephew of the famous contralto Louise Homer. He was born in West Chester, Pa., in 1910. At six he began to study music, at seven to compose. When he was 13 he entered the Curtis Institute of Music in Philadelphia, studying piano and singing with Vengerova and De Gorgoza. He gave most attention, however, to composition, which he studied with Scalero for six years. He was the first musician to receive the Pulitzer Prize for Music twice—in 1935 and 1936.

A SALZBURG "FIRST"

His "Symphony in One Movement" was the first American work played at a Salzburg Music Festival. Dr. Artur Rodzinski, who conducted the Cleveland Orchestra here last week, selected Barber's symphony and conducted it, in 1937.

The symphony, the "Overture to the School for Scandal," and "Music from a Scene from Shelley" have been performed by a number of important symphony orchestras, including those of Philadelphia, Minneapolis, Chicago and Cleveland, the New York Philharmonic, the London and BBC symphonies, the NBC and the Augusteo, of Rome. His chamber music has been heard frequently here and abroad.

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In the Tchaikovsky "Pathetic" symphony, played after the intermission, the orchestral tone changed of necessity from the serene timbre of the Beethoven to a dark and occasionally gritty quality that stirred the senses and worked on the emotions of the listeners. There is a great deal of valid disagreement about the "Pathetic" as an art work. While respecting the opinions of those who do not admire the symphony, I believe it in all good conscience to be a masterpiece. The music is not foolproof; the slightest exaggeration may throw the composition out of line. But, taken as a canvas, the "Pathetic" ranks formidably

Tchaikovsky at His Best

Consider the development section of the first movement, superb in its thematic treatment and its swirling tonal drama. In a still larger sense, think of the dynamic and emotional unity that Tchaikovsky has achieved in the architecture of this work. The finale, with its dirge of shattered hopes and irreparable sorrow, is the pendant of the first movement and the consequence of the delirious scherzo; the "five-four" episode is the interlude that bridges the questioning Allegro and the terrifying march. As given Friday night, this symphony carried an overwhelming conviction. One may dislike it with reason; but its basic honesty cannot be denied.

Dr. Koussevitzky's conducting in both of the works on the program was beyond praise. It is perhaps an impertinence to suggest that his powers of communication are even now growing in directness and diminishing in theatricality, for this man has ranked, for the past decade, among the two or three greatest leaders of our time. Yet Friday night he bettered his own record in a concert that, by its power of truth and artistic sincerity, moved many of the listeners present to an unrestrained demonstration of tribute.

Rey de la Torre Gives Recital

Rey de la Torre, Cuban guitarist, made his New York debut yesterday afternoon at Town Hall under auspices of the Asociacion Cultural Inter-Americana, Inc. Playing transcriptions of music by Luis de Milan, Miguel de Fuenllana, Robert de Visee, Sanz, Bach, Sor, Falla, Broqua, Villa-Lobos, Torroba, Granados and Albeniz, he brought an accurate, tasteful approach to all of the works that he offered. There might have been much more color and spontaneity, but Mr. de la Torre showed good basic musicianship. His tone, although limited in dynamic range, was also to be praised.

R. L.

This Clipping From
BROOKLYN, N.Y.
EAGLE
FEB 15 1942

Koussevitzky Will Conduct Philharmonic This Week

Eugene Gossens is conductor and Erno Valasek, the Leventritt Award winner, is violin soloist at this afternoon's Philharmonic-Symphony concert at Carnegie Hall. The program consists of a repetition of Jaromir Weinberger's "Lincoln Symphony," the Saint-Saens Violin Concerto No. 3 in B minor with Mr. Valasek, and the Gliere Marche Heroique. Mr. Goossens will return to direct the concerts of March 5, 6, 7, 8.

When Serge Koussevitzky appears with the Philharmonic this Thursday night it will be the first time Dr. Koussevitsky has ever conducted an orchestra besides his own Boston Symphony in this country. His opening program, which will be repeated Friday afternoon, will consist of C. P. E. Bach's Concerto in D major for Stringed Instruments, arranged for orchestra by Maximilian Steinberg; Aaron Copland's 'Quiet City," Revel's "Daphnis and Chloe" Suite No. 2, and the Shostakovich Fifth Symphony. The Ravel and Shostakovich works will be repeated next Sunday, preceded by the Corelli Suite for Strings.

Andre Mathieu, winner of the Young Composers Award, will be the soloist at the Young People's Concert next Saturday morning under Rudolph Ganz, playing the piano part of his prize Concertino for Piano and Orchestra. The Canadian boy, whose musical gifts have attracted wide spread attention, will be thirteen years old on Feb. 18.

The Saturday morning program will be devoted to North American music and will include, in addition to the Mathieu Concertino, Hadley's Overture "In Bohemia," Herbert Haufrecht's "The Story of ert Haufrechat's "The Story of Ferdinand," with the composer conducting and Mr. Ganz as narrator; an Allegretto for Strings by Henry Holden Huss, "Forest Spirits" from Edward MacDowell's Suite in A minor, and Ernest Schelling's "A Victory Ball."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 16 1942

Pensis on City Podium

Luxemburg Maestro Gives Two B's Program

By LOUIS BIANCOLLI.

The conductors' league of nations, operating from the New York City Symphony podium, brought Henri Pensis of Luxemburg, the late pocket kingdom, into the fold in Carnegie Hall last night. The Luxemburg radio director's American debut occurred recently in Newark.

Conducting a two Bs program consisting of Beethoven's Coriolan overture and Emperor Concerto and Brahms' Fourth Symphony, Mr. Pensis fully confirmed advance notices and rumors of an energetic pacesetter with a scholarly classic bent.

In dealing out time and dynamics he kept two main principles steadily in mind, clear precision of detail and adjustment of detail to larger patterns and unities. Mr. Pensis tried no prima donna tactics of imposing any sensational slant on the listed classics. He let Brahms and Beethoven speak their piece without superior prompting from the conductor's stand.

* * *

He Needs a Skullcap.

Not that the guesting batonist didn't put in a minor workout in arm and body movements. Mr. Pensis can swoop, dip and twist in accepted calisthenic style. And he ought to wear a skullcap to keep his heaving hair out of the first violinist's bowing reach. He got artistic results, though, which is what counts.

Gyorgy Sandor soloed brilliantly through the Beethoven concerto. The grand manner inheres in the work through an epic surge of early romanticism. Mr. Sandor was in the vein, flaunting tone and technic like bright-hued banners.

Apart from the mechanical and tonal aspects, the reading ranged poetically through the concerto's deeper connotations, accompanied by a clarifying sense of detail and outline. Conductor, soloist and orchestra joined in a snugly interlocked rendering all around.

* * *

Boston Symphony Orchestra.

Serge Koussevitzky, who joins the Philharmonic-Symphony's centennial array of conductors Thursday night, wound up the Boston Symphony Orchestra's third visit to town in Carnegie Hall Saturday afternoon.

On the program were Handel's B minor Concerto Grosso, Sibelius' Fifth Symphony and Brahms' Second, all fixed seasonal entries in the orchestra's repertory.

Mr. Koussevitzky's Brahms was slightly personal in rhythmic trend and melodic line, though the instrumental texture of whole strings of episodes had the gilt-edge finesse so long the Bostonians' hallmark. For pure virtuosity, though, the Sibelius number ranked first.

All choirs were intent on decking out the Finn's Fifth Symphony in holiday dress. Tone was polished to a sunbeam glint and melodic sequences spooled out in silk bands. Mr. Koussevitzky's massed brasses sounded in one firm impact. Conductor and orchestra could do no more. And still the work sounded second rate. For all the lightning flashes and terse bursts of power, Sibelius' symphonic greatness is elsewhere

This Clipping From
BROOKLYN, N.Y.
EAGLE
FEB 16 1942

Koussevitzky Gives Concert of Weekend

Boston Symphony Performance Tops Music Events—Bach at the Academy

By MILES KASTENDIECK

Koussevitzky may not have conducted the Boston Symphony Orchestra in Brooklyn last Thursday, for some unexplained reason, but he did direct it for the Carnegie Hall concerts of Friday evening and Saturday afternoon. Both programs contained what might well be termed Koussevitzky war horses. Brooklyn audiences are thoroughly versed in his interpretations of the Beethoven Sixth and the Tchaikowsky Sixth, played on Friday night; they are also familiar with the Handel Concerto Grosso in B Minor, No. 12, and the Brahms Second Symphony, on the Saturday program. The other item, Sibelius' Fifth Symphony, is not so frequently played that it might be called an old friend as in the case of these others. And the Sibelius made that concert memorable.

From its pastoral beginning to its heroic ending, the Sibelius Symphony is worthy of inclusion among the elite Fifth symphonies in the history of music. Koussevitzky helps accentuate that conviction each time he sets it forth. The precision and clarity of this performance served to reveal still further beauties in the work; the dramatic thrust of the interpretation to build up tremendous intensity. To have it followed by the Brahms was to subject it to invidious comparisons, but these could not disparage the newer work; differences in appeal and effect could be attributed only to the matter of familiarity.

Mostly About Bach

Except for four motets composed by his forerunners, the music performed at the Sunday afternoon concert sponsored by the Institute at the Academy of Music was that of Johann Sebastian Bach. The program was slightly unbalanced in favor of the composer's piano music, whereas the vocal portions received more praiseworthy performances.

The Lehman Engel Singers sat around a table to sing their numbers by Victoria, Depres, Lassus and Sweelinck, all motets from that golden age of polyphony too often neglected. Later in the program they gave Bach's "Jesu, meine Freude" (in 11 parts). Theirs was singing to be enjoyed.

Harry Cumpson accounted for the rest of the concert, playing the C Sharp and E Major Preludes and Fugues from Book I of the "Well-Tempered Clavichord," the Partita in C Minor, and the Chromatic Fantasia and Fugue. His conception of Bach was rather heavy-handed, somewhat characterless, and not altogether steady.

On Saturday evening The Muscovites had entertained with a program of Russian music, gypsy and dancing songs in a somewhat popular manner.

Friends of Music

Returning to the chamber music of Mozart, Mendelssohn and Dvorak, the New Friends of Music presented the Budapest String Quartet again at Town Hall yesterday in the late afternoon. Mozart's Quartet in D (K 499). Mendelssohn's Andante and Scherzo, Opus 31 from an "unfinished" quartet, and Dvorak's colorful Quartet in E Flat, Opus 51, made up the program. The players were in good form and their performances grew more absorbing as the concert advanced. There are some who might look down upon the Dvorak music, but it proved to be thoroughly worthwhile. At times it may sound as though it belonged in restaurants and theaters, but as played yesterday, it asserted its right to be heard more often than it is in concerts.

Leaflets in the program books announced the fact that the music of Bach will comprise the cornerstone of the programs of the New Friends of Music for its seventh season at Town Hall in 1942-43. Chamber music and lieder by Robert Schumann and Josef Haydn's quartets will also be included in next year's concerts. A feature of the series will be violin sonatas played by Adolf Busch and Rudolf Serkin and solo sonatas rendered by Bronislaw Huberman and Joseph Szigeti. For the first time the New Friends of Music will present choral works in its chamber music series and will offer Bach cantatas for small orchestra, chorus and soloists.

A number of string ensembles will be heard, including the Budapest, Kolisch, Primrose, Gordon, Musical Art and Galimir Quartets, as well as the Curtis and the Coolidge Quartets to be heard for the first time on this series. Among the artists who will appear in the series will be Lotte Lehmann and Dusolina Giannini, sopranos; Mack Harrell, baritone; Frances Blaisdell, flutist; Luboschutz and Nemenoff, Hortense Monath, Josepha Rosanska, Beveridge Webster, pianist; Carroll Glenn, violinist; Ralph Kirkpatrick, harpsichordist; Emanuel Feuermann, Gregor Piatigorsky, cellists.

This Clipping From
OMAHA, NEB.
MORNING WORLD-HERALD
FEB 15 1942

Music Rules by Petrillo

Tells Us What We Can Hear

By Martin B. Bush

It is only by reason of the fact that music journals often carry news of interest and importance to a vast musical laity which seldom has access to their columns, that the following is offered for dissemination.

It has to do with power in the music world—extraordinary power vested in one man—power which enables that man to decide not only what orchestra conductors the Boston, New York and other metropolitan symphonic concert patrons may hear, but also what conductors you and I are to hear or not hear on the many symphonic broadcasts coming into our homes.

The story, which ran in Musical America, the New York Sun and, doubtless, others, deals with the New York Philharmonic-Symphony orchestra's centennial celebration this winter.

When this season, of such importance not only to the orchestra itself but the entire music world, loomed on the horizon, elaborate plans were laid to distinguish the significant birthday of the country's oldest symphonic body. Plans included distribution of conducting honors among a considerable number of the most noted luminaries of the baton, each to come in as guest for a certain number of concerts during the season. Among those engaged was Serge Koussevitzky of the Boston Symphony.

Petrillo Steps In

Now neither Mr. Koussevitzky nor the members of his Boston orchestra belong to the American Federation of Musicians. The players of the New York orchestra are all union members. Therefore James C. Petrillo, president of the federation, promptly forbade the New York orchestra having Koussevitzky and Koussevitzky conducting that orchestra.

At about the same time plans were set for the distinguished German conductor, Bruno Walter, to be guest of the Boston orchestra. But, Mr. Walter being an affiliate of the federation, Mr. Petrillo again refused to permit that combination.

Revoked One Ban

Then came a personal appeal to Petrillo by the president of the New York's board of directors, Marshall Field, 3d, and the upshot being that Petrillo "out of consideration and respect to Mr. Field, the orchestra and its board" finally revoked the ban on Mr. Koussevitzky but warned that "in no event is it to be considered a precedent or a departure from the position which the federation has taken."

The Walter ban still holds.

That's the story. Armchair readers may proceed with their own editorializing.

Though beside the point, as a matter of fact, Mr. Koussevitzky himself later had to indefinitely postpone his New York engagement because of the recent death of his wife.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 17 1942

WILL GIVE CONCERT

Boston Symphony to Play in Capital For Russian War Relief.

Boston, Feb. 16.—(AP)—The Boston Symphony Orchestra announced today that it would make its first appearance in several years in Washington, D. C., on March 31 when it gives a concert in Constitution Hall for the benefit of Russian war relief.

Conductor Serge Koussevitzky, Russian-born chairman of the Massachusetts Committee for Russian War Relief, will conduct the concert, and Mrs. Joseph E. Davies, wife of the former United States Ambassador to the Soviet Union, will be chairman of the committee in charge of arrangements in Washington.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
FEB 17 1942

Boston Symphony to Play in Washingto

BOSTON, Feb. 17 (AP)—In a Russian war relief benefit, the Bosto Symphony Orchestra will play i Washington for the first time in se eral years. Scheduling of the concer for March 31 in Constitution Hal was announced yesterday. The cor ductor, Serge Koussevitzky, is a na tive of Russia and chairman of th Massachusetts Committee for Russia War Relief.

Hub Symphony to Play in Washington

Dr. Serge Koussevitsky and the Boston Symphony Orchestra are to appear for the first time in several years in the nation's capital for the benefit of Russian war relief, March 31. The orchestra will play at Constitution Hall.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

FEB 17 1942

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This Clipping From
BURLINGTON, VT.
NEWS

FEB 17 1942

Boston Symphony to Give Russian Benefit

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This Clipping From
WORCESTER, MASS.
TELEGRAM

FEB 17 1942

HUB SYMPHONY TO PLAY IN CAPITAL

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

FEB 17 1942

Boston Symphony to Play March 31 in Washington

BOSTON, Feb. 16 (AP)—The Boston Symphony Orchestra announced today that it would make its first appearance in several years in Washington, D. C., on March 31 when it gives a concert in Constitution Hall for the benefit of Russian war relief.

Boston Symphony Going to Washington for Russian Benefit

The Boston Symphony Orchestra, led by Conductor Serge Koussevitzky, chairman of the Massachusetts Committee for Russian War Relief, will make its first appearance in the nation's capital in many years on March 31, when it will give a concert in Constitution Hall for the benefit of the Russian War Relief.

Mrs. Joseph E. Davies, wife of the former United States Ambassador to the Soviet Union, will be chairman of the committee in charge of arrangements in Washington, the orchestra announced yesterday.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

FEB 18 1942

Ruth Posselt In Concerto

Providence Hears New Barber Work

The Boston Symphony Orchestra gave its fourth Providence concert of the season last evening in the Metropolitan Theater. It was a well-made program for these anxious times—finely conducted by Richard Burgin, assistant under Dr. Koussevitzky, and appearing on the podium almost exclusively these last few weeks. The audience was very large. We cannot recall a better patronage for these Boston visits and service men were tucked into every available seat.

Mr. Burgin presented his gifted wife, Ruth Posselt, in the charming concerto for violin and orchestra by young Samuel Barber, a nephew of Louise Homer. He preceded the concerto by Mendelssohn's "Italian" Symphony in a bright, rhythmic performance and concluded with Aaron Copland's Suite from the Ballet, "Billy the Kid."

Mendelssohn on Holiday

Here was the youthful Mendelssohn setting down in rather independent departure from strictly classical vein some of the high spirits he had brought home from his sojourn in Italy. The allegro broke forth like a festival overture but soon, the fantastic craftsmanship of the incidental music to "Midsummer Night's Dream" assured questioners in the Paderewskian shades of entirely lowered lights that here was Felix on a holiday. The Andante movement has variety and life in its unusual theme that merges into minor and grows more marchlike and staccato as it progresses. As remembered, the Saltarello which makes the final movement has been heard more excitingly from this orchestra, but the whole impression was pleasant.

Miss Posselt was favorably heard at the Berkshire Festival last Summer in the Barber concerto. It deserves to live far more than many of its contemporaries, for it speaks sincerely and warmly from the heart of nature. How fair it and the soloist must have appeared in the Tanglewood setting! The violin part is beautifully integrated with the orchestra and Miss Posselt's playing seemed alight with mellow, golden sunshine. The concerto showed care in rehearsal. Subtle effects were shrewdly planned; integrity rather than showmanship came foremost. The Moto perpetuo, a cadenza-like bit of virtuoso playing, had to satisfy admirers of this outstanding woman violinist, known better possibly to Europe than to her own New England. The oboe solo of the Andante, the revealed nobility of violin tone marked each after its own gift some perfect moment of a Summer day.

Billy the Kid Crackles

Those seriously attentive men from Camp Edwards, put up at the armory overnight, they said, how did "Billy the Kid" affect them, out on a musical excursion? Gay it was; vibrant with spirit and derring do. Copland, disciple of Mlle. Boulanger and the French school, is plunging enthusiastically into the American scene. He is justified by his fresh approach, by his transparent instrumentation and we appreciate his use of the trumpet—for in Mager, the Boston Symphony has an expert brass man. What bothered us was how the gatling guns chattering away would be taken by the men in khaki. It was a clever and not too noisy use of percussion and most of the audience laughed merrily. Billy, like the Dutch navy, got his man a year.

A.C.R.

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A.C.R.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 18 1942

MUSIC

Boston Symphony Orchestra Under Burgin Features American Composers.

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra, playing last night in Metropolitan Theatre, produced a program more interesting than any it has hazarded here for a considerable time. Two substantial works by living Americans were performed; in one of them an American young lady was solo violinist.

Richard Burgin conducted for the second time this season, substituting for Dr. Serge Koussevitzky. The soloist was Ruth Posselt, Mr. Burgin's wife.

The violin concerto by Samuel Barber provided a centre of gravity for the program. It is in three movements, allegro molto moderato, andante sostenuto, and presto, in moto perpetuo.

The second movement seemed to us the finest. It is contemplative in its themes and in the handling of them, the instrumentation is restrained and effective, there is richness and intensity to a degree that separates it rather decidedly from what goes before and comes after. Also it is exquisitely suited to display the singing tone and eloquent phrasing of Miss Posselt's best work. Although the technical difficulties were often redoubtable, Miss Posselt was quite at ease. She could not always bid forth a big tone, capable of opposing the full orchestra, but she had command of lyric qualities that are far rarer. The audience recalled her several times, and the orchestra contributed to the applause.

Aaron Copland's suite from the ballet "Billy the Kid" was the other home-grown contender. The difficulty with ballet music on a concert program is that, if it is good, there seems to be something missing, to wit, the ballet. However, Copland's music is so skillful, so evocative of action and color, that it tends to make every listener his own choreographer; it conveys the roaring, antic, murderous West with genuine horse-opera guesto and sentimentality. Throughout the suite one has the impression of a composer who knows just what he is trying to do and just how to do it. Mr. Burgin and the orchestra adjusted themselves to the unconventional moods with admirable facility and sincerity.

Mendelssohn's "Italian" symphony brightly prepared the way for the modern works. Mr. Burgin bounced the first and last movements around rather freely; the two in the middle were sauve and polished, in the orchestra's flawless manner.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

FEB 18 1942

MUSIC

Richard Burgin Conducts Boston Symphony Here; His Wife, Soloist

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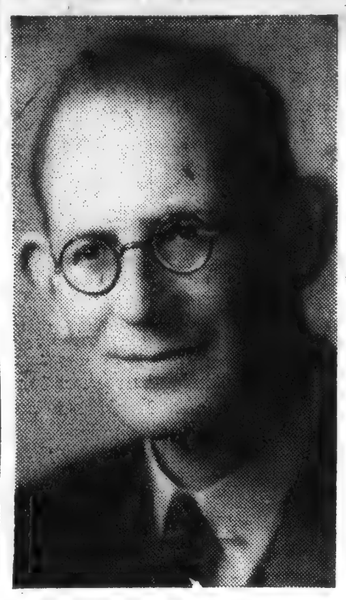
Ernst Levy's Talents Find Expression in Many Subjects

Virtuoso Pianist Will Be Symphony Soloist Friday and Saturday



Warren Kay Vantine

ERNST LEVY, piano soloist with Boston Symphony Orchestra.

Prodigious is the word that comes to mind during a chat with Ernst Levy, the Swiss musician now a member of the New England Conservatory faculty. The range of his interests is as big as the man himself, his hearty bass laugh and the huge 10-year-old pipe he smokes. He will talk, simply and in good English, on subjects from music to movies to esthetics of sound and color and the relationship between emotion and the mathematics of sound.

Next Friday afternon and Saturday evening the public may see and hear him at the concerts of the Boston Symphony Orchestra, playing the piano solo of Liszt's "Death Dance." Richard Burgin will conduct. These will be Mr. Levy's first appearances with the Boston Symphony. He has already given a recital under Conservatory auspices and has played with the Conservatory Orchestra.

Mr. Leavy arrived in this country last September to take up his teaching post. It took him a month to go from Geneva in his native Switzerland, to New York. In June of 1940 he had left Paris, where he had lived for 20 years, just a day or two ahead of the invading Nazi army. There was no time to take much in the way of baggage. Mr. Levy mounted a bicycle and was off for Switzerland by way of Southern or unoccupied France. His extensive musical library had to be abandoned.

For a year he remained in Switzerland. Leaving Geneva last August, this time by train and not bicycle, he went directly across Southern France, over the Pyrenees and into Spain. Having received from Lisbon no answer to his request for a Portuguese visa, Mr. Levy was fortunate enough to obtain passage on a reasonably comfortable ship that sailed from Bilbao.

He was born in Basle, Switzerland, No. 18, 1895. He studied music with Huber at the Basle Conservatory and with Pugno in Paris. From 1916 to 1921 he was professor of piano at Basle Conservatory. Then he removed to Paris.

Versatility extends into Mr. Levy's musical pursuits. He is a virtuoso pianist; he has composed much, and he has done a good deal of theoretical work, including a book on harmony that is now being published in Switzerland. For 12 years he conducted in Paris the Philharmonic Chorus, of about 150 voices, which he founded. This was a difficult and an astonishing work in a city proverbially aloof to choral music. With the chorus he performed many scores, especially religious compositions of Liszt, unknown in the French capital.

In his Boston apartment stands an odd-looking rectangular instrument with 13 strings, kept in a portable case. This is a Sonometer, not a musical instrument but a physicist's gadget used for experiments with tone. Mr. Levy is working on the ancient Pythagorean system.

About once a year Mr. Levy goes to the movies for relaxation, almost always when there is a Walt Disney film available. Ordinary movies, with their literal photography of realism, Mr. Levy dislikes, but Walt Disney, in his opinion, is a great artist. "Snow White," "Pinocchio" and now "Dumbo" have given the musician much pleasure. So far, he hasn't ventured to attend "Fantasia."

Mr. Levy's usual relaxation is his machine shop. One room of his apartment is neatly fitted with wood and metal lathes, a bandsaw and other apparatus. Pipe in mouth, covered over with dungarees, he works away of an evening making all sorts of articles which he likes to give to his friends. C. W. D.

Ruth Posselt In Concerto

Providence Hears New Barber Work

The Boston Symphony Orchestra gave its fourth Providence concert of the season last evening in the Metropolitan Theater. It was a well-made program for these anxious times—finely conducted by Richard Burgin, assistant under Dr. Koussevitzky, and appearing on the podium almost exclusively these last few weeks. The audience was very large. We cannot recall a better patronage for these Boston visits and service men were tucked into every available seat.

Mr. Burgin presented his gifted wife, Ruth Posselt, in the charming concerto for violin and orchestra by young Samuel Barber, a nephew of Louise Homer. He preceded the concerto by Mendelssohn's "Italian" Symphony in a bright, rhythmic performance and concluded with Aaron Copland's Suite from the Ballet, "Billy the Kid."

Mendelssohn on Holiday

Here was the youthful Mendelssohn setting down in rather independent departure from strictly classical vein some of the high spirits he had brought home from his sojourn in Italy. The allegro broke forth like a festival overture but soon, the fantastic craftsmanship of the incidental music to "Midsummer Night's Dream" assured questioners in the Paderewskian shades of entirely lowered lights that here was Felix on a holiday. The Andante movement has variety and life in its unusual theme that merges into minor and grows more marchlike and staccato as it progresses. As remembered, the Saltarello which makes the final movement has been heard more excitingly from this orchestra, but the whole impression was pleasant.

Miss Posselt was favorably heard at the Berkshire Festival last Summer in the Barber concerto. It deserves to live far more than many of its contemporaries, for it speaks sincerely and warmly from the heart of nature. How fair it and the soloist must have appeared in the Tanglewood setting! The violin part is beautifully integrated with the orchestra and Miss Posselt's playing seemed alight with mellow, golden sunshine. The concerto showed care in rehearsal. Subtle effects were shrewdly planned; integrity rather than showmanship came foremost. The Moto perpetuo, a cadenza-like bit of virtuoso playing, had to satisfy admirers of this outstanding woman violinist, known better possibly to Europe than to her own New England. The oboe solo of the Andante, the revealed nobility of violin tone marked each after its own gift some perfect moment of a Summer day.

Billy the Kid Crackles

Those seriously attentive men from Camp Edwards, put up at the armory overnight, they said, how did "Billy the Kid" affect them, out on a musical excursion? Gay it was; vibrant with spirit and derring do. Copland, disciple of Mlle. Boulanger and the French school, is plunging enthusiastically into the American scene. He is justified by his fresh approach, by his transparent instrumentation and we appreciate his use of the trumpet—for in Mager, the Boston Symphony has an expert brass man. What bothered us was how the gatling guns chattering away would be taken by the men in khaki. It was a clever and not too noisy use of percussion and most of the audience laughed merrily. Billy, like the Dutch navy, got his man a year.

A.C.R.

This Clipping From
HARTFORD, CONN.
TIMES
FEB 18 1942

Boston Symphony To Play at Benefit In Washington

The Boston Symphony Orchestra, Serge Koussevitsky, conductor, is to make its first appearance for several years in the nation's capital in a notable concert at Constitution Hall, Tuesday evening, Mar. 31, for Russian War Relief.

The announcement was made by Mrs. Edward M. Watson, vice-chairman of the Washington committee for this event. The trustees of the Boston Symphony Orchestra have offered the services of the famous organization.

Mrs. Joseph E. Davies, wife of the former United States ambassador to Russia, has accepted the chairmanship of this committee and, with Mrs. Watson's assistance, is forming a full committee and list of patrons for this brilliant event. Mrs. Emory Land is seriving with Mrs. Watson as a vice chairman.

Dr. Koussevitsky has embraced the opportunity to assist in the relief of the country of his birth, which, by its heroic part in the war, now holds the attention of the world.

American Organization

Russian War Relief, Inc. is an American organization, recognized by the President's Committee on War Relief Agencies as an entirely unofficial agency through which the personal gifts of the American people can be channeled to the brave civilians and soldiers in the Soviet Union. It has been sending principally medical supplies, surgical instruments and new clothes to Russia.

Its president, Edward C. Carter, explains that Russian War Relief, Inc. was not organized because of any appeal for aid from the Soviet Union, but grew out of a spontaneous expression on the part of Americans in every part of the United States. These people who had recognized the invaluable aid which British War Relief and United China Relief had given felt that in addition to official government aid, Americans must express their own deep indebtedness to the peoples of the Soviet Union by a generous outpouring of private help.

Directors

The board of directors of Russian War Relief, Inc. includes Allen Wardwell, who accompanied W. Averell Harriman on his recent mission to Moscow; Clark H. Minor, president of the International General Electric; Reeve Schley, vicepresident of the Chase National Bank. Pierre Jay, chairman of the board of the Fiduciary Trust Company of New York, is the national treasurer. William L. Batt is the honorary chairman of the Philadelphia Committee.

C. C. Cappel will be local manager for the concert. Reservations can be made now at his concert bureau in Ballard's, 1340 G. St., N. W.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 18 1942

Ruth Posselt Combines Career with Home Duties

Violinist Cooks Husband's Dinner After Performance

She and Richard Burgin, However, Maintain Separate Studios for Practice.

BY EDITH A. NICHOLS

RUTH POSSELT: She fiddles while her husband conducts.

If prizes had been passed out last night for the proudest husband in Providence we gamble the guess Richard Burgin would have captured the blue ribbon.

Burgin, concert master of the Boston Symphony Orchestra, conducted in place of his chief, Serge Koussevitzky. Which, in itself, was a matter of pride for the dimunitive, pompadoured violinist.

His Wife Acclaimed

But the high moment for Burgin came when the audience, the members of the orchestra and the people backstage (including the electrician) acclaimed Burgin's wife, Ruth Posselt, for her fine performance as soloist in Samuel Barber's modern concerto for violin and orchestra.

Off stage, as the usual Providence assembly of music lovers continued to applaud Miss Posselt's rendition of the concerto, they were hearing for the first time here, the husband of the young artist was beside himself with joy. He kissed her hand, gave her a gentle push toward the stage and finally reluctantly went on with her to share in acknowledging the plaudits.

Started at Age of Nine

For several hours we had waited to see Miss Posselt. We had heard that she was an exceptional musician who had started her career at the age of nine in Boston and had gone on from that early debut to recitals with the principal orchestras in Europe and this country. We knew that she had appeared last summer with the Boston Symphony Orchestra at the Berkshire Symphonic Festival, when she played the same concerto. We knew that she must be good to have been invited to play in a winter concert with the orchestra.

But it wasn't until we followed her up the tortuous iron stairway, after her performance, to her cramped dressing room that we realized fully that here was another of that vast army of women in the country today who are successfully combining two jobs—their own careers and managing a home.

Likes Pressure Cooking

So it was about her home and her musician-husband that we interviewed Miss Posselt. She had by that time parked her career away in her violin case. But you could tell that the sound of her triumph down there on the stage a few minutes before were still ringing in her ears and she was proud for herself and her conductor-husband.

She admitted that Burgin likes her cooking, that he bought her recently a pressure cooker and after concerts they go home and concoct a meal.

"Do you know you can cook a whole dinner in one of those things in a half hour?" she said. "Yes, my husband likes to eat. And he likes what I make. You see my father was manager of the Boston Theatre years ago. He would come home late and we would have a good supper ready for him. I think I've always known how to cook and I love it.

Practise Apart

"No mere apartment can house two musicians, both of whom play the same instrument. We have to have our own studios where we practise independently. But naturally, Richard brings his musical problems home to me and I bring mine home to him, so there are hours when we play and play. Apartment house neighbors might not like that. So we have a house and we can play, entertain or rehearse as late as we want to. It's fun."

"Isn't it difficult for two artists with the temperaments that are supposed to go with musicianship to live normal everyday lives?" we asked.

"Not at all. My husband hasn't a bit of temperament as you mean. Nervous, yes. But not temperamental."

Praises Conductor

The couple were married about two years ago. Miss Posselt said last night that for years she had attended concerts by the Boston Symphony and was crazy about Burgin's playing. They met formally three years ago.

As a conductor, her husband is tops, she believes. "I had rather play under his baton than anyone's else. You feel such complete confidence that you and he and the orchestra are together."

We knew what Miss Posselt meant. We had watched the performance from a crack in the door backstage. We could see how her masterful playing was augmented and sustained by his direction. We could see, too, how proud he was in the golden-haired, velvet-clad young woman who was a fellow artist and his wife.

This Clipping From
NEW YORK, N.Y.
NEWS
FEB 19 1942

Russian Relief

The Boston Symphony Orchestra, with Serge Koussevitsky conducting, will give its first concert in Washington, D. C. in seven years on March 31. Proceeds will go to the Russian War Relief for purchase of medicines and surgical supplies.

This Clipping From
NEW YORK, N.Y.
SUN
FEB 20 1942

PHILHARMONIC LED BY KOUSSEVITZKY

Boston Conductor Takes Baton as 'Guest.'

By OSCAR THOMPSON.

With double basses up front at the left, where just one orchestra's double basses are expected to be found, it was a typical Boston Symphony program that Serge Koussevitzky conducted in Carnegie Hall last night. Moreover, it evoked just such demonstrations of enthusiasm as have been customary at Boston Symphony concerts in New York. But whatever the eyes had to report about the look of things, the ears were not deceived. This was the New York Philharmonic-Symphony that did the playing and these were Philharmonic-Symphony subscribers who did the applauding. Mr. Koussevitzky's participation was that of a "guest"—number eight in the series of ten conductors for the resident orchestra's centennial season.

Four compositions were performed, all of them identified in the past with Boston Symphony concerts, though two were listed as "First time by the Society." These two were Copland's evocative "Quiet City," which, however, had figured in the Philharmonic's summer concerts at the Lewisohn Stadium, and the brilliant, if circusy, Fifth Symphony of Shostakovich. The other music of the evening was the Steinberg arrangement of Carl Philipp Emanuel Bach's enchanting D major Concerto and Ravel's dazzling second "Daphnis and Chloe" Suite.

There was no lack of virtuosity, individual or collective, in the playing. Considered as an orchestra that was being "guested"; and one that was being obligated, after limited rehearsal, to adjust its perspective to the requirements of an unfamiliar musical personality, the ensemble rose magnificently to the occasion. But it did not suddenly change its basic sound so as to become in effect the Boston Symphony rather than the Philharmonic. There was not the same gloss on the strings, but a deeper and perhaps a thicker tone. Woodwinds and brass also remained distinguishable from those of the Boston ensemble by something of timbre as well as style. Dr. Koussevitzky summoned the musicians to their feet repeatedly to show his approval of their playing and waved on a special tribute to Harry Glantz and Mishel Nazzi, the trumpet and English horn of "Quiet City." They deserved it.

But it could not be expected that there would be the same perfection of detail, the same smoothness and unity of performance, the same complete identification of the players with the conductor's individual way of doing things, as has been experienced at concerts by the Boston band. If the Philharmonic-Symphony has played the Ravel "Daphnis and Chloe" Suite on a dozen or more occasions under various conductors, the Boston Symphony has played it many scores of times under the same conductor. But isn't it possible that only the reviewers and a few others among the very fastidious bother to split hairs over such distinctions as may be drawn when one brilliant performance is pitted against another? The atmosphere last night was that of unstinted enthusiasm for conductor and orchestra. Mr. Copland, too, was heartily applauded when he emerged for his "Quiet City" bows.

This Clipping From
BROOKLYN, N.Y.
EAGLE
FEB 20 1942

Koussevitzky Appears As Guest Conductor

Leads Philharmonic-Symphony in Peak Performance of Shostakovich Symphony

By MILES KASTENDIECK

All that was needed to prove the greatness of Koussevitzky as a conductor was to have him lead an orchestra other than the Boston Symphony. Since he has never been a guest conductor in over the quarter century he has built up the Boston Symphony to its enviable position, his appearance with the Philharmonic-Symphony at Carnegie Hall last night was a major event. Not that the proof of greatness was needed, but his assumption of this new assignment was definitely a test.

Suffice it to say that the Philharmonic-Symphony came into its own musically and artistically as it has rarely done this season. In playing the Shostakovich Fifth Symphony, it attained the highest peak of performance in its centennial season to date. It only goes to show how fastidious care can bring out a splendid group of musicians. Last night there were to be heard all the subtleties of orchestral color though it was obvious that the orchestra had not attained complete freedom of expression under its new leadership. But it responded admirably to the refining influence which is the hallmark of Koussevitzky's conducting. Intensity was the keynote of the evening in the conducting, in the playing, and in the listening.

It was to be expected that Koussevitzky would turn to contemporary music. There were two first times for the society in the performances of Copland's "Quiet City" and the Shostakovich Symphony. In both cases there was every indication that Koussevitzky has the power to make one believe in contemporary music. Would that more like him were available to bring Philharmonic audiences to the consciousness of the newer music.

The program began with C. P. E. Bach's Concerto for Stringed Instruments in D Major which tested the mettle and the sonority of the strings. There followed the Copland work which never fails of its effect with its haunting strain "most musical, most melancholy." Special praise went to Harry Glantz for the perfection and sympathetic quality of his playing of the solo trumpet around which Copland has built his score.

The familiar Ravel "Daphnis and Chloe," Suite No. 2, completed the first half of the program. Koussevitzky realized some of the detail of the score but this was the least satisfactory performance of the evening. Part of this was due to the conductor's penchant for slow, broad tempos which are not always the best for music like this.

Of the Shostakovich Fifth, let it be said that it holds its own after repeated hearings, that of its four movements only the second ruffles the sensibilities, though it may not be for us to judge too stringently of its commonplace quality. The first and third are the most musical, while the last, with all its heroic bravura, sounds typically and convincingly Russian. It was in this work that Koussevitzky showed how vital a thing interpretation is and how consistently dramatic his finales are. This was a presentation to stir the blood and bring cheers for the performers.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
FEB 20 1942

Koussevitzky Conducts Philharmonic Orchestra

The long awaited appearance of Serge Koussevitzky as pro-tem conductor of the Philharmonic-Symphony Orchestra came to pass last night at Carnegie Hall. It was a great success. The conductor of the Boston Symphony Orchestra, which gives five concerts in Brooklyn each year, was making his first effort at conducting an orchestra, other than the Boston, since he arrived in this country many years ago. His appearance was in accordance with the plan of having all prominent conductors in this country during this, the Philharmonic's centennial year, take the podium for a brief period.

The program last night was more a Koussevitzky program than a Philharmonic. Only one of the works was of the far past; that was the concerto for stringed instruments by Philipp Emanuel Bach. The other works were of this century. They were Ravel's "Daphnis and Chloe" Suite, Aaron Copland's "Quiet City" music, written for the Irwin Shaw play of that name, and the Shostakovitch Fifth Symphony. The co-ordination of conductor and orchestra, considering his not having conducted another orchestra and considering the choice of program, much different from those usually heard at Carnegie Hall, was most commendable. The visiting conductor was loudly applauded by a large audience.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
FEB 20 1942

Polyna Stoska and Jean Bedetti With Boston Symphony Orchestra

Polyna Stoska, soprano, will be the soloist at the next pair of concerts by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening, Feb. 27-28, and at the concert in Sanders Theatre, Cambridge, next Thursday evening, Feb. 26. Richard Burgin will conduct, and the programs will be the same for the three concerts. The program will include Haydn's Symphony in D major, No. 104, the last of the London series and the last which he composed; and the First Symphony of Sibelius in E minor. Polyna Stoska will be heard in the aria of the Contessa in "The Marriage of Figaro," "Dove Sono," and the aria "Leise, Leise" from Weber's "Der Freischutz." Miss Stoska was born in Worcester, Mass., of Lithuanian parents. After appearances in this country, she went to Europe in 1935 and began her operatic career in 1938, singing in the opera houses of Berlin, Hanover, Breslau, and Leipzig. Miss Stoska gave a recital in Jordan Hall on Feb. 8 last.

Jean Bedetti, 'cellist, will be the soloist at the next pair of concerts of the Monday evening and Tuesday afternoon series, March 2 and 3. Richard Burgin will conduct and will introduce two pieces by Oscar Levant: an Overture, and a "Dirge" which Mr. Levant wrote in memory of his friend, George Gershwin. Jean Bedetti will appear with the orchestra in the Concerto of Lalo. The symphony will be the First of Jean Sibelius in E minor.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 20 1942

Koussevitzky Appears With Philharmonic

Concert Includes Copland's 'QuietCity' and Works of Ravel and Shostakovitch

By Francis D. Perkins

Last night's concert, if the commentator's memory has not strayed, was the second time that Serge Koussevitzky has appeared at Carnegie Hall without the Boston Symphony Orchestra. The first time, over fifteen years ago, was when he appeared without any orchestra to give a double-bass recital; yesterday's Philharmonic - Symphony concert was his first in this country with a non-Bostonian major orchestra. The memorably performed program with which he began his fort night's Philharmonic guest conductorship consisted of Carl Philipp Emanuel Bach's concerto in D major for strings, arranged by Maximilian Steinberg; Aaron Copland's "Quiet City," Ravel's second "Daphnis et Chloe" suite and Dmitri Shostakovitch's fifth symphony.

Despite Dr. Koussevitzky's eminence in his field, the concert was a subject of some advance speculation about how he would fare with an orchestra which was new to him and as to how quickly the Philharmonic musicians—who, indeed, have been called upon for much adaptability this season—would be able to give him a complete fulfillment of his interpretative intentions. The result implied that the musicians and the conductor had established a thorough mutual understanding during the last four days of rehearsals and that Dr. Koussevitzky's talents did not depend for their manifestation upon a particular set of conditions.

This was apparent in the imposing performance of the C. P. E. Bach concerto, which followed an unusually broad-paced and solemn playing of "The Star-Spangled Banner." At first the orchestral tone, while rich and sonorous, did not have the fine definition of outline which is associated with Bostonians' strings, but this impression was transitory. The strings sang delectably in the andante, and the concert as a whole represented an orchestra in fine form under communicative and inspiring leadership. Mr. Copland's music was presented with admirable clarity of detail and subtlety of dynamics and instrumental hues, and encomiums were deserved by the solo trumpeter and English horn player—presumably Messrs. Glantz and Nazzi. The work is new to the regular Philharmonic repertoire, but it has been played here by the Saidenberg Sinfonietta and at the Stadium. It is a remarkably effective piece of scoring, and also serves its expressive purpose well, although, on rehearing, it seemed to be spun out a little too long to maintain an unflagging interest. Mr. Copland was called to the stage to share the applause.

The Ravel suite had a vivid interpretation, with remarkable mass of tone as well as headlong momentum for the closing general dance, and the orchestra, in its first indoor performance of the Shostakovitch symphony, did its best to substantiate the conductor's belief that this work is one of the most outstanding productions of the last decade or two. It has been played here under other conductors—Stokowski, Rodzinski and Mitropoulos, but yet, thus far, it has been particularly associated with Dr. Koussevitzky, who has spared no efforts toward making it well known. The performance itself, in its memorable range of color, its technical finish and its convincing emotional force, was one of the orchestra's best achievements of the season, and thus spoke persuasively for the music. There was still room for wondering how the symphony would weather the test of a series of average performances; it has its reminiscent moments, some recalling Mahler and some harking back to Tchaikovsky; the musical ideas are not of equal distinction. But it has vitality and emotional force, as well as notable skill of orchestral craftsmanship; it lingered in the ears of the departing reviewer as Dr. Koussevitzky bowed his acknowledgment of the audience's closing ovation.

Copland, Shostakovich and Bach

By LOUIS BIANCOLLI.

With Sergei Koussevitzky, the Boston Symphony batonist, bowing into the Philharmonic-Symphony's centennial season, Dmitri Shostakovich's Fifth Symphony and Aaron Copland's Quiet City made a joint entry into the society's repertory in Carnegie Hall last night.

Mr. Koussevitzky's first guest encounter with the local unit ran a mounting course, topped off by a gripping reading of the gifted Soviet composer's best symphony to date. There conductor and orchestra fell into superb working rapport making for compact integration and dynamic zip.

* * *

Inventive Power Bristles.

The symphony ranks high in modern music, possibly rating peak status in symphonic classing. Anyway, authentic genius rings out along its whole epic web. Inventive power fairly bristles in all four movements

Though the rendering of the Shostakovich work scaled the night's dizziest virtuoso heights, Ravel's Daphnis and Chloe Suite No. 2 wasn't far behind in the climb to power.

* * *

Copland's Urban Fantasy.

Mr. Copland's canny urban fantasy for trumpet, English horn and string orchestra—already rendered by some 40 orchestras the world over—stems from Irwin Shaw's defunct play and is something of a Koussevitzky pet.

Mr. Koussevitzky read sombre symphonic poetry out of the Copland number, and Harry Glantz, first trumpet, and Michel Nazzi, English horn, deserved the ovation they shared with the composer.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 20 1942

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We'd Like Him, But We Won't Get Him

By HENRY SIMON

Judging from their behavior at last night's Carnegie Hall concert, there isn't much question whom the Philharmonic-Symphony's subscribers would like to have as permanent conductor. Serge Koussevitzky.

They won't get him, of course, as he has long been wedded to the Boston Symphony. In fact, last night was the first time that he has conducted a major U. S. orchestra other than his own. He only did it then by special permission of the copyright owner—James C. Petrillo of the AFM, who alone can graciously grant the right of a non-union man's conducting a union orchestra. Dr. Koussevitzky is non-union.

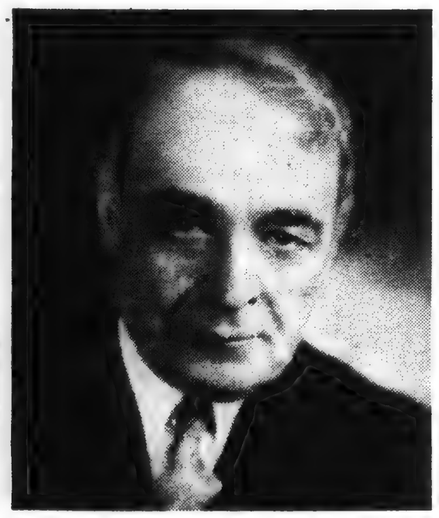
He arrived here later than originally announced as the untimely death of Mrs. Koussevitzky had caused a postponement of the first date. When he came to the podium, the sold-out house gave him a long, warm, respectful greeting. When he left it was cheers. He'll be here a fortnight.

Our leading local orchestra has had marked ups and downs this year, playing all the way from fine to third-rate. Last night it was fine. It sounded, particularly in the string section, remarkably much like the Boston Symphony. Man for man and choir for choir, I don't believe that there is a better orchestra in the country than the Philharmonic-Symphony; but under the kaleidoscopic change of conductors it has suffered this year, it cannot be expected to maintain the standard of the Bostonians, who play only under Dr. Koussevitzky and his assistants. It is a tribute to the skill and adaptability of the men and to the forceful musical personality of the leader that they should play as they did last night.

That striking personality caught every item on the program, ready or not. A concerto for strings by K. P. E. Bach (arranged for winds and strings by Maximilian Steinberg) came forth with wide, clean-cut gradations of sound never dreamed of by the 18th century composer. Aaron Copland's modest and deeply affecting *Quiet City* also suffered from a dressing somewhat too rich. I have heard it played by smaller bands sounding less smooth—maybe even less well in tune—but more appropriately spare.

But Dr. Koussevitzky is one of the few maestri who can make an orchestra shimmer and still sound perfectly clear. He did it with Ravel's second *Daphnis and Chloe* Suite. He is also one of the few who can elicit sounds both ear-splitting and musical. He did that with the Fifth Symphony by Shostakovich. A tremendous performance.

Drama, power, richness, skill everywhere. No wonder our subscribers liked him.



Serge Koussevitzky

This Clipping From
NEW YORK, N.Y.
POST
FEB 20 1942

PHILHARMONIC IS CONDUCTED BY SERGE KOUSSEVITZKY

By Edward O'Gorman

It was conductor's night on-stage, off-stage, and probably back-stage, at the Philharmonic-Symphony concert in Carnegie Hall last evening.

For those who regard orchestra concerts from a conductorial angle, as most do, it was a red-letter event inasmuch as it marked the first appearance with the Philharmonic of Serge Koussevitzky, the regular leader of the Boston Symphony, and except on rare occasions a one-orchestra conductor. The house, as a result, was dotted with a small army of conductors whose curiosity was probably whetted by the first public collaboration of a sophisticated, virtuoso orchestra and a conductor whose technical art, according to the best authorities, is notoriously idiosyncratic.

Interest for the large and music-loving audience, however, was centered in two things: in the Shostakovich Fifth Symphony, one of this century's masterpieces and a work in which Dr. Koussevitzky, as an interpreter, has no peer; and in the Second Suite from Ravel's "Daphnis et Chloe," an instrumental fabric in which the Philharmonic, regardless of conductors, has always shone resplendently.

In these particular respects, both major works came up to high expectations; but although the orchestra rose to the very ceiling of Dr. Koussevitzky's lofty inspiration in the Shostakovich symphony, it seemed at times that the conductor could have done better by the amazing virtuoso resources of the orchestra and the heady sensuousness woven between the lines of the Ravel music.

The orchestra shimmered beautifully and distantly in the Daybreak" section of "Daphnis," and whipped itself into the proper orgiastic frenzy in the culminating Bacchanale, thereby bringing down the house; but the delicate, voluptuous contours of Pantomime, with its celebrated flute solo (which purely in the matter of execution can be the highpoint of a performance), were unhappily metrical, and it often seemed that the conductor was thrusting his baton everywhere but where the sinuous, undulating essence of the music was plainly visible.

In the Shostakovich symphony, however, conductor and orchestra were in perfect accord. If I say that the only criticism that can be levelled at the performance is that in the measures preliminary to a few of the mightier climaxes Dr. Koussevitzky over-reached himself, drawing the orchestra out until more could hardly be expected of it, you may have some idea of its excellence.

In addition to these compositions there was a concerto by C. P. E. Bach, scored for a few winds and string orchestra by Maximilian Steinberg, in which the string section in particular covered itself with honors; also Aaron Copland's "Quiet City," which exhibited first of all the rare virtuosity of Mr. Glantz, the orchestra's first trumpeter, and finally Mr. Copland, who came out for a well-earned curtain call.

This Clipping From
NEW YORKER
NEW YORK, N. Y.
FEB 21 1942

MUSICAL

Conductors in Fact and

A DOUBLE high was registered last week for performances of Tchaikovsky's sixth symphony when it was played in Carnegie Hall by the Philadelphia Orchestra, conducted by Arturo Toscanini, and three nights later by the Boston Symphony, under the direction of Serge Koussevitzky. The two treatments of the music had little in common, and yet both sounded entirely convincing. Mr. Toscanini offered a beautifully fresh, brilliant, lyrical, and tonally charming presentation of a composition that often has been torn to tatters. It was an evening of grand playing, topped off by a magnificent showing of Debussy's "La Mer." Between Tchaikovsky and Debussy, the Philadelphia first fiddles went to town in Vieuxtemps's Ballade and Polonaise, a soloist's showpiece that didn't become sixteen times as interesting when sixteen violinists strutted with spectacular unanimity. There also was the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet," something of a Toscanini specialty that was touched off with immense delicacy—if delicacy can be immense.

Mr. Koussevitzky's conducting of the Tchaikovsky sixth was, in the last movement, a personal expression of grief. The first three movements were played dramatically and sensitively, but the finale had a note of great sorrow, never overstressed and always deeply felt. It was a restrained and moving threnody.

MUSIC

By OLIN DOWNES
[Boston Herald-N. Y. Times Dispatch]

NEW YORK, Feb. 19—The difference that a conductor makes in the performance of an orchestra has seldom been more strikingly demonstrated than it was tonight, when Serge Koussevitzky made his first appearance as guest leader of the New York Philharmonic Symphony Society in Carnegie Hall.

In 18 seasons of his career in America he had been heard here only as conductor with the Boston Symphony Orchestra, of which he is the head. The excellence of that orchestra, the beauty and finish of the performances that Dr. Koussevitzky elicits from it as a result of his art and his long and careful training need no citation here. But what would be the result when he appeared with a new body of players, unaccustomed to his particular methods, and playing under him, after three rehearsals, for the first time in public?

REMARKABLE RESULTS

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NEW YORK, N.Y.
TIMES
FEB 20 1942

PHILHARMONIC LED BY KOUSSEVITZKY

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P.M. Feb. 20

We'd Like Him, But We Won't Get Him

By Henry Simon

Judging from their behavior at last night's Carnegie Hall concert, there isn't much question whom the Philharmonic-Symphony's subscribers would like to have as permanent conductor. Serge Koussevitzky.

They won't get him, of course, as he has long been wedded to the Boston Symphony. In fact, last night was the first time that he has conducted a major U. S. orchestra other than his own. He only did it then by special permission of the copyright owner—James C. Petrillo of the AFM, who alone can graciously grant the right of a non-union man's conducting a union orchestra. Dr. Koussevitzky is non-union.

He arrived here later than originally announced as the untimely death of Mrs. Koussevitzky had caused a postponement of the first date. When he came to the podium, the sold-out house gave him a long, warm, respectful greeting. When he left it was cheers. He'll be here a fortnight.

Our leading local orchestra has had marked ups and downs this year, playing all the way from fine to third-rate. Last night it was fine. It sounded, particularly in the string section, remarkably much like the Boston Symphony. Man for man and choir for choir, I don't believe that there is a better orchestra in the country than the Philharmonic-Symphony; but under the kaleidoscopic change of conductors it has suffered this year, it cannot be expected to maintain the standard of the Bostonians, who play only under Dr. Koussevitzky and his assistants. It is a tribute to the skill and adaptability of the men and to the forceful musical personality of the leader that they should play as they did last night.

That striking personality caught every item on the program, ready or not. A concerto for strings by K. P. E. Bach (arranged for winds and strings by Maximilian Steinberg) came forth with wide, clean-cut gradations of sound never dreamed of by the 18th century composer. Aaron Copland's modest and deeply affecting *Quiet City* also suffered from a dressing somewhat too rich. I have heard it played by smaller bands sounding less smooth—maybe even less well in tune—but more appropriately spare.

But Dr. Koussevitzky is one of the few maestri who can make an orchestra shimmer and still sound perfectly clear. He did it with Ravel's second *Daphnis and Chloe* Suite. He is also one of the few who can elicit sounds both ear-splitting and musical. He did that with the Fifth Symphony by Shostakovich. A tremendous performance.

Drama, power, richness, skill everywhere. No wonder our subscribers liked him.

This Clipping From
NEW YORK, N.Y.
POST
FEB 20 1942

PHILHARMONIC IS CONDUCTED BY SERGE KOUSSEVITZKY

By Edward O'Gorman

It was conductor's night on stage, off-stage, and probably back-stage, at the Philharmonic-Symphony concert in Carnegie Hall last evening.

For those who regard orchestra concerts from a conductorial angle, as most do, it was a red-letter event inasmuch as it marked the first appearance with the Philharmonic of Serge Koussevitzky, the regular leader of the Boston Symphony, and except on rare occasions a one-orchestra conductor. The house, as a result, was dotted with a small army of conductors whose curiosity was probably whetted by the first public collaboration of a sophisticated, virtuoso orchestra and a conductor whose technical art, according to the best authorities, is notoriously idiosyncratic.

Interest for the large and music-loving audience, however, was centered in two things: in the Shostakovich Fifth Symphony, one of this century's masterpieces and a work in which Dr. Koussevitzky, as an interpreter, has no peer; and in the Second Suite from Ravel's "Daphnis et Chloe," an instrumental fabric in which the Philharmonic, regardless of conductors, has always shone resplendently.

In these particular respects, both major works came up to high expectations; but although the orchestra rose to the very ceiling of Dr. Koussevitzky's lofty inspiration in the Shostakovich symphony, it seemed at times that the conductor could have done better by the amazing virtuoso resources of the orchestra and the heady sensuousness woven between the lines of the Ravel music.

The orchestra shimmered beautifully and distantly in the Daybreak" section of "Daphnis," and whipped itself into the proper orgiastic frenzy in the culminating Bacchanale, thereby bringing down the house; but the delicate, voluptuous contours of Pantomime, with its celebrated flute solo (which purely in the matter of execution can be the highpoint of a performance), were unhappily metrical, and it often seemed that the conductor was thrusting his baton everywhere but where the sinuous, undulating essence of the music was plainly visible.

In the Shostakovich symphony, however, conductor and orchestra were in perfect accord. If I say that the only criticism that can be levelled at the performance is that in the measures preliminary to a few of the mightier climaxes Dr. Koussevitzky over-reached himself, drawing the orchestra out until more could hardly be expected of it, you may have some idea of its excellence.

In addition to these compositions there was a concerto by C. P. E. Bach, scored for a few winds and string orchestra by Maximilian Steinberg, in which the string section in particular covered itself with honors; also Aaron Copland's "Quiet City," which exhibited first of all the rare virtuosity of Mr. Glantz, the orchestra's first trumpeter, and finally Mr. Copland, who came out for a well-earned curtain call.

This Clipping From
NEW YORKER
NEW YORK, N. Y.
FEB 21 1942

MUSICAL

Conductors in Fact and

A DOUBLE high was registered last week for performances of Tchaikovsky's sixth symphony when it was played in Carnegie Hall by the Philadelphia Orchestra, conducted by Arturo Toscanini, and three nights later by the Boston Symphony, under the direction of Serge Koussevitzky. The two treatments of the music had little in common, and yet both sounded entirely convincing. Mr. Toscanini offered a beautifully fresh, brilliant, lyrical, and tonally charming presentation of a composition that often has been torn to tatters. It was an evening of grand playing, topped off by a magnificent showing of Debussy's "La Mer." Between Tchaikovsky and Debussy, the Philadelphia first fiddles went to town in Vieuxtemps's Ballade and Polonaise, a soloist's showpiece that didn't become sixteen times as interesting when sixteen violinists strutted with spectacular unanimity. There also was the "Queen Mab" scherzo from Berlioz's "Romeo and Juliet," something of a Toscanini specialty that was touched off with immense delicacy—if delicacy can be immense.

Mr. Koussevitzky's conducting of the Tchaikovsky sixth was, in the last movement, a personal expression of grief. The first three movements were played dramatically and sensitively, but the finale had a note of great sorrow, never overstressed and always deeply felt. It was a restrained and moving threnody.

Serge Koussevitzky

Herald Feb. 20

MUSIC

By OLIN DOWNES
[Boston Herald-N. Y. Times Dispatch]

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HERALD TRIBUNE
FEB 21 1942

Koussevitzky Appears With Philharmonic

Concert Includes Copland's 'QuietCity' and Works of Ravel and Shostakovitch

By Francis D. Perkins

Thursday night's concert, if the commentator's memory has not strayed, was the second time that Serge Koussevitzky has appeared at Carnegie Hall without the Boston Symphony Orchestra. The first time, over fifteen years ago, was when he appeared without any orchestra to give a double-bass recital; Thursday's Philharmonic-Symphony concert was his first in this country with a non-Bostonian major orchestra. The memorably performed program with which he began his fortnight's Philharmonic guest conductorship consisted of Carl Philipp Emanuel Bach's concerto in D major for strings, arranged by Maximilian Steinberg; Aaron Copland's "Quiet City," Ravel's second "Daphnis et Chloe" suite and Dmitri Shostakovitch's fifth symphony.

Despite Dr. Koussevitzky's eminence in his field, the concert was a subject of some advance speculation about how he would fare with an orchestra which was new to him, and as to how quickly the Philharmonic musicians—who, indeed, have been called upon for much adaptability this season—would be able to give him a complete fulfillment of his interpretative intentions. The result implied that the musicians and the conductor had established a thorough mutual understanding during the last four days of rehearsals and that Dr. Koussevitzky's talents did not depend for their manifestation upon a particular set of conditions.

This was apparent in the imposing performance of the C. P. E. Bach concerto, which followed an unusually broad-paced and solemn playing of "The Star-Spangled Banner." At first the orchestral tone, while rich and sonorous, did not have the fine definition of outline which is associated with Bostonians' strings, but this impression was transitory. The strings sang delectably in the andante, and the concert as a whole represented an orchestra in fine form under communicative and inspiring leadership. Mr. Copland's music was presented with admirable clarity of detail and subtlety of dynamics and instrumental hues, and encomiums were deserved by the solo trumpeter and English horn player—presumably Messrs. Glantz and Nazzi. The work is new to the regular Philharmonic repertoire, but it has been played here by the Saidenberg Sinfonietta and at the Stadium. It is a remarkably effective piece of scoring, and also serves its expressive purpose well, although, on rehearing, it seemed to be spun out a little too long to maintain an unflagging interest. Mr. Copland was called to the stage to share the applause.

The Ravel suite had a vivid interpretation, with remarkable mass of tone as well as headlong momentum for the closing general dance, and the orchestra, in its first indoor performance of the Shostakovitch symphony, did its best to substantiate the conductor's belief that this work is one of the most outstanding productions of the last decade or two. It has been played here under other conductors—Stokowski, Rodzinski and Mitropoulos, but yet, thus far, it has been particularly associated with Dr. Koussevitzky, who has spared no efforts toward making it well known. The performance itself, in its memorable range of color, its technical finish and its convincing emotional force, was one of the orchestra's best achievements of the season, and thus spoke persuasively for the music. There was still room for wondering how the symphony would weather the test of a series of average performances; it has its reminiscent moments, some recalling Mahler and some harking back to Tchaikovsky; the musical ideas are not of equal distinction. But it has vitality and emotional force, as well as notable skill of orchestral craftsmanship; it lingered in the ears of the departing reviewer as Dr. Koussevitzky bowed his acknowledgment of the audience's closing ovation.

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[From Late Edition of Yesterday's TIMES.]

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This Clipping From
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DAILY WORKER
FEB 21 1942

Shostakovich Music Played by Koussevitsky At Carnegie Hall

Symphonies of Shostakovich, Tchaikovsky and Roy Harris are featured on the programs Serge Koussevitzky is preparing for his second and final week as conductor of the Philharmonic-Symphony Orchestra.

The program for this Sunday afternoon at Carnegie Hall consists of the Corelli Suite for Strings, Ravel's "Daphnis et Chloe" Suite No. 2 and Shostakovitch's Fifth Symphony.

Thursday evening and Friday afternoon brings the Roy Harris Symphony No. 3, Debussy's "La Mer," and the Tchaikovsky Fourth.

Next Saturday night the Shostakovich Symphony is repeated, preceded by the Corelli Suite, Copland's "Quiet City," and Ravel's "Daphnis et Chloe," Suite No. 2.

For Dr. Koussevitzky's final program next Sunday afternoon he will do Mozart's "Marriage of Figaro" Overture, Debussy's "La Mer" and the Tchaikovsky Fourth.

Washington

Koussevitzky Program Here Disappointing

By GLENN DILLARD GUNN

Serge Koussevitzky has announced the program which the Boston Symphony Orchestra is to play here March 31, for the benefit of Russian War Relief. It is disappointing; for all the compositions listed, with one exception, have had four or more performances here by Washington and Philadelphia orchestras this season.

The program is scheduled to open with Prokofieff's "Classical" Symphony which Kindler, Ormandy, Brendler and Santelmann have played within the month. Tschaikowsky's "Romeo and Juliet" overture had four recent performances. The Fifth Symphony, by Shostakovich, with which Koussevitzky plans to close, has been heard four times this season and was played as often last season.

One Unfamiliar Work

The only unfamiliar work chosen by Koussevitzky for this important event is Moussorgsky's prelude to the opera "Khovanstchina." Moussorgsky died before completing this opera and the score was finished by Rimsky-Korsakow.

It is unnecessary to point out to the alert Koussevitzky that with the exception of the Moussorgsky prelude his entire program is comprised of works constantly reiterated on the air.

Coming from the conservative city of Boston, the eminent Russian conductor doubtless has observed that his public likes best that music which it knows best. Weekly visits to New York and occasional tours into the hinterland may have persuaded him that other communities are equally reluctant to adventure into the musical unknown.

Everyone will admit the desirability of a more detailed knowledge of Shostakovich and his Fifth Symphony. His is a commanding figure in the world of Russian art and this is a work of noble and varied beauty. No one will make a similar claim for Prokofieff's ironic "Classical" Symphony. It is witty and beguiling; yet it belongs with the music of entertainment rather than with the music of great art.

As for Tschaikowsky's "Romeo and Juliet," it is great, but it owes its immediate popularity to some pilfering swingster who lifted the second theme in part. The musically ignorant found it good and now want to hear the work as a whole, though how they identified the source is not clear.

For Good Cause

Koussevitzky returns here after many years through the generosity of his orchestra's trustees. They are deeply interested in Russian war relief; and though the proud Russians have pointedly refrained from soliciting this kind of help, asking instead for arms, the music lovers of the city are glad to contribute.

It doubtless is unnecessary to point out to the courtly Koussevitzky that the event, apart from its Russian significance, might be celebrated graciously by including the work of a native composer in this program. He plans to open with Aaron Copland's setting of the Russian National Anthem, but that hardly seems enough.

Many of the better-informed music lovers have been interested in Koussevitzky's long and fruitful propaganda for native music. They recognize the patriotic impulse that prompts a great Russian conductor, living profitably and honorably in this country, to stimulate the art that belongs especially to it. To stress this phase of his activity just now would be good publicity.

Were he to substitute for Prokofieff or Tschaikowsky an overture by Sowerby or DeLamarter, or a suite by Taylor or Carpenter, everybody would be gratified.

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Ernst Levy Pianist Soloist with Symphony Orchestra

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 16th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. The soloist was Ernst Levy, pianist. The program was as follows:

Gliere...Symphony No. 3 in B minor Op. 42, "Ilia Mourometz"
Chadwick..."Melpomene," Dramatic Overture
Liszt....."Todtentanz" Paraphrase on the Dies Irae for piano and orchestra

We have felt curiosity about Gliere's massive symphony for some time. The Chicago Orchestra's program book comes to this office, and we have observed that at regular intervals every few years Gliere's "Ilia Mourometz" has put in an appearance and is presumably, from tha evidence, received out there with wild acclaim. Yet it has never been given in Boston, though it has been available at least since 1917, until Mr. Burgin brought it forward yesterday.

Now that he has nobly done his duty by the work we trust and fervently hope that the Boston Symphony authorities will allow it to go back where it came from and, indeed, never mention the subject again. The Symphony is a colossal bore, to which is best fitted that lovely line from "Great Expectations," which Mr. Hale was fond of quoting, "massive and concrete." In another view it is a regular suet pudding of a symphony, huge and indigestible.

It is common knowledge that Mr. Burgin exercised his privilege as conductor in making a large number of judicious cuts, but the score is not helped much by pruning, since it lasts nearly an hour even under that treatment. Many could note the influence of Wagner in several places, but actually the whole work is imitative and laborious. In point of fact it dates badly.

Doubtless in its day its sonorities were exciting and its elaborate program, with the balderdash about bogatyrs and all the rest of it, seemed fascinating. But works like Prokofieff's Scythian Suite came along shortly after and knocked the spots out of the former, and the latter just does not appeal to contemporary taste. Gliere was also no Rimsky-Korsakov; in fact on the basis of this Symphony it seems doubtful if he could approach Glazounov or Taneiev. Why the Chicago public takes "Ilia Mourometz" to its bosom is a mystery. Perhaps if you took a couple of aspirins beforehand and then sat through it in a kind of dreamy haze, you might develop some affection for its soporific qualities.

After the interval Mr. Burgin proceeded to honor the New England Conservatory's 75th anniversary by playing the Dramatic Overture, "Melpomene," by the late George W. Chadwick, for so long that institution's director. It is good straightforward music—again a whiff of Wagner, though—and makes a ready enough appeal today. No one, probably, would go so far as to call it great, but reasonably effective and likable music it certainly is.

The concert really came to life, finally, with Mr. Ernst Levy's vigorous and exciting performance of the Liszt "Todtentanz." The music as such is hardly the finest product of the creative intellect, but it is a dramatic, at times poetic and at times brilliant, exhibition piece. Mr. Levy had a thorough command over both its technical and its artistic problems and gave an astonishing sympathetic account of it. The afternoon's success was his, and he assuredly deserved it.

The concert will be repeated tonight. Next week Mr. Burgin will offer Haydn's Symphony No. 104; two arias, with Polyna Stoska, soprano, being Porgi amor from Mozart's "Figaro" (not Dove sono as announced), and Leise, Leise from Weber's "Der Freischuetz"; Sibelius's Symphony No. 1.

This Clipping From
NEW YORK, N.Y.
TIMES
FEB 27 1942

DEBUSSY IS PLAYED BY PHILHARMONIC

Koussevitzky Leads Orchestra in Composer's 'La Mer' at 2d Concert as Guest

FOOTE WORK PRESENTED

Suite for Strings in E Major and Tchaikovsky's Fifth Symphony on Program

By OLIN DOWNES

Dr. Koussevitzky's second Thursday night concert with the Philharmonic-Symphony Orchestra in Carnegie Hall found the hall packed as it had not been at his first appearance. The occasion made it clear that in the week of his incumbency as guest leader he had reached a more intimate understanding with the players and that he had further clarified and sensitized the orchestral tone.

In point of technical finish, nuance and subtlety of coloring the performance of Debussy's "La mer" was something to conjure with. Not often in late seasons have the ears of Philharmonic-Symphony audiences been so ravished by sheer beauty of sound.

There were, however, certain interpretive consequences of these virtues. For it was as if the conductor had become so intend upon refinement of tone and stylistic finish that detail had preoccupied him. These details had a particular interest or sometimes a novel fascination, but the tendency was to a loss of line, to the episodic, and to a weakening of the elemental sweep of Debussy's finale, with its consummative developments of motives announced in earlier pages. Debussy of "La mer" is certainly an impressionist and an introspect, and not a tone-painter of exteriors; nevertheless there is wind and spume as well as revery in this remarkable music.

Foote Composition Heard

The other compositions were Arthur Foote's Suite for strings in E major, a piece that holds its own remarkably well, for it has not a strong creative profile, and certainly does not escape indebtedness to Schumann of the string quartets, and, in the second movement, to Tchaikovsky of the pizzicato movement of the Fourth symphony. The which nothwithstanding, and in spite of these obvious characteristics, the three movements make honest, pleasant music.

They also served to play up the brilliancy and luminousness of the strings of the orchestra. A work by a younger American, some one of the number of our rising composers whom Dr. Koussevitzky has so zealously aided and advanced, might have had more interest. But it is fair, as it proved interesting, to hearken now and again to the composers who laid the foundation of American orchestral composition. Of these Foote was one, and a gifted musician, and in his taste, as his life, a gentleman.

Now Tchaikovsky was not such a gentleman, and there are in his Fifth symphony coarse banalities and weeping sentimentalities sufficient to embarrass a nervous person. Dr. Koussevitzky did not conceal these places, or attempt to palliate them. If Tchaikovsky was sentimental, he sounded that way. If he ran amok the orchestra laid on and spared not. Tchaikovsky himself does not seem to have rated his Fifth symphony as highly as the Fourth and the Sixth, which is undoubtedly the greatest of the three. But the Fifth symphony has its frenetic power, its passionately romantic andante, with its horn solo and its moonlight.

Sets Audience Cheering

And it has finally the wildly triumphant finale, the one movement in his representative symphonic compositions when Tchaikovsky is victorious. As this movement swept to the climax that set the audience cheering, one could think of other victories than those of the artist and the neurasthenic who produced this curiously uneven score.

There is a splendor and power back of the movement which is more racial than individual, which, if you like, is mass music, but not insignificant on that account, or, let us say, absent today in news from Russia. It need hardly be said that the performance made the most of the effects for which Dr. Koussevitzky is well known in this city. The demonstration at the end of the concert included many recalls for conductor and orchestra.

This Clipping From
NEW YORK, N.Y.
SUN
FEB 27 1942

'LA MER' IS GIVEN BY KOUSSEVITZKY

Symphony of Tchaikovsky Also Heard.

It was hardly remarkable that one veteran observer of the musical scene went almost automatically last night to the seats in Carnegie Hall assigned to him for the Boston Symphony Orchestra's concerts. Serge Koussevitzky was the conductor, and he had arranged a program almost as characteristic of his adopted city as the Commons—a suite for strings by Arthur Foote, Debussy's "La Mer" and the Tchaikovsky fifth symphony. However, it was the Philharmonic-Symphony Orchestra which did the playing . . . and for the most part impressively well.

To say that Mr. Koussevitzky has, during his visit, played so many specialities of his repertory simply to point the differences of the two orchestras would be to accuse him of motives hardly in his character. But he has, while playing the music he feels the most strongly, done something of the sort. Thus for all the excellence of the overall response of the Philharmonic's men to Mr. Koussevitzky's exacting demands in "La Mer," there was rarely the intimate blend of texture, the melting unity of vibratos to make his conception wholly effective.

Whether that estimate has weaknesses and flaws is, for the moment, another matter. But it is assuredly a fact that the superlative shimmer and glow of the conductor's own woodwinds, brasses and strings suit his conception of the music better than the sounds he drew from the Philharmonic last night. There was much to admire in the devotion and effort of the players; but the lack of that cohesion served to enforce the longeurs in Mr. Koussevitzky's treatment of the score, his stress on matters that are details rather than main lines of its construction. Those lines, also, tend to diffuse and weaken the more one hears the piece.

In all, the orchestra and the conductor had a greater mutuality of feeling in the Tchaikovsky symphony, which was played with all-round gusto, superlative management of the orchestra's sonorous resources, and a steady, impelling energy that animated the work from beginning to end. The string section distinguished itself in the first movement and also in the Valse, and young Rudolph Pulitz phrased the horn solo with warm understanding and a rich flow of sound, after one slight deviation at the outset. The strings performed sonorously in the cantabile sections of the Foote suite, raspingly in the faster passages.

I. K.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 27 1942

Koussevitzky Conducts Exciting Concert

Musicians Give Him Everything He Asks for in Musical Entente

By ROBERT BAGAR.

One of those exciting performances of the Tschaikowsky Fifth brought the Philharmonic-Symphony's program to a rousing finish in Carnegie Hall last night. Sergei Koussevitzky conducted an orchestra of orchestras in that work, a body of musicians as firmly bound together in common purpose as we have had the pleasure to hear all season.

Mr. Koussevitzky's idea of this symphony, of course, takes the measure of life's tingling breath itself and he whips it into a gale of heaving moods and passions. For contrast there are those moments of lull before the whirlwind, the tenderly poignant entr-'actes between great surges of emotion.

Some observers have envisioned the Fifth as another Fate Symphony. If it is, then those harsh, rough passages that bristle through the Koussevitzky reading exemplify Fate straining at its moorings, finally shaking itself loose to live out its own destiny.

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Musical Entente Cordiale.

Whatever the conductor wanted the musicians gave him. The entente Cordiale ran its unswerving course from the first note to the last. At the end the audience cheered mightily, calling the director out for many bows. Graciously, he asked the orchestra to stand up and receive the plaudits with him.

The opening item had been the Arthur Foote Suite for String Orchestra in E Major, Op. 63. This is an interestingly contrived work in a romantic vein, agreeably melodious and elegant in style. Actually it didn't get the performance it deserved, for there was laxity in the playing.

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Debussy's La Mer.

Debussy's La Mer also suffered from now-and-then-ism, teamwork vying with rugged individualism—which doesn't always make for a true portrait of the French composer's sea. When the orchestra really played, it played beautifully, turning out those fancy-laden phrases like so many related art panels. When it didn't—gratifyingly, not a frequent fault—it just didn't. Besides, Mr. Koussevitzky's version of La Mer—as far as we could gather—conjures up the wet, the sounds, the tumult and the playfulness of the sea. It is a realistic sea, not the fantastic dream that Debussy painted.

Special praise goes to Harry Glantz for his fine trumpet solo in La Mer and also to Rudolph Puletz, Jr., for his skillful playing of the French horn part in the Tschaikowsky. All in all, it was a highly entertaining evening.

Koussevitzky at Carnegie Hall

By JOHN BRIGGS

Historians of the future, chronicling the life span of our city's oldest and most distinguished musical body, may well pigeonhole the current season as The Year of the Great Philharmonic Permutation. Thus far in music's fiscal year we have witnessed a cavalcade of conductorial talent, with concomitant variations: we have observed the orchestra resent over-stringent handling with shrill fiddles and strident brass; we have heard it purr with lush tone in response to a more sympathetic handling; and last evening in Carnegie Hall we were again treated to the spectacle of the Philharmonic shooting sparks of Slavic brilliance under the mesmerism of Serge Koussevitzky.

Last evening most of the fireworks came at the close of the program, which had the Fifth Symphony of Tchaikovsky as its finale. This was hardly an unexpected discovery; in a piece such as "La Mer," which came before intermission, one compares Koussevitzky to other conductors; whereas in the Tchaikovsky one compares other conductors to Koussevitzky. Not that that "La Mer" was not performed successfully; but the difference between Debussy and Tchaikovsky last evening was the difference between a successful performance and an overpowering one. Last summer we heard Dr. Koussevitzky conduct the work in the Berkshires, and fervently wished never to hear a performance which would efface the memory of that one. Last evening we felt the same way, and presumably if Dr. Koussevitzky does the Fifth a year from now, it will evoke a similar reaction.

On the physical side, there was little to report last evening. The second week of Dr. Koussevitzky's Philharmonic tenure being not so violent a novelty as his debut last Thursday, we were unable to spot as thick a crowd of colleagues as were present on that occasion. Outward manifestation at the concert limited itself to an extremely full house—hardly newsworthy, no matter how cheering to the managerial soul.

The business of the evening got under way with the Suite for String Orchestra in E major of the Boston composer, Arthur Foote.

PM - Feb 27

Koussevitzky Must Do It With Mirrors

By Henry Simon

Serge Koussevitzky, who started his second and last week end of concerts with the Philharmonic-Symphony at Carnegie Hall last night, must be a source of open-mouthed wonder to young students of conducting. With consistent inconsistency he violates the elementary rules of the handbooks. His beat is seldom clean let alone conventional; he gives entry cues sometimes casually, sometimes inexactly, sometimes dramatically, sometimes not at all; often he fails to give any visible sign that he wants more sound or less.

Yet the orchestra never seems to fail him. With his own Boston Symphony, that doesn't seem too miraculous after all these years. With the Philharmonic-Symphony, which never played under him before last week, it looks like a small piece of black magic. Well, gray, anyway.

The answer lies, I think, in the fact that Serge Koussevitzky on a podium is the living, dramatic personification of his own ideas about music. Details have probably been carefully worked out in rehearsal. Comes the public concert, and he can leave it to his band of veterans to carry out that slight stress here, that crescendo there. He devotes himself to making the boys feel the composition all over again, and he fairly shakes the music from his sleeves no matter what that does to the beat. A superb musical showman—and the audiences appreciate it too.

That may be why he is at his very best in the most dramatic Russian music, as in the finale of last night's Tchaikowsky Fifth Symphony. The first three movements had been—for Koussevitzky—on the lethargic side, but with the last he made the audience cheer and nice old ladies go out muttering, "Wonderful, wonderful, *damn* wonderful." That's what it was.

He also played Arthur Foote's Suite in E-major, which showed that in 1907 we had competent American composers whose inspiration might come from Tchaikowsky's Fourth Symphony or a good German conservatory.

And then there was that Koussevitzky specialty, Debussy's *La Mer*. Do you remember the story about the nice young thing who came on deck the second day out and was overwhelmed by the expanse of water? "*Such* a lot of ocean," she said, "and to think we're seeing only the top of it."

I feel a little that way about Debussy's symphonic sketches on the subject. They are certainly the most poetic impressions of the sea in all music, but there is a great deal of them. Mr. Koussevitzky brought out all the wind and the wet in the score—and he got below the top, too.

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World-Telegram

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Special praise goes to Harry

MUSIC

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA, Serge Koussevitzky, guest conductor, concert last night at Carnegie Hall with the following program:

Suite in E major for strings, Op. 63 ..... Arthur Foote
La Mer ..... Debussy
Symphony No. 5, in E Minor ..... Tchaikovsky

Boston Doctor Improves Philharmonic Temporarily

AS DULL a program as could well be imagined; and a glorious concert, all the same. That is how I should describe Koussevitzky's Philharmonic show last night, if I were asked to put the matter briefly. Unfortunately, such brevity is not appropriate notice for the achievement; and so I shall amplify my statement a bit, though there isn't much to be said that isn't known already.

* * *

The late Arthur Foote's Suite for String Orchestra has always been a charming and well written piece. Its style is gracious and its substance honest. It is not profound, but it is perfectly real music. No fake about it. I was delighted, in fact, to rehear this favorite Bostonian number after some years, although I regret that Roy Harris's Third Symphony, previously billed in its place, was omitted.

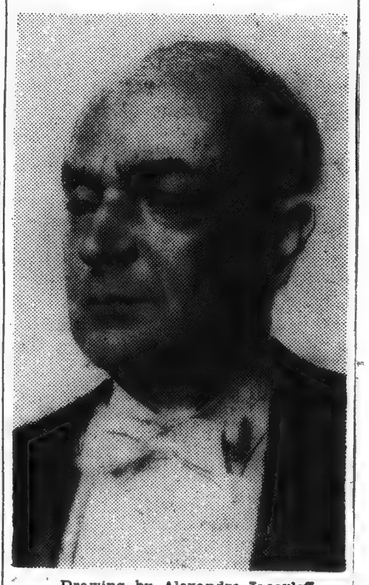
Debussy's "La Mer" is not very good Debussy, in my judgment, though its reputation as a conductor's warhorse is impressive. Its tunes are vague; its sequence vaguer. It is a compendium of Debussyan mannerisms, a sample-case of Debussyan orchestral style. It sounds fine; means, to me, little. Satie once wrote to the composer, referring to the first movement, "From Dawn to Midday at Sea," thanking him for an agreeable outing and adding that there had been a particularly nice moment between half-past ten and a quarter of eleven. He referred, I take it, to the passage for divided cellos and to the beginning of the section that follows this.

Tchaikovsky's Fifth, like everybody else's Fifth, is a famous work and very popular in the United States. I have always thought it a great bore. I must admit that Koussevitzky's execution last night was at no point boring. This had little to do with the excellence of the work, everything to do with the excellence of his workmanship. Also, he loves the piece, and that helps. Furthermore, though the meditative passages of it are lacking in rhythmic life, the heroic and declamatory ones have an interior vigor, a buoyancy that is real and the sweep of a whirlwind.

* * *

It is well known that Koussevitzky is a fine conductor and a fine musician. It is well known that the Philharmonic plays awfully well sometimes, too. Last night both did a good job. I have not heard in two years of reviewing such all round good work out of the local boys. They have sometimes played as exactly, but never so musically with exactitude. They don't sound like the Boston boys, and how could they? They don't have the same rehearsal conditions, and they don't have anything like that kind of conducting most of the time. Considering that they have been working for Koussevitzky only two weeks, I think they sounded mighty fine. I also think it absurd that they should not have a first-class leader of their own to conduct them all the time.

Serge Koussevitzky



Drawing by Alexandre Iacovleff

Who conducted last night's concert of the Philharmonic-Symphony Orchestra

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The program for the Boston Symphony concerts this week consists of music of proven worth and comfortable familiarity. Richard Burgin, who is again conducting in the absence of Mr. Koussevitzky, begins with Haydn's D major Symphony, No. 104, and ends with the First Symphony by Sibelius. In between come two great arias, the Countess Almaviva's "Porgi amor" out of "The Marriage of Figaro," by Mozart, and Agathe's "Leise, leise" from "Der Freischutz," by Weber. The soloist is Polyna Stoska, American-born soprano of Lithuanian ancestry, who makes her first appearances with the Boston Symphony.

While Miss Stoska made a most favorable impression upon the Friday subscribers yesterday, her appearance was relatively brief and the prevailing interest of the afternoon was orchestral. Of the two symphonies it can be said that their readings would have done credit to a conductor of wider celebrity than Mr. Burgin.

The orchestra sounded well, they played with accustomed virtuosity. Mr. Burgin's interpretation of the dissimilar works of Haydn and Sibelius were of the style appropriate to each composer and showed, moreover, a personal distinction that emanated from the conductor. His Haydn was at once light and full-bodied, becoming the last Symphony which the composer turned out for the impresario Salomon during his second stay in London. The performance also was ebullient in the fast movements and songful in the andante.

Even to one who has been a constant admirer of Mr. Burgin's growing interpretative and technical powers as conductor, the Sibelius First was a surprise. The music was intense, romantic, Northern and bardic, but it also was of architectural clearness and strength. For the most part there was little of the tonal opacity which an enthusiastic conductor is likely to obtain when his enthusiasm is not balanced by unrelaxing control of his forces.

Time and again, on the other hand, one noted the precision and the firmness of the Burgin reading, against which the few perceptible shortcomings of crisp attack and less than perfect ensemble were of minor importance. And there were many fine but subtle bits of instrumental detail that bespeak careful preparation and panoramic conception of a work as a whole.

Miss Stoska is a remarkably fine singer. This reviewer unfortunately could not attend her Boston debut recital of a few weeks ago, and therefore made first acquaintance with her art yesterday. She has been well trained technically, and also in style. Her Mozart was real Mozart, and her Weber genuine Weber.

Performance of two arias is not enough on which to base an estimate of a voice, but it is obvious that Miss Stoska has a responsive, pure, agile and flexible voice. It is something between lyric and dramatic; she could probably sing anything lyric and do it well, and could probably give a good account of herself in the heaviest examples of dramatic music. There was not much warmth or color in her tones yesterday, and she would occasionally—and rather oddly—let herself be submerged by the modest orchestra of Mozart and Weber. Could she have had a cold? At any rate, Miss Stoska is very promising, and would no doubt be a welcome addition to the Metropolitan Opera.

Mr. Koussevitzky returns to Symphony Hall next week, when he will conduct the "Scythian" Suite of Prokofieff, the Violin Concerto of Samuel Barber, with Ruth Posselt as soloist, and the Seventh Symphony of Beethoven. C. W. D.

DEBUSSY IS PLAYED BY PHILHARMONIC

Feb 27

Koussevitzky Leads Orchestra in Composer's 'La Mer' at 2d Concert as Guest

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The other compositions were Arthur Foote's Suite for strings in E major, a piece that holds its own remarkably well, for it has not a strong creative profile, and certainly does not escape indebtedness to Schumann of the string quartets, and, in the second movement, to Tchaikovsky of the pizzicato movement of the Fourth symphony. The which nothwithstanding, and in spite of these obvious characteristics, the three movements make honest, pleasant music.

They also served to play up the brilliancy and luminousness of the strings of the orchestra. A work by a younger American, some one of the number of our rising composers whom Dr. Koussevitzky has so zealously aided and advanced, might have had more interest. But it is fair, as it proved interesting, to hearken now and again to the composers who laid the foundation of American orchestral composition. Of these Foote was one, and a gifted musician, and in his taste, as his life, a gentleman.

Now Tchaikovsky was not such a gentleman, and there are in his Fifth symphony coarse banalities and weeping sentimentalities sufficient to embarrass a nervous person. Dr. Koussevitzky did not conceal these places, or attempt to palliate them. If Tchaikovsky was sentimental, he sounded that way. If he ran amok the orchestra laid on and spared not. Tchaikovsky himself does not seem to have rated his Fifth symphony as highly as the Fourth and the Sixth, which is undoubtedly the greatest of the three. But the Fifth symphony has its frenetic power, its passionately romantic andante, with its horn solo and its moonlight.

Sets Audience Cheering

And it has finally the wildly triumphant finale, the one movement in his representative symphonic compositions when Tchaikovsky is victorious. As this movement swept to the climax that set the audience cheering, one could think of other victories than those of the artist and the neurasthenic who produced this curiously uneven score.

There is a splendor and power back of the movement which is more racial than individual, which, if you like, is mass music, but not insignificant on that account, or, let us say, absent today in news from Russia. It need hardly be said that the performance made the most of the effects for which Dr. Koussevitzky is well known in this city. The demonstration at the end of the concert included many recalls for conductor and orchestra.

Polyna Stoska With Symphony

Feb 28 Monitor

By L. A. Sloper

The appearance of Polyna Stoska, soprano, as soloist was the event of yesterday's concert of the Boston Symphony Orchestra, the seventeenth of the Friday afternoon series in Symphony Hall. Richard Burgin conducted again, since Dr. Koussevitzky is still directing, as guest, the Philharmonic-Symphony in New York. Miss Stoska sang the Cavatina, "Porgi Amor," from "Figaro," and "Leise, leise," from Weber's "Der Freischütz." The program opened with Haydn's Symphony in D major, No. 104, and closed with the First of Sibelius.

The rise of Miss Stoska's star has been as sudden and as startling as was that of Dusolina Giannini's in New York nearly 20 years ago. Born in Worcester of Lithuanian parents, she won a contest sponsored by the Massachusetts Federation of Women's Clubs. She has been heard at the Worcester Music Festival, and has sung in opera in Germany; yet her name was not widely known when she gave a recital in Jordan Hall three weeks ago. At that time she made a strong impression, which was confirmed by her singing yesterday.

Miss Stoska has admirable présence and poise on the platform. Her voice is clear and well rounded, though apparently not wide in range, since the production of her high notes tended to be edgy, and her lower register was not too well sustained. Nevertheless, hers is a useful while not a big voice, and, what is even more important, she displayed musical intelligence and taste in the handling of the familiar airs she had chosen to sing. She seems to be well prepared to fill some of the lighter dramatic soprano roles of the German repertory. She received warm applause yesterday.

Mr. Burgin secured an excellent accompaniment for both her numbers. He was less fortunate in his rendition of the two symphonies. The performances were accurate but not eloquent. The Haydn lacked the necessary polish and deftness, and the Sibelius was wanting in clarity of outline and in rhythmic definition. It is fair to add that Mr. Burgin has had a heavy burden imposed upon him this winter, and that he has borne it with dignity and efficiency.

Next week Dr. Koussevitzky will return to conduct a program made up of Prokofieff's Scythian Suite, "Ala and Lolli"; Samuel Barber's Violin Concerto, and Beethoven's Seventh Symphony. Ruth Posselt will play the solo part in the concerto, which will have its first performance in Boston.

SYMPHONY HAS FINE CONCERT

Feb 28 Post

Audience Much Pleased at Programme

BY WARREN STOREY SMITH

It is a disquieting thought, but Richard Burgin fared considerably better at yesterday's Symphony concert with his stock programme, drawn from Haydn, Mozart, Weber, and Sibelius, than with his more daring excursion a week ago into Gliere, Chadwick and the lesser Liszt. Aside from the conventional programme, for Sibelius' First Symphony, introduced here 35 years ago, is by now an old story at Symphony Hall, yesterday's concert had a distinct flavor of days gone by. The performances were excellent, but one listened to the music and the composer, rather than to the conductor, and there was a vocal soloist, Polyna Stoska, soprano, singing operatic airs, from "The Marriage of Figaro" and "Der Freischuetz." If you think such embellishings have been common of last years, you have only to consult the records to find that you are wrong.

What is more, the audience liked it, meaning Miss Stoska. It was also plainly happy with everything else. On Feb. 8 last, Miss Stoska appeared in recital at Jordan Hall and was commended not only for her fine singing but for her good looks. It would be a pleasure to hear her in opera, and there by token of her singing of Agathe's "Leise, Leise" yesterday is where she belongs.

Born in Worcester of Lithuanian parents, Miss Stoska made a few appearances in this part of the world before she emerged as an opera singer in various German theatres. This training has stood her in good stead, if her performance of yesterday is any criterion. With Mozart's "Porgi Amor" she was less at ease, but this was only natural. It is something to face a Boston Symphony audience for the first time and Mozart's music is cruelly exacting at all times. Nor can Miss Stoska complain of any lack of warmth in her reception.

Ten years ago, Dr. Koussevitzky was marking the 200th anniversary of the birth of Haydn with a programme of three of his symphonies, of which one was the last of them, No. 104 in D major. That masterpiece, which here and there foreshadows Beethoven, was conducted here four years ago by Mr. Enesco and was not heard again at Symphony Hall until Mr. Burgin turned to it yesterday. It is a pity that we cannot hear more of Haydn's symphonies than we do. By rights, no one of them should be repeated until several others have been performed. Anyway, No. 104 was welcome yesterday.

In some respects Sibelius' First Symphony wears better than the later ones, yet it is outmoded in a sense that its successors are not. If most of the first movement speaks with its old authority, many pages in the others are now old. Some of us would be glad to see all of the symphonies shelved for a time to see if their former freshness might then return. But quite obviously that is not the will of the majority.

'LA MER' IS GIVEN BY KOUSSEVITZKY

N.Y. Times Feb 27

Symphony of Tchaikovsky Also Heard.

It was hardly remarkable that one veteran observer of the musical scene went almost automatically last night to the seats in Carnegie Hall assigned to him for the Boston Symphony Orchestra's concerts. Serge Koussevitzky was the conductor, and he had arranged a program almost as characteristic of his adopted city as the Commons—a suite for strings by Arthur Foote, Debussy's "La Mer" and the Tchaikovsky fifth symphony. However, it was the Philharmonic-Symphony Orchestra which did the playing . . . and for the most part impressively well.

To say that Mr. Koussevitzky has, during his visit, played so many specialities of his repertory simply to point the differences of the two orchestras would be to accuse him of motives hardly in his character. But he has, while playing the music he feels the most strongly, done something of the sort. Thus for all the excellence of the overall response of the Philharmonic's men to Mr. Koussevitzky's exacting demands in "La Mer," there was rarely the intimate blend of texture, the melting unity of vibratos to make his conception wholly effective.

Whether that estimate has weaknesses and flaws is, for the moment, another matter. But it is assuredly a fact that the superlative shimmer and glow of the conductor's own woodwinds, brasses and strings suit his conception of the music better than the sounds he drew from the Philharmonic last night. There was much to admire in the devotion and effort of the players; but the lack of that cohesion served to enforce the longeurs in Mr. Koussevitzky's treatment of the score, his stress on matters that are details rather than main lines of its construction. Those lines, also, tend to diffuse and weaken the more one hears the piece.

In all, the orchestra and the conductor had a greater mutuality of feeling in the Tchaikovsky symphony, which was played with all-round gusto, superlative management of the orchestra's sonorous resources, and a steady, impelling energy that animated the work from beginning to end. The string section distinguished itself in the first movement and also in the Valse, and young Rudolph Pulitz phrased the horn solo with warm understanding and a rich flow of sound, after one slight deviation at the outset. The strings performed sonorously in the cantabile sections of the Foote suite, raspingly in the faster passages. I. K.

MUSIC

Feb 28 Herald

Symphony Concert

By ALEXANDER WILLIAMS

The 17th regular concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. The soloist was Polyna Stoska, soprano. The program was as follows:

Symphony in D major, No. 104.....Haydn
Cavatina, "Porgi Amor," from "Le Nozze di Figaro".....Mozart
Recitative and Aria, "Leise, leise," from "Der Freischuetz".....Weber
Symphony No. 1 in E minor, Op. 39 Sibelius

Yesterday's concert was notable for the introduction to symphony audiences of a remarkably fine singer. Miss Polyna Stoska has evidently, on the basis of these two exacting arias, learned her art thoroughly. For three years she sang in opera in Germany, and there is no reason to suppose that the war has relaxed the standards of opera in that country. Indeed one wonders why they ever let Miss Stoska get out.

It is a curious thing with really good singers that you can tell that they are above average by the way they stand and deliver the very first notes. Miss Stoska chose the limpidly perfect "Porgi Amor" from Mozart's "Figaro," to which there is a long orchestral introduction; and the opening of this aria was just about perfection. The famous aria of Weber runs the gamut in more ways than one and plunges the singer into about as many problems as one aria can well provide. Miss Stoska surmounted them all with ease. Her voice, additionally, has a lovely fresh quality throughout its considerable range.

Ordinarily nowadays the custom of having a singer do a couple of arias on a symphony program has wisely fallen into abeyance. But there was good reason for it this time in order to introduce such a new talent to a large public. Depend upon it, we shall all be hearing more of Miss Stoska in the future. In the second place the American public knows little of the music of Weber, and this is one way for them to get a taste of it.

Mr. Burgin, who was in capital conducting form throughout the concert, began yesterday with one of those superb late symphonies of Haydn. It's a big work, large and original in form, daring in the exploitation of its ideas. In his later works Haydn is a very surprising composer indeed. It is dangerous mentally to predict what he is going to do next, for half the time he fools you.

For example, it is some years since we heard this particular symphony and yet we had settled back before the finale with a hazy notion of how it was going to sound. But the actual sounds abruptly pulled us out of this mental nap. It is never safe to guess what the trios of Haydn's minuets are going to turn out to be; and the man who thinks he knows the so-called sonata form backwards will be fooled, too. Perhaps it is foolish to dwell too much on Haydn's originality, but it is well that the public should get out of their heads the business about "Papa" Haydn and wigs and snuff-boxes that the music appreciation people have fostered in the past. Mozart has not suffered nearly as much in this respect, and it is consequently only sensible to recall that Haydn too was one of the great composers. Performances such as this are the best means of proving that fact.

We have always clung to the theory that the First Symphony of Sibelius was fully as good as the Second, since at any rate the finales of both are the weakest and most pretentious movements. But now we are beginning to fall into the "Box and Cox" school of thought about them. You know how it is with Wagner's "Tannhaeuser" and "Lohengrin"? Whichever you hear last, you immediately go home with a decided preference for the other.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns to lead the following program (slightly altered from that printed in the program book): Beethoven's 7th Symphony; Samuel Barber's Violin Concerto, with Ruth Posselt; Prokofieff's Scythian Suite.

MUSIC

Tribune Feb 27

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA, Serge Koussevitzky, guest conductor, concert Thursday night at Carnegie Hall with the following program:

Suite in E major for strings, Op. 63 Arthur Foote
La Mer.....Debussy
Symphony No. 5, in E Minor..Tchaikovsky

Boston Doctor Improves Philharmonic Temporarily

AS DULL a program as could well be imagined; and a glorious concert, all the same. That is how I should describe Koussevitzky's Philharmonic show Thursday night, if I were asked to put the matter briefly. Unfortunately, such brevity is not appropriate notice for the achievement; and so I shall amplify my statement a bit, though there isn't much to be said that isn't known already.

* * *

The late Arthur Foote's Suite for String Orchestra has always been a charming and well written piece. Its style is gracious and its substance honest. It is not profound, but it is perfectly real music. No fake about it. I was delighted, in fact, to rehear this favorite Bostonian number after some years, although I regret that Roy Harris's Third Symphony, previously billed in its place, was omitted.

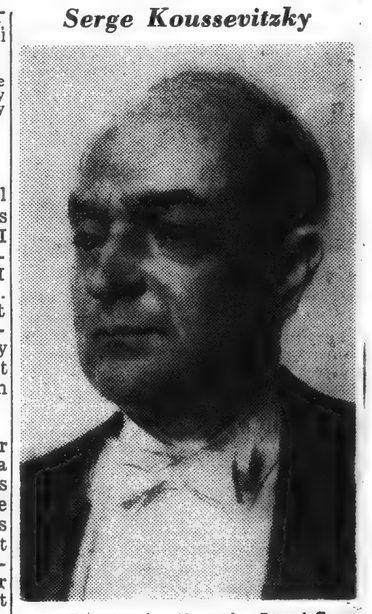
Debussy's "La Mer" is not very good Debussy, in my judgment, though its reputation as a conductor's warhorse is impressive. Its tunes are vague; its sequence vaguer. It is a compendium of Debussyan mannerisms, a sample-case of Debussyan orchestral style. It sounds fine; means, to me, little. Satie once wrote to the composer, referring to the first movement, "From Dawn to Midday at Sea," thanking him for an agreeable outing and adding that there had been a particularly nice moment between half-past ten and a quarter of eleven. He referred, I take it, to the passage for divided cellos and to the beginning of the section that follows this.

Tchaikovsky's Fifth, like everybody else's Fifth, is a famous work and very popular in the United States. I have always thought it a great bore. I must admit that Koussevitzky's execution Thursday night was at no point boring. This had little to do with the excellence of the work, everything to do with the excellence of his workmanship. Also, he loves the piece, and that helps. Furthermore, though the meditative passages of it are lacking in rhythmic life, the heroic and declamatory ones have an interior vigor, a buoyancy that is real and the sweep of a whirlwind.

* * *

It is well known that Koussevitzky is a fine conductor and a fine musician. It is well known that the Philharmonic plays awfully well sometimes, too. Thursday night both did a good job. I have not heard in two years of reviewing such all round good work out of the local boys. They have sometimes played as exactly, but never so musically with exactitude. They don't sound like the Boston boys, and how could they? They don't have the same rehearsal conditions, and they don't have anything like that kind of conducting most of the time. Considering that they have been working for Koussevitzky only two weeks, I think they sounded mighty fine. I also think it absurd that they should not have a first-class leader of their own to conduct them all the time.

Serge Koussevitzky



Drawing by Alexandre Iacovleff

Who conducted Thursday night's concert of the Philharmonic-Symphony Orchestra

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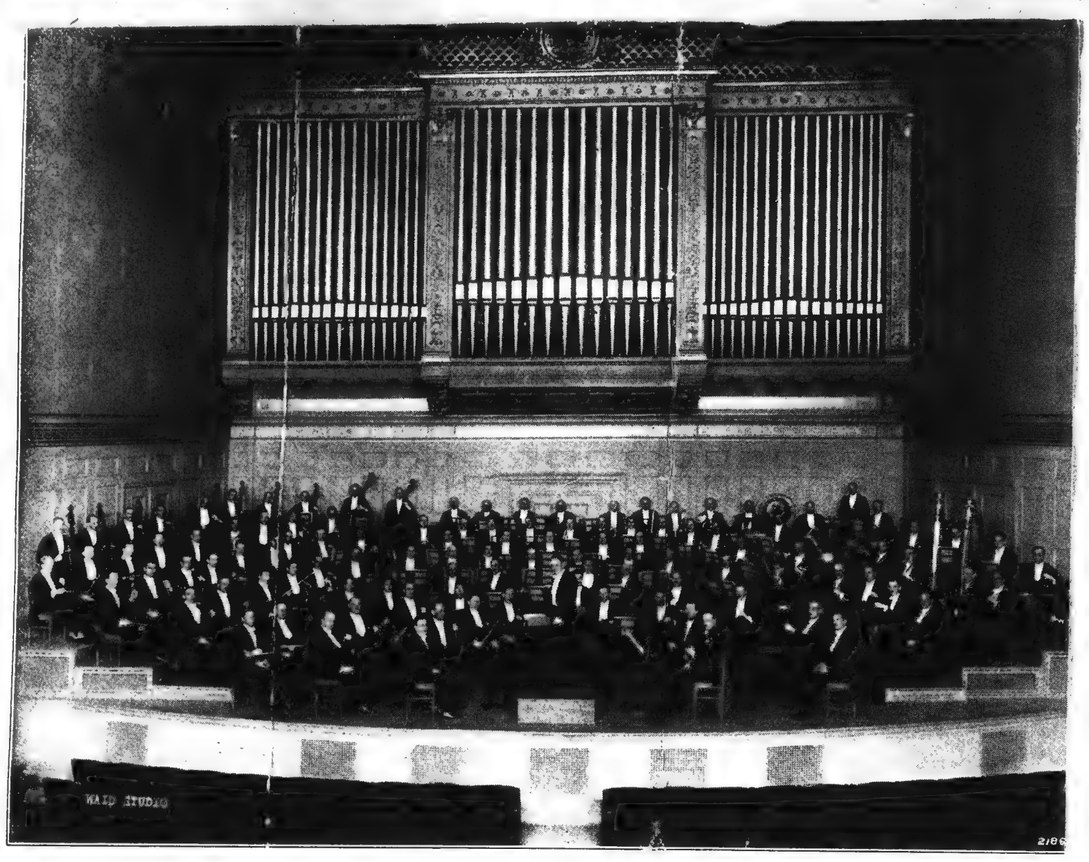

THE BOSTON SYMPHONY ORCHESTRA

A FEW weeks ago Virgil Thomson, composer and critic of *The New York Herald Tribune,* headed his review "A Grand Evening" and went on to say: "There is no question about it, the work of the Boston Symphony Orchestra surpasses that of any other musical aggregation we ever hear in this part of the world. For beauty of sound, clarity of balance, style and distinction in all instrumental utterance, Thursday's concert at Carnegie Hall was a model of what skill, sincere musicianship and plenty of rehearsal can produce." Nor is Mr. Thomson alone in this opinion, for numerous other leading writers on musical matters have been saying the same thing for many years.

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The Boston Symphony, which is now in its sixtieth season, returns to the Forum on Wednesday evening February 11, for its annual concert, which has become one of the very highest peaks of each musical season.

While a student in Vienna Henry Lee Higginson, later to become Boston's Major Higginson as Thomas Wentworth was its Colonel Higginson, was vividly impressed with the beauty of the masterpieces of music as performed by a highly expert orchestra. Such an opportunity did not then exist in America, and his impressions of what Boston should have were so persistent that twenty years later, in 1881, when business success had brought him sufficient means he organized and established the Boston Symphony Orchestra. He engaged the best musicians he could find and induced Georg (later Sir George) Henschel to cross from England and be their leader. Mr. Henschel was only the first of a succession of famous conductors, including Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Henri Rabaud, Pierre Monteux and, since 1924, Serge Koussevitzky.

The Conservatory

This week the New England Conservatory of Music is celebrating its 75th anniversary with appropriate exercises and a number of concerts. It may come as a slight shock to many to realize that this particular guardian of our musical culture is thus fourteen years older than the Boston Symphony, which it has done so much through the years to stock with fresh instrumental talent. Together with Harvard, then, the Conservatory has an honorable place in the history of music in New England.

Many scholars have recently devoted a good deal of effort to this subject; and, like most beginnings, the cultivation of music was at first rather groping and naive. Indeed, the early accounts of the Harvard Glee Club prove that the festive aspects far outweighed the artistic. The founding of the New England Conservatory in 1867 would seem, thus, to have injected a sorely needed professional note into this history.

The subsequent story of the Conservatory and its educational eminence in the community show how an institution founded on sound principles can survive and progress through almost any vicissitudes. Like most other schools the Conservatory is, doubtless, again facing grievous problems. But as long as the public continues to want music kept on a high standard of performance rest assured that we shall need the Conservatory's services. And consequently we should all wish it well on its 75th birthday.

Koussevitzky Appears With Philharmonic

Concert Includes Copland's 'QuietCity' and Works of Ravel and Shostakovitch

By Francis D. Perkins

Thursday night's concert, if the commentator's memory has not strayed, was the second time that Serge Koussevitzky has appeared at Carnegie Hall without the Boston Symphony Orchestra. The first time, over fifteen years ago, was when he appeared without any orchestra to give a double-bass recital; Thursday's Philharmonic-Symphony concert was his first in this country with a non-Bostonian major orchestra. The memorably performed program with which he began his fortnight's Philharmonic guest conductorship consisted of Carl Philipp Emanuel Bach's concerto in D major for strings, arranged by Maximilian Steinberg; Aaron Copland's "Quiet City," Ravel's second "Daphnis et Chloe" suite and Dmitri Shostakovitch's fifth symphony.

Despite Dr. Koussevitzky's eminence in his field, the concert was a subject of some advance speculation about how he would fare with an orchestra which was new to him, and as to how quickly the Philharmonic musicians—who, indeed, have been called upon for much adaptability this season—would be able to give him a complete fulfillment of his interpretative intentions. The result implied that the musicians and the conductor had established a thorough mutual understanding during the last four days of rehearsals and that Dr. Koussevitzky's talents did not depend for their manifestation upon a particular set of conditions.

This was apparent in the imposing performance of the C. P. E. Bach concerto, which followed an unusually broad-paced and solemn playing of "The Star-Spangled Banner." At first the orchestral tone, while rich and sonorous, did not have the fine definition of outline which is associated with Bostonians' strings, but this impression was transitory. The strings sang delectably in the andante, and the concert as a whole represented an orchestra in fine form under communicative and inspiring leadership. Mr. Copland's music was presented with admirable clarity of detail and subtlety of dynamics and instrumental hues, and encomiums were deserved by the solo trumpeter and English horn player—presumably Messrs. Glantz and Nazzi. The work is new to the regular Philharmonic repertoire, but it has been played here by the Saidenberg Sinfonietta and at the Stadium. It is a remarkably effective piece of scoring, and also serves its expressive purpose well, although, on rehearing, it seemed to be spun out a little too long to maintain an unflagging interest. Mr. Copland was called to the stage to share the applause.

The Ravel suite had a vivid interpretation, with remarkable mass of tone as well as headlong momentum for the closing general dance, and the orchestra, in its first indoor performance of the Shostakovitch symphony, did its best to substantiate the conductor's belief that this work is one of the most outstanding productions of the last decade or two. It has been played here under other conductors—Stokowski, Rodzinski and Mitropoulos, but yet, thus far, it has been particularly associated with Dr. Koussevitzky, who has spared no efforts toward making it well known. The performance itself, in its memorable range of color, its technical finish and its convincing emotional force, was one of the orchestra's best achievements of the season, and thus spoke persuasively for the music. There was still room for wondering how the symphony would weather the test of a series of average performances; it has its reminiscent moments, some recalling Mahler and some harking back to Tchaikovsky; the musical ideas are not of equal distinction. But it has vitality and emotional force, as well as notable skill of orchestral craftsmanship; it lingered in the ears of the departing reviewer as Dr. Koussevitzky bowed his acknowledgment of the audience's closing ovation.

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

This week Richard Burgin is again conducting the "regular" Boston Symphony Orchestra concerts in the absence of Serge Koussevitzky, who is acting as guest conductor of the New York Philharmonic Orchestra.

Mr. Burgin's program does honor to the 75th anniversary of the New England Conservatory of Music with the performances of G. W. Chadwick's dramatic overture, "Melpomene," and Franz Liszt's "Dance of Death" in which Ernst Levy of the conservatory faculty, is the piano soloist. The program begins with the first Boston performance of Reinhold Gliere's Third Symphony in B minor, "Ilia Mourometz," Op. 42.

George Whitefield Chadwick, director of the conservatory from 1893 to 1930, was a potent force in American music and his dramatic overture, "Melpomene" is an isolated example of the large number and variety of first-rate scores which he composed. Mr. Burgin gave the overture a ruddy, intense reading.

Liszt's paraphrase of the "Dies Irae" was once considered fantastically horrific and forbidding. But today it seems less macabre than fustian, while its pyrotechnics are simply brilliant fun. But it is a stupendously difficult work which needs the prodigious technique and musicianship which Mr. Levy brought to it. He performed with extraordinary dexterity, speed and rhythmic force, but he was not given the precisely integrated support which usually characterizes the Boston orchestra's accompaniments. Mr. Levy had played the "Dance of Death" with the conservatory orchestra last month.

Symphony in Grand Style

Reinhold Gliere's Third Symphony, a huge tone poem based upon the epic legends of the Russian peasant hero, "Ilia Mourometz," has been a long time coming to Boston. The work was completed in 1911 and was first performed in this country in 1918 by the Chicago Symphony. Philadelphia first heard it in December, 1933. The following March the Philadelphia Orchestra gave New York its first hearing.

The ramifications of the legends of "Ilia Mourometz," as they appear in the mythologies of several lands, are too far-flung to encompass here. In the Russian tales, Ilia of Mourom was the son of a peasant, and a giant who sat motionless for 30 years until bidden by two wandering pilgrims to go out and perform mightily heroic works. Finally, in a battle with the Tartar hordes, Ilia was turned to stone.

There are moments of vast utterance in "Ilia Mourometz" and there is much really imaginative use of themes of folksong genre. The total effect—the terrific piling of climaxes, the masterful, brilliant scoring—is one of an extravagant, gorgeously bejeweled barbarism.

There is thematic material which sticks in the memory: notably the dramatic theme (and its variants) of the opening movement, first heard from the bassoon and lower strings, and the lovely broad melody played by horns and celli in the third movement.

But drama, big, intense and ferocious, separated by the sometimes rather tiring repetition of new dramatic motives, is the ultimate character of each of the four movements. The bombast seems not a little old-fashioned.

On the evidence, Gliere might be termed a Post-Romantic. He learned much from the French Impressionists, but his Third Symphony, without being in any wise derivative, reflects the Russian Nationalist School.

Mr. Burgin, conducting without baton (which he later used in the Chadwick and Liszt), and the orchestra performed the Gliere work superlatively, and with exhausting emotional fervor. It is a tribute to the interpreters that in a performance which took over an hour, one's interest never flagged.

At next week's concerts, Polyna Stoska, soprano, will be the soloist in the arias "Porgi Amor" from Mozart's "Marriage of Figaro" and "Leise, leise" from Weber's "Der Freischutz." The purely orchestral numbers will be Haydn's Symphony in D major, No. 104, and the First Symphony of Sibelius. Richard Burgin will again conduct.

J. W. R.

FINE CONCERT AT SYMPHONY

General Affect, However, Is Disappointing

BY WARREN STOREY SMITH

With Dr. Koussevitzky conducting the New York Philharmonic-Symphony for two weeks, Richard Burgin once more carries on at Symphony Hall. The programme of this week's concerts is by no means without interest, yet the general effect yesterday afternoon was somewhat disappointing. The assistant conductor changed the original course of events, distinctly to the benefit of Gliere's long and derivative Symphony, "Ilia Mourometz," which was heard for the first time in Boston, and greatly to the disadvantage of Chadwick's "Melpomene" Overture and Liszt's "Todtentanz," with Ernst Levy, of the Conservatory faculty, as pianist, both of which were performed in honor of that institution's 75th anniversary. Had it remained at the end, the Symphony would have been much harder to take, and had the Overture and Liszt's curious paraphrase on the "Dies Irae" come at the beginning, as first planned, they would have made a much better effect.

As it was, Chadwick's Overture, by no means one of his best works, since it leans heavily on the German romanticists, did not get enough applause to follow Mr. Burgin to the back of the stage, and Mr. Levy's virtuoso performance found the audience in its customary rush to leave. Tonight, with a less complicated traffic problem outside, Mr. Levy will probably receive his due, though he might have chosen a more engrossing piece in which to make his debut with the orchestra.

At that, Liszt had considerably more to say than either Chadwick or Gliere. If the Overture, composed in 1886, is full of echoes of Schumann, Mendelssohn and Brahms, the Russian's Symphony, written between 1908 and 1911, recalls Rimsky-Korsakov and Scriabin on the one hand and Debussy and Dukas on the other. In the case of a virtual quotation from Stravinsky's "Fire Bird," it would be difficult to say at this distance who had the idea first.

It was probably on the theory that 50,000 Chicagoans can't be wrong that Mr. Burgin decided to let Boston hear a symphony that has proved tremendously popular in the Windy City since Mr. Stock introduced it there in the season of 1917-18. It has also enjoyed favor in Philadelphia and it has recently been recorded. Definitely pictorial, following a programme of extravagant Russian legend and orchestrated with great skill, the Symphony is well put together and agreeable enough to listen to, were it only shorter.

The work ran a full hour and it is supposed to take even longer. Granted that we should have new or unfamiliar music along with our classics, the fact remains that there are many more important pieces than Gliere's Third Symphony which we have yet to hear and many more which have not been played here within long memory. Incidentally, the whole programme was eloquently performed.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 1 - 1942

KOUSSEVITZKY IS HAILED

Wins Ovations at Carnegie Hall Program With Philharmonic

Serge Koussevitzky scored another triumph as guest conductor of the Philharmonic-Symphony Orchestra last night in Carnegie Hall. There were prolonged ovations after all of the offerings on a program composed of works previously presented here by the director during his current engagement with the organization.

The list contained a Corelli suite for strings; Aaron Copland's "Quiet City"; the "Daphnis and Chloe" suite, No. 2, of Ravel, and Shostakovich's Fifth symphony. After the "Quiet City" Mr. Copland appeared on the stage with the director for many bows.

ENCORE!

In an old farmhouse near Farmington, Maine, is a singular museum for such a spot. It contains operatic scores and the costumes of a prima donna. She was an ambitious country girl named Lillian Norton who came down to Boston in 1876 at the age of seventeen to study voice in the New England Conservatory of Music which this week celebrates the 75th anniversary of its founding. Though the girl's voice was golden she was a slow student, but, having the genuine Maine pluck, she pegged away until she sang, when she was thirty-five, her first Wagnerian role. She was better known as Mme. Lillian Nordica.

When the value of a musical conservatory is totaled, spectacular careers may be the least of it. The most of it may be to fill households, as our conservatory has done, with forty or fifty thousand amateur performers of good music, to improve taste by the training of competent teachers for private classes and public schools, to replenish the ranks of choral societies, and to keep first-rate players flowing into symphony orchestras, as twenty-four present members of the Boston Symphony Orchestra once played in the Conservatory orchestra. You cannot sustain a great university without a wide spread of learning in common life, nor a high estate of musical taste without a highly literate musical public. The growth of such a public may take two or three generations. That we of today can step in off Huntington av. and hear (often for no charge at all) in the two beautiful concert halls of the New England Conservatory excellent performances of the best music, is because the Conservatory has in such large part created that public by which it is sustained.

If you will thumb the pages of yellowed program books from the 1870's and '80's, you will be amused and a little horrified at what quite reputable artists still played. Yes, they began with Bach and Beethoven, but ended their performances by playing pieces of the most appalling tripe. Well, they had to, poor lambs, in order to sell the seats. Even our sainted Boston Symphony Orchestra which we now revere as the ultimate repository of austere classicism and at the same time the front-line listening post of daring innovation, used three decades ago to play on its regular programs pieces which are now tumbling overboard even from the programs of the Pops. What has caused these differences? It is all in what the public can understand and enjoy. That our public is now indignant if given anything short of the best is due to such institutions as the New England Conservatory which for three quarters of a century has poured into the bloodstream of this city's intellectual life, and New England's, and the Nation's, the red corpuscles of perpetual artistic enrichment.

Virtuoso performers? The Conservatory has trained them, from Mmes. Nordica and Louise Homer on the operatic stage to Messrs. Meier, Pattison, and San Roma on the concert platform. Or composers? Then George Chadwick, Arthur Foote, Horatio Parker, Henry Hadley, Frederick Converse, E. B. Hill, Mabel Daniels and many more, who have taught or studied, or done both, at the Conservatory.

This city—any city—is a little too prone to take its blessings for granted. That we are able, people of the smaller as well as of the larger income brackets, to enjoy year after year such banquets of the mind is something which did not just happen. To prepare such feasts and to keep them replenished takes the devoted labors of a smallish army of first-rate artists through generation after generation. Nor will their utmost devotion suffice unless they are supported by a public keenly alert to its own grubstake in the cuisine. During the years just ahead, if such institutions are to be kept going, it may take sacrifice. Or is "sacrifice" quite the word? For such bread upon the waters is returned a thousand-fold.

UNCLE DUDLEY.

Dr. Koussevitzky Returns

By L. A. Sloper

Back from his triumphs with the New York Philharmonic-Symphony Orchestra, Dr. Koussevitzky resumes direction of the Boston Symphony with the concerts of this week. Yesterday's audience rose to welcome him, and throughout the afternoon made evident its pleasure at having him once more on the stand of Symphony Hall.

All reports from New York indicate that the Boston conductor obtained astonishing results with the New York instrumentalists, who, it is agreed, have been suffering from want of a unified command. Oscar Thompson's comment on the New York visit will be found on another page of this issue.

It seemed yesterday that the change in the Philharmonic during the last fortnight could hardly have been greater than that in the Boston band at this concert. A week ago the orchestra was far below its proper form; yesterday it was at the top of it. The transformation reminded me of that which I observed in the Philharmonic when Toscanini took it over, some years ago, after an assortment of guest conductors had been leading it.

The Boston tone was back in all its glory yesterday. There was again the old clarity, the old rhythmic vitality, the old flexibility and eloquence. Strauss may not have been strictly accurate when he said that there are no great orchestras, only great conductors; but certainly a great orchestra needs a great conductor.

This week's program consists of Prokofieff's Scythian Suite, "Ala and Lolli"; Samuel Barber's Violin Concerto, and Beethoven's Seventh Symphony. Ruth Posselt, heard once before this season, was welcomed again as the soloist.

This was a rather odd lot of compositions. Beethoven's Seventh would make the second half of any program, but to follow Prokofieff with Barber was not the happiest of thoughts for a program maker. The Scythian Suite is characteristic of the early Prokofieff. It has by no means lost its effectiveness, though we are naturally much less startled by it now than we were 18 years ago when it was first played here. When it was last performed, five years ago, I complained of its rhythmic monotony. That complaint, I believe, is still good for the greater part of the work, but I wondered yesterday what I was doing when the second section was being played in 1937. Nodding, apparently because on this occasion I was fascinated by the rhythmic patterns of that movement. The first movement, I'm afraid, is more notable for its sound than for anything else, the third is a not very evocative picture of night; but the last movement still is capable of thrilling us with its instrumental timbres and its harmonic acidities.

Mr. Barber's concerto is frankly romantic, unashamedly of the nineteenth century, in its first two movements; in the third movement the composer suddenly starts up and writes a moto perpetuo full of exciting rhythms which prove that he is a man of the twentieth century after all. It is possible that Mr. Barber, who is only 32 years old, wrote his Violin Concerto too soon. The performance was excellent, and soloist and composer took several bows.

1942 Concerts In Tanglewood

Continuance Despite War Is Agreed to

Overriding the interference of war, the Boston Symphony Orchestra and the Berkshire Symphonic Festival, Inc., have agreed to continue their summertime concerts at Tanglewood this year, Gertrude Robinson Smith, president of the Festival, announced yesterday.

Nine concerts will be presented under direction of Dr. Serge Koussevitsky, beginning July 30 and continuing through Aug. 16. The agreement is for one year, a five-year contract between the two organizations having expired last year.

In a joint statement made by Miss Smith and Ernest B. Dane, president of the Boston orchestra, it was said:

"The question of advisability of holding the festival in 1942 has received much consideration by the members of the boards.

"It is their hope that in spite of war conditions as they are or may develop, it will be possible to hold these concerts the usual way at Tanglewood. Established in 1934 and with the Boston Symphony Orchestra participating since 1936, the festival has attracted music lovers from every state in the union as well as from Europe, Latin America, Canada and Mexico. The attendance in 1941 was 106,000."

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 1 - 1942

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ORCHESTRA FUTURE

Lessons of This Season Point to Needs of The Philharmonic-Symphony

By OLIN DOWNES

THE talk of the town, musically speaking, is what happened to the Philharmonic-Symphony Orchestra, some ten nights ago, when a conductor of the highest rank officiated as guest leader of the famous organization. The results of his engagement, which terminates this afternoon, are significant, not only as they reflected the qualities of the man with the baton, but also the capacities, which, in late years, have not often been revealed, of a great and battered orchestra.

At few of the concerts of the present season, by consensus of the press and the informed public, had the orchestra approached the standards then attained, which should obtain when an organization of its reputation and quality performs. It may be said that certain standards should be maintained anyhow, as a matter of pride with the players. But perhaps this is asking overmuch. Perhaps the heavy routine of a long season, of four and five rehearsals and three concerts a week, will get on musicians' nerves, so that only a leader of exceptional technique and authority can make the players keep their chins up. Of course, the situation is aggravated by the fact that most of the Philharmonic-Symphony players fill many engagements outside of the orchestra. That makes impossible the best efforts of the men at all the concerts. They are tired out. Excellent performers as most of them are, they cannot bring their best to their Philharmonic-Symphony engagements, and several things might be said here as to whether a wider distribution of jobs among the orchestral players of New York City could not be achieved and would not be a good thing. It might bring less money into the pockets of the top few, it might also give employment to more players and encourage a fresher and better level of performance. Acknowledging that the majority of the musicians of the New York Philharmonic-Symphony Orchestra are overworked, either from choice or because of conditions they cannot control, the fact remains that the best orchestra in the world, in the last analysis, is not better than its leader.

In Recent Seasons

The management and the board of the Philharmonic-Symphony Society are now in a position, if they are frank with themselves, to acknowledge extremely tangible proof of these assertions.

For reasons for which there has never been a satisfactory explanation, New York's famous orchestra was put for seasons into the hands of a conductor of insufficient experience. Why he was given such an engagement, on the basis of his modest though creditable record, must remain one of those mysteries. That a miracle did not intervene to save the situation was not his fault. He did all that he could under the circumstances. He was not equal to the demands of the Philharmonic-Symphony position.

That he would not and probably could not be equal to them was foreseen in advance of the event by music-lovers cognizant of the orchestral situation on both sides of the water, who predicted unsatisfactory results from this engagement. There was the hope that the new arrival might be the exception that proves the rule. That hope did not materialize. The quality of the orchestral performances, despite occasional flashes of better omen, deteriorated. And it may be reiterated this was not the conductor's fault, nor the fault of the players of the Philharmonic-Symphony. It was the fault of those who engaged him. These things are said in hope that after one disastrous experience of this kind, accompanied by growing public apathy and indifference to the orchestra's offerings, the same procedure will not be repeated, at least for a while. It is clear that a first-class conductor is really essential to an orchestra's performance, and even essential to the Philharmonic-Symphony's reputation, which had fallen far since the departure of Toscanini. The conductors of this season, variously, and some of them have shown how instantaneously an orchestra responds, for good or ill, to its leadership, and Dr. Koussevitzky's appearances have clinched the matter.

Change in Performance

That it was a special kind of a triumph for him is an acknowledgment due, but that, for New York, is not a question of fundamental importance. The important and revealing fact is the way in which the orchestra reacted to his art and took on a different character in so doing.

Certain things missing for months at a time at Philharmonic-Symphony concerts were restored to the performances. We speak in the first place of technical matters and secondly of higher questions of interpretation. Suddenly the Philharmonic-Symphony was playing consistently and persistently in tune. Suddenly the men were neither scraping nor forcing tone, or botching their attacks, whether they were string players or those of wind instruments. The sonority of the whole orchestra was clarified and balanced, and there was homogeneity and finish, not only in matters of tone but matters of style.

Orchestra at Its Best

The Philharmonic-Symphony, be it added, was playing in this manner not because of the presence of a leader with authority to hire and fire, but because certain qualities possessed by an orchestra which insufficient leadership had often misrepresented were promptly manifested in willing response to a conductor who thoroughly knew his business.

The men were not being commanded to play, they were being released to play, which is a different matter. As a result the Philharmonic-Symphony was again sounding like the superb orchestra which manifestly it is—words which can be said the more freely, since Dr. Koussevitzky is not eligible for its leadership, even if such a change were remotely contemplated, which it is not. We are speaking impersonally, not of a conductor and an orchestra, but of conductors and orchestras, and the kind of orchestral performance that we should have, week in and week out, in New York City, from one of the greatest instrumental bodies in the world.

To secure the conductor or conductors, if one cannot shoulder the work of the New York season, needed for this result is a problem before the management of the Philharmonic-Symphony, and it is not the business of musical columnists to suggest or recommend who that conductor should be. Such a conductor will be hard to find, for the plain reason that in this generation there are few conductors of the first rank available. It may well be that New York's orchestra, circumstances being what they are, will have to resort to a second season of guest leaders, the best securable for the time being, and take a longer time to choose a permanent leader, or two leaders if as many are necessary. But at least, after the experiences of the last five years, the Philharmonic-Symphony Society ought to know what it needs and go after it.

This Clipping From
MIAMI, FLA.
HERALD
MAR 1 - 1942

Ruth Posselt To Play Concerto By Barber

By DORIS RENO
Herald Music Editor

THE last of the season's parade of violin prodigies comes to Miami Monday in the person of Ruth Posselt, 27-year-old virtuoso who appears with the University of Miami Symphony Orchestra at 8:30 p. m. in Miami Senior High school. This will be the fourth of the six subscription concerts scheduled by the orchestra this year.

John Bitter, the symphony's experimental young conductor, quickly tendered Ruth a contract after hearing her play Samuel Barber's concerto for violin and orchestra before 9,000 people at the Berkshire festival last summer.

Tales of Ruth's prodigy prowess were told us by her elder sister, Marjorie Posselt, who for the past two years has been conducting a violin studio in Fort Lauderdale. Marjorie began teaching her baby sister when the child was 3, and from the beginning, she says, Ruth cuddled her violin as other little girls cuddle their dolls.

"But it didn't occur to me for a long time that I was dealing with genius," said Marjorie, with pride in her voice. "You just don't think of genius in terms of your own family, you know!"

BUT even the family was impressed when Ruth was signed up for a Steinert Hall concert in Boston at the age of 6, and the local press waxed lyrical in its praise of her tone and technique. When she was 10 she added to her triumphs a Carnegie Hall recital and an appearance with Walter Damrosch's Philharmonic Symphony.

Besides Sister Marjorit, Ruth has studied with Emanuel Ondricek in Boston and Jacques Thibaud in Paris. In 1932 she made her European debut, playing thereafter with all the major orchestras of the continent and giving hundreds of recitals. Since 1936 she has appeared with the Boston Symphony Orchestra under Koussevitzky, the Chicago Symphony under Stock, and the Detroit Symphony.

She is scheduling with our orchestra the same Barber concerto she played at Tanglewood last summer. In addition, Mr. Bitter is offering eight Russian folk songs arranged by Anton Liadoff (including religious chants, a lament, a lullably and dances); Wagner's "Prelude and Love-Death" from "Trinstan and Isolde;" "On Hearing the First Cuckoo In Spring," by Frederick Delius; and "Guaracho" from the "Latin-American Symphonette" of Morton Gould.

RUTH POSSELT

This Clipping From
WORCESTER, MASS.
GAZETTE
MAR 2 - 1942

Levant's Compositions On Symphony Program

BOSTON, March 2 (UP)—For the first time in its 61-year history, Boston Symphony Orchestra tonight will open its program with two works of an American composer.

The opening numbers will be "Overture, 1912" and "Dirge," both composed by Oscar Levant.

Explaining the rare tribute, Acting Conductor Richard Burgin said he considered Levant's "One of the finest talents in the country in orchestral composition." Burgin added that he felt that Levant was handicapped by the public's conception of him merely as a "know-it-all" on quiz programs.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 2 - 1942

KOUSSEVITZKY'S ADIEU

2,600 Persons Give Ovation to Conductor at Final Concert

Serge Koussevitzky completed his two-week engagement with the New York Philharmonic-Symphony Orchestra yesterday afternoon at Carnegie Hall. There was an audience of 2,600 and the program consisted of two works that he had played at previous concerts, Debussy's "La Mer," and Tchaikovsky's Fifth symphony.

The audience gave him a prolonged ovation at the close. He was recalled to the stage many times. The men of the orchestra joined in the applause and once refused to stand when he asked them to share the plaudits with him.

This Clipping From
WINSTED, CONN.
CITIZEN
MAR 2 - 1942

Will Play Levant Numbers

Boston, March 2—For the first time in its 61-year history, the Boston Symphony orchestra tonight will open its program with two works of an American composer. The opening numbers will be "Overture 1912" and "Dirge," both composed by Oscar Levant.

KOUSSEVITZKY MAGIC STIRS HUB CRITIC AT NEW YORK CONCERT

Boston Post March 1 1942

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

THE New York Philharmonic-Symphony is a great orchestra with only two serious rivals in this country and hence, as matters now stand, in the world. Nevertheless, its collective personality is less clearly defined than that of the Boston Symphony or that of the Philadelphia Orchestra, particularly when the latter is led by Leopold Stokowski. The reason for this is plain enough. Since Mr. Toscanini resigned, the Philharmonic has had for its regular conductor one whose own individuality is not pronounced and it is the most guest-conducted of any of the first-rate American orchestras. Like that of the Metropolitan Opera Company it has learned to be all things to all directors.

In this, its centennial season, the New York band is being led by many guests, themselves of varying stature. Just now it is under the spell of Serge Koussevitzky (this engagement ends today) and it has been quickly transformed into something amazingly like the Boston Symphony which, in its present estate, is Dr. Koussevitzky's creation.

Carnegie Hall is not Symphony Hall and no two groups of 100 men could possibly sound exactly the same, no matter who led them. But the old trick of shutting your eyes works pretty well. This reviewer tried it in New York's great auditorium last Sunday, though he found it was a lot more fun to keep them open and see as well as hear the familiar magic in operation. The programme was a typical Koussevitzky list, the chief items on which were the Second Suite from Ravel's "Daphnis and Chloe" and the Fifth Symphony of Shostakovitch, both of which had been played twice in the preceding concerts. The only new number was the suite of string pieces by Corelli, in Pinelli's arrangement.

* * * *

Ravel, himself, once testified that no one made so much of the "Daphnis" music as Koussevitzky and it is safe to predict that Shostakovitch would be equally enchanted with what that persuasive maestro accomplishes with his No. 5, a work that has risen quickly into genuine popular favor. There was a great demonstration at its conclusion Sunday and afterwards, in the green room, the conductor was literally speechless, quite content to beam his satisfaction when congratulations were offered. That kind of conducting takes it out of you.

Globe Mar 3

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

In the fifth program of the shorter series of Boston Symphony concerts, Richard Burgin presents first performances in Boston of "Overture 1912" and "Dirge," by Oscar Levant. The remainder of the program consists of Lalo's Cello Concerto in D minor with Jean Bedetti, first cellist of the orchestra, as soloist, and the First Symphony of Sibelius.

In the field of entertainment Oscar Levant has spread his activities far and wide. He is sometime composer for the films and the Broadway stage, a writer of popular songs, an admirer of George Girshwin, a Broadway habitue, and wit of the radio quiz program, "Information Please." Certainly he is best known in the latter capacity. His "Dirge" is vigorous and healthily dissonant music.

Except for a few redeeming pages, the Lalo Cello Concerto (written in 1877) is a bore. Its saccharine sweetness quickly becomes tiring. And yet, it does contain some lovely melodies—the Intermezzo which begins the second movement and the short andante introduction to the third and final movement. But one's first impressions can be amended, for this Concerto is admirably written to display the essentially warm, lyric qualities of the instrument. Mr. Bedetti played with his familiar ravishing, luscious tone, while his nimble technique produced only an occasional faulty note. After a rather unsteady beginning, the orchestra and Mr. Burgin supplied a firm accompaniment.

Mr. Burgin worked marvels with the First Symphony of Sibelius. It lacked not a thing of the romantic spirit. Yet that was nowhere excessive. The giant, elemental forces of nature, the traditional strength and honest health of the North, simple grandeur and pure beauty—these are the things to be experienced in Mr. Burgin's interpretation. The orchestra responded with its customary precision, for Mr. Burgin has perfectly coordinated the intricate instrumental detail of the Symphony.

The program will be repeated at 3 this afternoon. The final concerts in the series will be given Monday evening and Tuesday afternoon, April 13 and 14.—J. W. R.

LEVANT'S OVERTURE

BY WARREN STOREY SMITH

Oscar Levant, musical oracle of Information Please, was on hand at last evening's Symphony concert to hear the first local performance of his Overture 1912 and Dirge. Incidentally, no other music from Mr. Levant's hand had previously been played here. The title Overture 1912, or at least the 1912 part of it, doesn't mean a thing. Mr. Levant admits it. In that year of grace he was 5 years old and, as he says, "Wore a William Howard Taft button."

Mr. Levant's musical idiom reflects his upbringing and may be briefly summarized as a grafting of Schoenberg on Tin Pan Alley. The overture is impertinent; hardly important. The Dirge, written in memory of the composer's friend, George Gershwin, has considerably more substance but is so unlike any other orchestral threnody that it is difficult to hear in these measures the deep personal grief which inspired them. Richard Burgin, the conductor of the evening, presented both compositions with his customary earnestness and care for detail.

The programme began alliteratively. After Levant came Lalo, in the shape of the Concerto for Violoncello with Jean Bedetti, first 'cellist of the orchestra, as soloist. The piece does not wear its 65 years too lightly. The second movement retains a measure of its original freshness. The other two have sadly faded. However, it made a serviceable vehicle for Mr. Bedetti, whose performance was received with great enthusiasm. Sibelius' First Symphony, carried over from last week's concert, brought the end. The programme will be repeated this afternoon.

This Clipping From
NEW YORK, N. Y.
SUN
MAR 4 - 1942

ABOUT REHEARSALS

Koussevitzky Had One More Than Usual Number.

"For the sake of the record," this department has been requested to call attention to the facts pertaining to the rehearsals granted Serge Koussevitzky as guest conductor of the New York Philharmonic-Symphony. Ordinarily the orchestra plays three or four concerts a week and contracts call for five rehearsals of two and one-half hours each. Dr. Koussevitzky had six rehearsals, with overtime on the string section, for the three concerts of his first week with the Philharmonic-Symphony, and five rehearsals for the second week, totaling one more than customary for the fortnight.

Burgin Plays Novelties By Oscar Levant

Christian S. Thornton
March 2, 1942

Without gloves, if without baton is the same thing, Richard Burgin directed performance of the Sibelius Symphony No. 1 in E minor at Symphony Hall last evening. A stick certainly confines the hand of a conductor; or at any rate, by plain outcome of Mr. Burgin's governing the Boston Symphony Orchestra in the Sibelius work, freedom from the stick allows ease and suppleness of phrasing of an unusual sort. It makes the difference between precise division of the measures of the music into two, three, or four segments, as the call may chance to be, and a fluid run of sound through all the strokes. For Mr. Burgin, too, it makes the difference between routine time-beating and inventive interpretation.

Not that he ought to do the thing this way in the case of every composition he takes up, and not that every conductor ought to adopt the batonless method. But here was an instance of the idea faring well. It made a study of a repertory piece that might have been merely good and conventional into something excellent and individual.

* * *

Strange if the Boston Symphony should not develop a conductor out of its own ranks, and strange if the man in the first chair of the violins should not on occasion stand up to the desk on which the full score lies and cut a praiseworthy figure there. Twice strange, again, if the man in the first chair of the violoncellos could not take his place at the front of the platform and distinguish himself in a solo part; which is what Jean Bedetti did at this meeting of the Monday subscribers, appearing as soloist in the Lalo Concerto for Violoncello in D minor. Mr. Bedetti presented the composition like a show piece for his instrument, and at the same time like a symphonic work wherein he had a leading role. It is interesting, everybody acknowledges, to have a visiting artist come and display his gifts. The contrast of his style, formed from experience with many orchestras, and the style of the home organization is always something of a charm and a thrill. But the homogeneity of the style of a Boston artist with the Boston ensemble can be agreeable, too, and even exciting. The conversational exchange between Mr. Bedetti and the supporting executants had a liveliness and a familiarity that caught and held the attention of listeners and helped give the night's proceedings a special air of success.

* * *

Not to be passed over as insignificant or inconsequential were a couple of pieces of American music new to the town: "Overture 1912" and "Dirge," by Oscar Levant who was present and took applause. Of course we ask what the composer can be thinking about, stirring up so much strange sound amongst the choirs of a classic orchestra, introducing harmonies that are anything but harmonious and reiterating endlessly themes that are all angles and corners, and no curves or sweeps. Still, we become convinced, as the action goes on, that things are not illogical, even if they are irregular. The good old artistic qualities of proportion and of light and shade stand in evidence; and it is to be noticed that the players seem quite at ease. As for originality, a captious listener does not pick out strains that he has heard before somewhere; though can that be all there is to originality? W. P. T.

This Clipping From
WASHINGTON, D. C.
NEWS
MAR 7 - 1942

TWO ANTHEMS FOR RUSSIA

Two anthems will open the Russian War Relief benefit concert to be given in Constitution Hall March 31 by the Boston Symphony conducted by Serge Koussevitzky. Following "The Star Spangled Banner," the orchestra will play "Internationale," then go into an all-Russian program, not yet announced. Mr. Koussevitzky was born in central Russia in 1874, won a double-bass scholarship at Moscow, where he later organized his own orchestra. Tickets for this concert are handled by C. C. Cappel at 1340 G-st nw.

Herald Mar 3

MUSIC

Monday Symphony

By ALEXANDER WILLIAMS

The 5th concert of the Monday evening series by the Boston Symphony Orchestra, Richard Burgin conducting, was given last night in Symphony Hall. Jean Bedetti, first 'cellist of the orchestra, was the soloist. The program was as follows:

Levant—Overture 1912.
Levant—Dirge.
Lalo—Cello Concerto in D minor.
Sibelius—Symphony No. 1 in E minor Op. 39

This was an odd program that did not, as it turned out, have any very startling results. The Sibelius First Symphony is, of course, not news, as it was the chief item on the program last week and is well known anyway. Therefore, it need not detain us just now. But the first part of the program was unfamiliar, Mr. Levant's pieces being heard here for the first time and the Lalo Cello Concerto not having been played since 1927.

Mr. Oscar Levant, the mercurial star of "Information Please," was the soloist in Gershwin's Piano Concerto with the Pops not long ago and was also in the audience last night to receive the applause awarded him as a composer. In this latter capacity, we regret to say, he left us quite cold. Undoubtedly, he has some talent and in the Dirge for his friend, George Gershwin, he had honest depth of feeling, so much so that he spun the material in it out to unreasonable length.

These two pieces have musically a good deal of pretention, for all the self-denegation of the composer's program notes. The Overture gives the impression of having been rather crossly put together in a "Well, it will have to do" spirit. The Dirge is, as we have said, sincere and dull. It is tempting to write Mr. Levant down as a stage personality, one who needs the direct approach of radio or piano or what you please to make his talents apparent. But there is probably no pinning him down, and he may well surprise everybody by turning out to be the white hope of American composers after all.

Lalo's Concerto, which Mr. Bedetti played last night with such lovely tone and expert assurance, is at least as good as most 'cello concertos. It has, for one thing, a charming second movement. The first is repetitious and the last nothing remarkable. But there are few good works in this field; and Lalo was sensible enough to give the solo instrument a romp and let it go at that. The limelight in it is so much the soloist's that Mr. Burgin was at first inclined to leave it all in the capable hands of Mr. Bedetti and to allow the orchestra to sound a bit ragged.

The concert will be repeated this afternoon. The next and last pair in the series will be given April 13 and 14.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 7 - 1942

Ruth Posselt, appearing with the Boston Symphony next Saturday afternoon in Carnegie Hall, will play the solo part in Samuel Barber's violin concerto.

This Clipping From
WASHINGTON, D. C.
STAR
MAR 5 - 1942

An event that probably wouldn't have happened here a year ago will take place March 31 when the Boston Symphony Orchestra plays "The Internationale" at the Russian Relief benefit concert. It will be interesting to see the reaction of some of Washington's capitalistic dowagers as they stand to listen to the rousing hymn of the Communists. Perhaps some will join in and sing but probably few yet know the words of that famous song.

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Koussevitzky Fortnight

By Oscar Thompson

New York

Of the guest conductors who have come and gone in the progress of the New York Philharmonic-Symphony's centennial season, none has been more warmly welcomed than Serge Koussevitzky. The tribute paid him at the conclusion of the final concert of his two-weeks engagement on March 1 was of that exceptional order which justifies the use of the much-abused word "ovation." His seven concerts—three in the first week, four in the second—were productive of much discussion, which, retrospectively considered, pursued a line of comment and speculation not at all like that which ordinarily attends the arrival and the departure of just one more Philharmonic-Symphony guest.

With the others—and the Philharmonic has now presented eight of the 10 conductors announced for its centenary—there has been at least an undercurrent of speculation as to how they might fit into the orchestra's future plans, beginning perhaps with next season. In season and out, there is talk about "restoring" the orchestra, as one of the greatest in the world, to that settled place of pre-eminence that it unquestionably has held through much of its history. The feeling widely entertained is that loose ends developed with the departure of Arturo Toscanini six years ago, and that the time has come to do something about it. Hence the particular scrutiny of those who have held the baton since the opening of the orchestra's season in October.

* * *

But there can be no serious thought of detaching Dr. Koussevitzky from the Boston Symphony and bringing him to Manhattan as one of the Philharmonic-Symphony's permanent conductors. Consequently, the question most aired in connection with his concerts has not been one as to how he would do as a prestige restorer for the grand old Philharmonic, but one as to the extent in which he was succeeding in making the Philharmonic sound like the Boston Symphony. Pointing out real or imaginary differences of personality between the three major orchestras ministering to the city's symphonic needs—the resident Philharmonic-Symphony and the visiting Boston Symphony and Philadelphia Orchestra—has long been a favorite sport with the city's concert habitues, so that it was taken for granted there was something more involved in the guest relation than good conducting and good playing.

The notion that Dr. Koussevitzky's goal and problem was to make the Philharmonic-Symphony sound like the Boston Symphony no doubt was furthered by his choice of programs that New Yorkers ordinarily would think of as Boston Symphony programs. To be sure, in only two instances were compositions listed as "first time by the Society"—and one of these, Aaron Copland's "Quiet City," had, in fact, been played by the Philharmonic at one of its summer concerts in the Lewisohn Stadium. But the grouping of such names as C. P. E. Bach, Copland, Ravel, and Shostakovich in one instance, and Foote, Debussy, and Tchaikovsky in another, was a Boston Symphony grouping, not a Philharmonic-Symphony grouping, for the audiences that heard these programs.

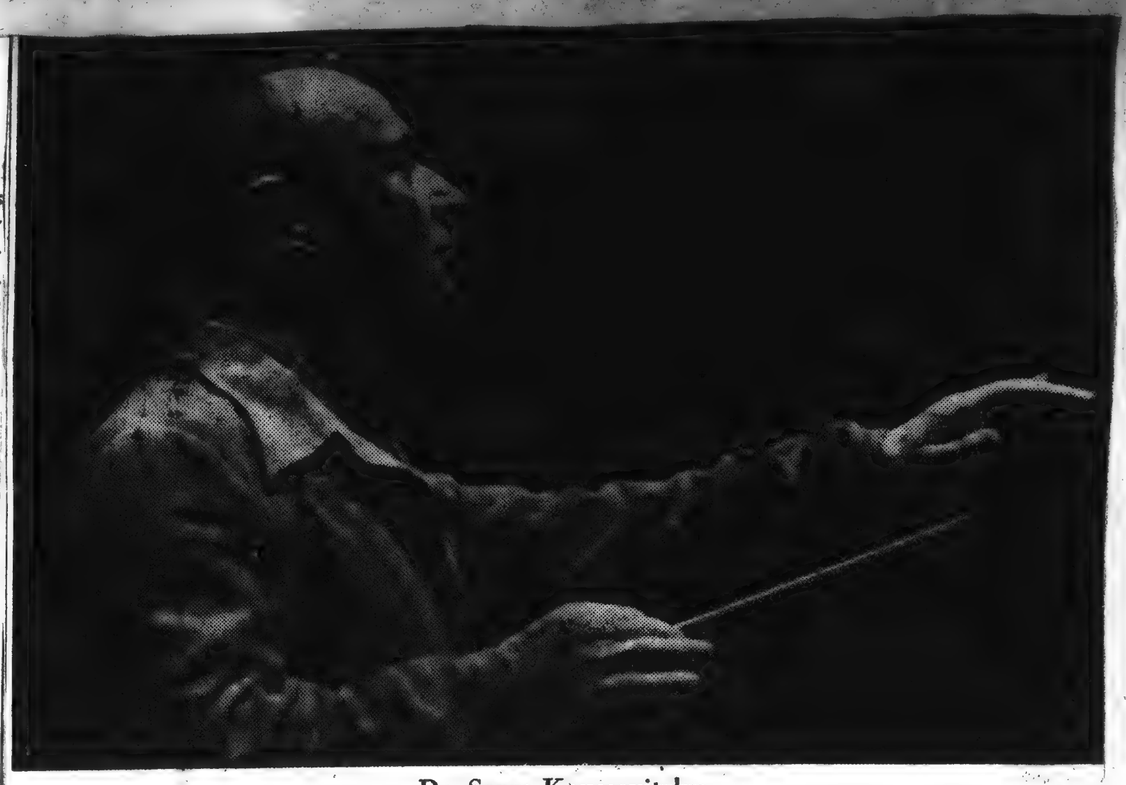
* * *

Ravel's second "Daphnis and Chloë" Suite, Debussy's "La Mer," and the Shostakovich Fifth Symphony, though by no means the exclusive property of Dr. Koussevitzky, had been strikingly identified with his past programs in New York. Every conductor indulges in Tchaikovsky's Fifth Symphony. But bracket that symphony with Foote's Suite for Strings and Debussy's "La Mer" and the experienced listener will expect to find the Boston conductor before him.

What Dr. Koussevitzky accomplished with six rehearsals in the first week and five in the second (a total of one more than is provided for in the orchestra's contracts) was a partial realization of the task attributed to him, irrespective of whether the conductor himself thought of it in that light. There was no lack of individual or collective virtuosity—that has been true of the playing of the ensemble under other guest conductors, as well as under Dr. Koussevitzky. But such change as was noticeable in the style and tonal body was toward a brightening and lightening, a smarter, more incisive way of playing, by no means to be confused with the ethereal, almost disembodied effects that Toscanini often achieved with this orchestra.

It remained, however, only partial realization. The strings were heavier, more essentially emotional in sound than the famous strings of the Bostonians. Though persuasively lyrical, the woodwinds missed in some way the airiness of those from Symphony Hall. "La Mer" sounded a little tentative and sentimental, if not actually thin, having neither the exquisite polish of a typical Koussevitzky performance nor the ruggedness of the unforgettable Toscanini performances of this work in other years. In "Daphnis and Chloë" one sensed that the conductor and the musicians had not quite the same vision, if indeed the technique of some of the solo winds was all that was being asked.

Still, there were many who felt that the best playing of the Philharmonic this season was that which Dr. Koussevitzky drew from the ensemble and that perhaps he—more than any other conductor—had shown where there was need of new blood. Whether there will be reason to alter some of these conclusions after Arturo Toscanini has conducted the same ensemble a little later remains to be seen. Only one other conductor, the veteran Walter Damrosch, who will preside over two Berlioz programs, has yet to join the parade, though there are return weeks for one or two who have already appeared.



Dr. Serge Koussevitzky

AN OCCASION AT SYMPHONY

Composer Given Plaudits of Audience

BY WARREN STOREY SMITH

Dr. Koussevitzky was back on the job again at yesterday's Symphony Concert. Very much so, in fact! The orchestra has not worked so hard or produced so many decibels of sound in quite some time. Prokofieff's "Scythian Suite," which began the concert is, through most of its course, one of the loudest pieces in the repertory and Dr. Koussevitzky can extract more sonority from the Finale of Beethoven's Seventh, the last number on the programme, than most conductors could get from the "Alpine Symphony" of Strauss.

Between the violences of Prokofieff and the dityramps of Beethoven came as innocent a novelty as we have heard in years, the Concerto for Violin and Orchestra by Samuel Barber, which the Symphony Orchestra had played at last summer's Berkshire Festival, and with Ruth Posselt as soloist. To be sure, the third and last movement, marked "Presto, in Moto Perpetua," engenders a certain mild excitement, though the soloist is worked pretty hard in relation to the effect produced. But the first and second movements are of a Victorian blandness; hard to account for in this day and generation.

Mr. Barber, who has previously been represented at Symphony Hall by two other highly agreeable pieces: his overture, "The School for Scandal" and the "Essay for Orchestra," was present yesterday and much applause was showered upon him; upon Miss Posselt, who played with her customary skill, and on Dr. Koussevitzky. It is plain that the audience was thoroughly pleased with this portion of the programme. It always enjoys such an occasion, and this was one.

Once one of the most stirring and exhilarating of all pieces, the "Scythian Suite" seems suddenly to have dated. It is now as much a symbol and symptom of its particular period, a period inaugurated with Stravinsky's "Rite of Spring," as Liszt's "Mazeppa" was of its day and generation. And, old-fashioned as it is, Liszt's score has more of actual musical substance than Prokofieff's. The performance, as suggested above, was an extremely brilliant one, yet the enthusiasm of the audience was not pronounced.

Beethoven is not always Dr. Koussevitzky's dish. He does better with some symphonies than with others, and with certain movements than with other movements. There were fine moments in the Seventh, yesterday, such as the introductory Poco sostenuto, the Trio of the Allegretto and the Scherzo. However, the main body of the first movement might have had more elasticity and bounce, and the Finale was over-driven, both as to tempo and dynamics.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Violin Concerto by Samuel Barber, given first performance in Boston yesterday afternoon by Ruth Posselt and the Boston Symphony Orchestra, made a definitely favorable impression. The work stood midway in the program, following the "Scythian Suite" by Prokofieff, and preceding the Seventh Symphony of Beethoven. Serge Koussevitzky conducted.

Mr. Barber is a young man who knows his own mind. He has the courage of his convictions. He will write long melodies to be played con espressivo, and harmony with mild and subtle dissonance, in a period when young composers are expected to plunge into the choppy seas of unrelieved dissonance and complicated rhythmic effects.

His Violin Concerto is above all—at least in its first two movements—a lyrical Concerto. The solo violin starts off at the very beginning with a melody that is almost a tune. Through the whole course of these movements the instrument is mainly concerned with melody of a frank sensuousness rare in contemporary music. The orchestra, meanwhile, carries on in the same vein, supporting and setting off the violin, but never submerging it. Barber has orchestrated with a light hand, without reducing the instrumental collaboration to a mere "accompaniment."

To all that has gone before, the third movement, a short "perpetual motion" that goes very fast, is complete antithesis. Here the solo violin skirls along upon unexpressive but lively and rhythmically fascinating figuration, and the orchestra takes on, suddenly, unaccustomed acidity. Where the music has been romantic to the point of idyllic in the first two movements, it develops unexpected wit and sophistication in the third.

Miss Posselt played with a tone of extraordinary loveliness and her usual fleet technic and sound musicianship. There were two conspicuous entrances where she seemed to be almost a little late, but what of it? She and Mr. Barber, who appeared upon the stage, were cordially applauded, together with Mr. Koussevitzky and the orchestra.

That the "Scythian Suite" is, after 28 years, a score of intense color, rhythmically compelling to the point of hypnotic power, and gloriously savage and imaginative, is a tribute to the genius of Serge Prokofieff. Music a good deal wilder than the "Scythian Suite" has been written since 1914, but this semi-programmatic work, evoking images of prehistoric tribes engaged in sensual pagan rites, has not lost any of its pristine vitality. Only a masterpiece lasts that well. None but a pedant will be concerned with the occasional echoes of Stravinsky, and a suggestion or two, in the fourth movement, of Strauss' orgiastic "Salome." The music otherwise is essentially Prokofieff. Mr. Koussevitzky drew from the Boston Symphony a performance whose power was irresistible.

Beethoven's A major symphony fared as well, though it was cloudy and a bit too fast and loud in the finale. Mr. Koussevitzky, back from his two weeks as guest conductor of the New York Philharmonic-Symphony, bowed to an orchestra and audience which rose spontaneously as he first entered the stage.

The orchestra goes to New York next week. At the concerts of March 20 and 21, the Sixth Symphony by Dimitri Shostakovitch will be heard for the first time in Boston. Yehudi Menuhin will be soloist in the Beethoven Violin Concerto.

C. W. D.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 18th [illegible] Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Ruth Posselt, violinist. The program was as follows:

Prokofieff,
Scythian Suite, "Ala and Lolli," Op. 20
Barber,
Concerto for violin and orchestra
Beethoven,
Symphony No. 7 in A major Op. 92

We have seldom felt sorrier for a composer than we did yesterday afternoon for Mr. Barber. His Violin Concerto hardly had a chance, for its pale and rather well-bred virtues followed immediately on Prokofieff's stupendous Scythian Suite, one of the most remarkable scores of the 20th century. The order of the program may have been inevitable, though why it could not have been literally reversed we cannot for the life of us see. At any rate the present order is disastrous for Mr. Barber, though he came out serenely enough onto the platform to acknowledge the applause with Miss Posselt. Nevertheless, our heart bled for him.

After this interlude of sympathy, however, we began to reflect that the Concerto is, after all, no masterpiece. Indeed, in view of the talent evident in Mr. Barber's other music, this Concerto is actually disappointing. The finale is technically brilliant and is by far the best of the three. There is some pleasant melodic invention in the first movement, and the andante proceeds rather in the manner of Elgar.

Now, if nobody had written successful violin concertos in recent years, Mr. Barber might deserve warm praise for his creation. But it is only necessary to think of the latest works in this field by Hindemith, Prokofieff, Walton and Piston, to name only four, to realize that Mr. Barber has not achieved a great deal. His Concerto is not an inept or pretentious composition, but also it is only moderately interesting. Miss Posselt played it with great skill and fine tone, tossing off the difficulties of the finale with gusto.

Prokofieff's Scythian Suite was written about the same time as Stravinsky's Sacre du Printemps, that is just before the last war, and is inspired by more or less the same external idea. Early as it was in Prokofieff's career the Scythian Suite shows the composer as a complete master of the orchestra and possessed of an artistic individuality of his own, which owed little or nothing to his contemporary.

Much as we hate to revive a sore topic we should like to call the attention of the admirers of Shostakovitch's 5th Symphony to the section of the Scythian Suite, called "Night." If the young Russian did not drink at that well for the inspiration of the best parts in the first movement of his [illegible], he is an original [illegible] are misguided and [illegible].

The Scythian Suite is a dazzling work, one of the greatest of the century. Prokofieff has written much since that is valuable, remarkable and often highly entertaining, but in a sense he never surpassed himself in this youthful work. Like most artists he has changed direction, and very likely the tumultuous beauty of the Scythian Suite no longer interests him. But the rest of us can afford to be more objective, more aloof, and revel in the glories of this music.

It would seem that a fortnight's guest conducting has done Mr. Koussevitzky good. His interpretations yesterday were astonishing even to his Boston public who know the intensity of his conducting and the capacity of the orchestra. Yet we were forcibly reminded of them yesterday. The Scythian Suite was a miracle of power and drive. Beethoven's 7th Symphony was recreated with magnificent clarity and dynamic energy.

The concert will be repeated tonight. Next week the orchestra goes on tour. The program for March 20-21 will offer Shostakovitch's 6th Symphony and Beethoven's Violin Concerto, with Yehudi Menuhin.

Left: Ruth Posselt, violinist, sole[illegible] Saturday afternoon at Carnegie [illegible] ducting the New Friends of Musi[illegible]

Music

Further auditions for the orchestra and opera departments of the Berkshire Music Center will be held here from March 12 to 14. Richard Burgin and other faculty members will hear string players on Thursday, March 12, at 10 a. m. and wind players on Friday, March 13, at the same hour. Dr. Herbert Graf will hear candidates for the opera department on Saturday afternoon, March 14, at 5 o'clock in Steinway Hall. Applications should be addressed to Margaret Grant, Berkshire Music Center, Symphony Hall Boston, Mass.

CONDUCTOR'S EXPERIENCE IN TWO WARS

Gregor Fitelberg, Who Has Seen Europe In Agony

IN time of peace the deeds and the international concerns of Gregor Fitelberg, the conductor, carried him far. The war pursued him from country to country and finally brought him to America. In Warsaw he conducted the radio orchestra which he had developed from a small band to the celebrated symphonic organization which represented Poland at the International Exposition in Paris of 1937. He remained at that post until the Germans bombarded the city. His wife, walking in the street beside him, was killed by a bomb.

Arrested in Vienna

At Vienna he was arrested by the Gestapo but released after a week's imprisonment. At the Italian frontier he was refused admission until he was identified as the recipient from the Italian King of the order of Commandant of the Crown of Italy. But there were few places of refuge in Europe. In 1940 he conducted in The Hague. From there he went to France, where he conducted at Rennes in May, 1940, when the Germans again approached. He went from Portugal to Buenos Aires, conducting there for the sixth time for the season of 1940-41. He is now in New York City.

This was not Mr. Fitelberg's first experience of warfare nor has he failed to champion musical wars of his own, especially hot fights in favor of young composers and new music. But in 1914 Mr. Fitelberg's contract with the Vienna Opera was terminated on the outbreak of World War I. Between that year and 1918 he made guest appearances, at the invitation of Koussevitzky, in Moscow in 1920, and he succeeded Koussevitzky, on the latter's departure, as conductor of the former Imperial Orchestra.

It seems that at that time patriotism interfered as much with internationalism where music was concerned as it did in other countries than Russia. Nevertheless, Fitelberg was the first to conduct Wagner in Russia in 1916 and after the concert Miliukoff, who became prominent in Kerensky's cabinet, rushed upon the stage and embraced the conductor. At the time, Mr. Bellison, the present clarinetist of the New York Philharmonic-Symphony, was in Fitelberg's orchestra.

"Oh," said Mr. Fitelberg, "these are incidents of wartime, and usually, if an appeal is made to be reasonable, concertgoers will respond. There were some who resented Wagner, but not the multitude. And I think the world has advanced in this respect since the last war. I certainly get this impression in America, where I observe that repertory, both in opera and in symphonic music, is international."

In Soviet Russia

In Russia after World War I, the members of the orchestra joined the army and played for several regiments, since from each regiment they received bread. Fitelberg discharged the handful of orchestra members, whose numbers had dwindled from 110 to 20, and gave performances of "Carmen" and "Faust", with four pianos in order that the singers and chorus should not starve. He then joined a regiment to get some bread himself. Two of the musicians he had discharged denounced him. He was arrested at a rehearsal and forced to conduct the regiment's band for a whole day without cessation!

Fitelberg took Misha Mischakoff and Piatigorsky with him from Russia to Warsaw, where they became first desk players for his radio orchestra. From 1921 to 1923 Fitelberg conducted for the Russian Ballet in London, Paris, Monte Carlo, Brussels, and in 1922 conducted the première of Stravinsky's little opera "Mavra." He conducted the Russian repertory of the Opéra Privé de Paris in that city and later in Cuba, Mexico, South America.

Worked for Moderns

Educated in music in a period that in our perspective seems conservative, Fitelberg has worked zealously with composers of the modern school. He served in different seasons on the jury of the International Society for Contemporary Music, and conducted several of their concerts. He has produced works of young composers of many nations, including such Americans as Roger Sessions, Aaron Copland, Frederick Jacobi, Louis Gruenberg. Among his principal activities have been those which promoted the interests of his late distinguished countryman, the composer Szymanowski.

"I find him," he said, "not only profoundly individual but national at the roots. I do not mean by this that Szymanowski was a proponent of folksong in its original forms. But the essential qualities of Polish folk music, sublimated, individualized, permeate Szymanowski's music. I do not refer only to such works as the brilliant 'Harasie' ballet, but the whole texture of his music. His death was enormously tragic for Polish music and for modern music in general, to which he had contributed so much."

This Clipping From
NEW HAVEN, CONN.
REGISTER
MAR 8 - 1942

Boston Symphony Closes Woolsey Concert Series

Dr. Serge Koussevitzky, conductor, Boston Symphony Orchestra

The Boston Symphony Orchestra of 110 musicians, under the baton of Dr. Serge Koussevitzky, will make its second local appearance of the season in Woolsey Hall Wednesday evening. The concert will bring to a close the Woolsey Hall Series of 1941-42, and as a fitting climax to a brilliant musical season a notable program will be performed by what many consider the world's greatest orchestra.

A composition by Benjamin Britten, the young English composer, titled "Sinfonia da Requiem," will open the evening of fine music. The piece, written in memory of his parents, is in three movements: Lacrymosa, Dies Irae and Requiem Aeternam. The second number will be the Scythian Suite of Serge Prokofieff. This descriptive music takes for its subject the gods of a legendary barbaric race of the earliest Russians. Its movements are entitled: The Adoration of Veles and Ala, The Enemy God and the Dance of the Black Spirits, Night, The Glorious Departure of Lolli and the Procession of the Sun. The third and concluding work will be the Seventh Symphony of Beethoven, which will make the seasons finale a particularly impressive one.

Contrary to the custom of many years, the 1942-43 schedule of the Woolsey Hall Series will not be announced at this concert. Plans are going forward towards this end, however, and a series equal to any in the past will be made known in the near future.

Concerts by the Boston Symphony Orchestra are always a vital center of musical performance, but conditions now surrounding them are far different than they were in its earliest days, when an orchestra of any sort was a rarity in this country, and a permanently established orchestra doing full justice to a symphony of Mozart or Beethoven was almost unknown. For a performance of the quality which great music exacts there was little alternative, but to turn to Boston, where an orchestra comparable to the best in Europe was nurtured and prized.

This lone kind of grandeur is no longer possible in the America of the present, where every city has its fine orchestra, where symphonic music is heard and known in every community. It falls to the Boston Symphony Orchestra more than ever before to set the ideal of transcendent performance for the richest heritage which the art of music has given us.

No effort has been made to attain this end. It is the general opinion wherever the orchestra plays that the 110 musicians of its personnel, individually or as a drilled ensemble, are scarcely to be matched in any city of the world.

This Clipping From
WASHINGTON, D. C.
POST
MAR 8 - 1942

Boston Symphony Will Play Here March 31

That great sauve-toned organization know as the Boston Symphony Orchestra, which has not been heard here for several years, will be brought to Constitution Hall for a concert on Tuesday night, March 31. Both the famous conductor, Sergei Koussevitzki, and his musicians are donating their services for this event, inasmuch as it will be a benefit for Russian Relief. C. C. Cappel is managing the concert and reservations can be made at his bureau in Ballard's 1340 G Street.

More than 2000 of the 3844 seats in the hall have already been reserved. The program has not yet been decided upon in detail, but it has been intimated that only Russian music will be played.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 8 - 1942

87

Doussevitzky Programs Two Modern Works for Bostonians

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will present its fourth concert of the season at the Brooklyn Academy of Music, Friday evening, March 13, at 8:30 o'clock.

The program will be devoted to two major works by the distinguished contemporary English and Russian composers, Benjamin Britten and Serge Prokofieff, and to Beethoven's "Seventh Symphony." Britten will be represented by his "Sinfonia da Requiem." It had its first performance with the New York Philharmonic-Symphony last March. Nineteen minutes in length, it is in three linked movements, called "Lacrymosa," "Dies Irae," and "Requiem Aeternam" and employs all the resources of a full modern orchestra.

The work is intended as an act of devotion to the memory of Britten's father and mother. The score was completed in Amityville, L. I., in the Spring of 1940. The Latin titles, indicating the mood and scheme of the work, derive from the Catholic Requiem Mass, though the relation of the Sinfonia to the Catholic ceremony, avowedly, is emotional rather than liturgical. Mr. Britten has remarked that though "short for a symphony," his composition was "conceived on festival proportions," and the scoring —for large orchestra, including triple woodwind, saxophone, six horns, piano, and a vast battery of percussion—bears him out.

The Scythian Suite "Ala and Lolli" of Prokofieff completes the first half of the program. The work is divided into four movements: "The Adoration of Vales and Ala," "The Enemy God and the Dance of the Black Spirits," "Night," and "The Glorious Departure of Lolli and the Procession of the Sun." The second half is devoted to the Beethoven "Seventh Symphony."

The Orchestral series by the Boston Symphony Orchestra at the Brooklyn Academy of Music is under the general auspices of the Brooklyn Institute of Arts and Sciences, The Brooklyn Philharmonic Society and the Brooklyn Committee.

This Clipping From
NEW HAVEN, CONN.
REGISTER
MAR 10 1942

BOSTON SYMPHONY IN WOOLSEY HALL TOMORROW NIGHT

The Boston Symphony Orchestra of 110 musicians, under the direction of Dr. Serge Koussevitzky, will make its second New Haven appearance of the season tomorrow evening in Woolsey Hall. The concert will begin at 8:30 and mark the seventh and concluding event of one of the finest series in the long history of these presentations that annually highlight the cultural and social activities of this vicinity.

The program will open with the "Sinfonia da Requiem" of Benjamin Britten, the young English composer. This piece, written in memory of his parents, is in three movements: Lacrymosa, Dies Irae, and Requiem Aeternam.

The second number will be the Scythian Suits of Serge Prokofieff. This descriptive music takes for its subject the gods of a legendary barbaric race of the earliest Russians. Its movements are entitled: The Adoration of Veles and Ala, the Enemy God and the Dance of the Black Spirits, Night, the Glorious Departure of Lolli and the Procession of the Sun.

The second portion of the program will be given over to the great Seventh Symphony in A major by Beethoven. This famous work, one of the most popular of the master composer, should prove a fitting climax to a brilliant musical season.

Deviating from the plan of recent years, the 1942-43 Woolsey Hall Series will not be announced at this concert. Plans for next season's concerts are going rapidly forward, however, and announcements will be made in the near future.

This Clipping From
WASHINGTON, D. C.
STAR
MAR 8 - 1942

Orchestra in All-Russian Program

Boston Symphony Returns Here After Extended Absence

That great musical group known as the Boston Symphony Orchestra, which has not been heard in Washington for several years, will be brought to the National Capital for a single concert Tuesday, March 31, at Constitution Hall at 8:30 p.m. Both conductor, the famous Russian, Serge Koussevitzky, and his orchestra are donating their services for this event, which will be a benefit for Russian relief. At this time, too, local music lovers will have an opportunity to hear the much-discussed Soviet anthem—"The Internationale"—for Mr. Koussevitzky has said he will follow the traditional playing of our own "Star Spangled Banner" with the Russian air before opening the program proper.

Already so much keen interest has been shown in this extraordinary concert and its worthy cause that more than 2,000 of the 3,844 seats in the hall already have been reserved. The event is being managed locally by C. C. Cappell.

Mr. Koussevitzky has not announced the full program, but it has been intimated that it will be all-Russian. Certainly no country has a broader palette of many toned, colorful masterpieces for symphonic orchestra from which to make a program.

Many of Mr. Koussevitzky's ardent admirers do not realize that he was born in a tiny, central Russian province so small there was no music for him to hear in his boyhood, and so he ran away from home to Moscow, where he was given a scholarship to study the double bass as his solo instrument. The reason he chose this rather unusual and unwieldly instrument was because it was the only one for which a scholarship was available at the time he, a pennyless lad with obvious talent, applied to be taken into the conservatory.

Later he was to be so happily situated financially that he could organize his own orchestra and even charter a steamer to carry that orchestra the entire length of the Volga to give first symphony concerts in many other tiny provincial towns like the one in which he was born. It is thoroughly fitting that it is Koussevitzky who, although not originally sympathetic to the Soviet regime, should be making this generous gesture toward the practical relief of the people of his native land at this time.

This concert is having the sponsorship and patronage of social as well as musical leaders in Washington.

This Clipping From
ALEXANDRIA, VA.
GAZETTE
MAR 10 1942

Koussevitzky Plans Concert For Russians

The announcement that the Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky is to present a single concert in Washington on Tuesday, March 31, has a special significance for Alexandria. Dr. Koussevitzky who leads the Berkshire Music Festival each summer in Massachusetts has long been interested in the work of the young Alexandria musician, Mr. Richard Horner Bales of West Maple Street.

Two years ago he chose "Dick" Bales as one of five young conductors in a national selection to study under him at the music center. The summer course was repeated and during his second period of study with the symphony director, Mr. Bales gave lectures at a teachers' college in Massachusetts.

When the famous Russian conductor brings the great suave-toned musical group to Washington for its first appearance in the capital in several years the concert will be a benefit for Russian relief. The program is scheduled at Constitution Hall at 8:30.

Music lovers will have an opportunity to hear the much discussed Soviet anthem, "The Internationale," as Mr. Koussevitzky plans to follow the "Star-Spangled Banner" with the Russian air before opening the program proper. For the all Russian program more than 2,000 of the 3,844 seats in the hall have been reserved and additional bookings are being made by the C. C. Cappel concert bureau in Washington.

This Clipping From
PITTSFIELD, MASS.
EAGLE
MAR 11 1942

Boston Orchestra Plays at Smith

The Boston Symphony Orchestra presented its annual concert at Smith College in Northampton last night. Because of a cold, Dr. Serge Koussevitzky was unable to conduct and Richard Burgin substituted. The program included Mozart's symphony in C major, Prokofieff's Scythian suite and symphony No. 1 by Sibelius. The orchestra plays in New York and Brooklyn over the week end.

This Clipping From
NEW YORK, N.Y.
PM
MAR 13 1942

Koussevitzky Grows Better and Better

In the good, lush days before the first World War had taught composers along with everyone else something about economy, Serge Prokofieff shot the works in the Scythian Suite *Ala and Lolli*. It called for no less than 16 wood-wind instruments, together with enough brasses to fit out a regimental band and more kinds of drums and other percussion than Paul Whiteman uses.

Just to make sure of his effects, Serge Koussevitzky last night doubled up on some of these instruments when he played the composition with the Boston Symphony at Carnegie Hall. It was stunning. The young Prokofieff knew just how to handle his big sounds so that they weren't noises, and Dr. Koussevitzky has developed to perfection the corresponding virtue as a conductor.

The concert opened with Mozart's *Jupiter* Symphony. It was a careful performance, remarkably clear in the wonderful closing fugue considering the numbers involved, but sagging in spirit earlier.

After the intermission came the Sibelius Fifth Symphony, its quiet, almost mystical opening developing slowly to the pulsing, triumphant finale.—HENRY SIMON.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAR 11 1942

BOSTON SYMPHONY AT SMITH COLLEGE

Richard Burgin, Concert Master, Conducts in Absence, Because of Illness, of Dr Koussevitzky

By FRANCIS REGAL

Northampton, March 10—The Boston Symphony orchestra was heard tonight at the John M. Greene hall, at a concert in the Smith college course, under the baton of its concert master and assistant conductor, Richard Burgin, who took charge at short notice because of the illness of Dr Koussevitzky. The only change made, however, in the announced program was the substitution for the fifth symphony by Sibelius of the first symphony by the same composer.

The fine quality of Mr Burgin as a conductor was recently revealed to Springfield music lovers in a program at the Auditorium, with Emananuel Feuermann as assisting soloist, which may have been more to his taste than the one which happened to devolve upon him tonight. A violinist addicted to chamber music can hardly be expected to enjoy the noise that annoys an oyster, and the toughest of mollusks might have found some of the sound effects trying.

Jupiter Symphony

In the opening number Mozart's famous "Jupiter" symphony, the marvelous beauty of the tone, individual and collective, which distinguishes the Boston Symphony orchestra was heard in its full perfection, and the interpretation was noble and inspiring. But this genial and melodious music gave no preparation for the strident clangor of the Scythian suite "Ala and Zolli" by Prokofieff, an outrageously clever Russian composer whose career seems to be one long musical joke.

This time the joke consists in imagining what wild and savage music must have delighted the ancient Scythians who flourished in pagan times not far from the part of southern Russia where Prokofieff lived as a youth. This work was planned at the age of 22 as ballet music, but Diaghiler did not find the scenario feasible, and the music was given the form of an orchestral suite. It helped to give Prokofieff early fame, and is a brilliant flight of acoustic imagination, but despite Diaghilev it belongs to the ballet rather than the concert hall. It stood to the Mozart symphony much as machine-gun fire with incidental bombs stands to a violin. Good sport but not exactly indoor sport.

It was not easy, either, to follow it with another symphony, but probably the first by Sibelius served as well as any, for this beginning by the great Finnish symphonist is both bold and simple in the outlines, and owes its success less to the intricately contrived climaxes of emotion, which he has cultivated with such originality and power in his later works than to a crude vigor in some of the material, notably in the last two movements to which the orchestra tonight gave thrilling force. Nevertheless, it was a Koussevitzky program even though it once more showed the admirable skill of Mr Burgin as a conductor.

The attractions for next season's course were announced tonight and comprise Ethel Bartlett and Ray Robertson in a two-piano recital, the Rochestra Philharmonic orchestra, Elsie Houston, soprano, the Cleveland orchestra, Jascha Heifetz, violinist, and the Boston Symphony orchestra, which as always is the climax of the season.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
+Evening Union
MAR 11 1942

KOUSSEVITZKY ILL, BURGIN HAS BATON AT SMITH

Sibelius Work Presented in Last of Concerts in College Series

By Willard M. Clark

NORTHAMPTON, March 10—Because of illness, Dr. Serge Koussevitzky was unable to conduct the Boston Symphony Orchestra during its concert tonight in John M. Greene Hall, the final concert of the series at Smith College. An exceptionally large audience was obviously disappointed when Prof. Solon B. Robinson of the Music Department made the announcement, but they greeted Richard Burgin, concertmaster and assistant conductor, very cordially.

Change in Program

Mr. Burgin made a change in the program, substituting the first symphony of Sibelius for his fifth symphony. The program was made up of as red-blooded music as has been heard hereabouts for a long time. It opened with a vigorous performance of the Mozart "Jupiter" symphony, crashed through Prokofieff's "Scythian Suite" and closed with a monumental performance of the first symphony of Sibelius.

For sheer tonal magnificence it would be difficult to exceed tonight's performance. Mr. Burgin has the confidence and respect of his colleagues and they gave him whatever he desired. The "Jupiter" was given a forthright, rather heavy-handed performance, although the andante was charmingly treated, providing one of the few moments of lightness during the evening. This G minor symphony closed Mozart's career as a symphonist, and, in many ways, it is the greatest of all his symphonies, a perfect blending of technical skill and utter simplicity.

Prokofieff wrote his "Scythian Suite" in 1914 but during the last quarter of a century his music has undergone many changes, most of them for the better. If this music is a true portrayal of the Scythians, they must have been a tough lot, for there is little else than vehement utterance throughout the four movements which tell the story of Ala and Lolli, pre-Christian figures of legendary Scythia.

Dance of Monsters

The first movement describes an invocation to the sun, followed by the sacrifice to Ala. The second movement portrays the Evil-God and dance of the pagan monsters, while the third movement, depicts the night with moon maidens consoling Ala. The final movement, quite the most impressive of the four, depicts Lolli's pursuit of the Evil-God and the sunrise. In the uneven battle between the Evil-God and Lolli, the latter would have perished, but the sun-god rises with the passing of night and smites the evil deity.

It is in such music that Prokofieff excels and he provides a highly imaginative and vital musical depiction of the legend. He uses dissonance to advantage, and explores the entire resources of the orchestra with exciting results.

Against the Prokofieff work, the first symphony of Jan Sibelius attains the dignity and wisdom of those peaks from which Sibelius has never descended. Here, indeed, is a work that beggars description, so mighty is its conception. Sibelius is not as sparing of his material in this symphony as he is in his second and subsequent symphonies yet he attains no more impressive results than in his seventh symphony. The Boston players have been the first to make known many of the Finnish composer's works and they played this first symphony with tremendous power and breadth, winning a well-deserved ovation.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
MAR 12 1942

Last Night's Concert

Richard Burgin Leads Boston Symphony

The Boston Symphony Orchestra played in Woolsey hall last night under the leadership of the assistant conductor Mr. Richard Burgin, due to the illness of Mr. Koussevitzky. The hall was overflowing and Mr. Burgin quickly enraptured an enthusiastic audience.

In every concert of the Bostonians we are wont to expect an unusual program and a great performance. We were not disappointed. The Sinfonia da Requiem by Benjamin Britten is certainly an unusual composition. Especially the second movement is interesting in its rhythm and the last movement in it serene calm. It would not be fair to judge this work after one hearing but we feel that it is definitely worth further study.

Prokofielf's Scythian Suite is weird, even for this composer. It has all the qualities that make his works great — clear convincing themes, very marked rhythm and original counterpoint. But there is also the tendency toward screaming disharmonies.

We take this occasion to applaud Mr. Burgin for his mastery of two scores that appeared inordinately difficult. There is no better proof of whole-hearted musicianship than this ability and willingness to deal with unusual musical problems at a moment's notice.

Beethoven's Seventh Symphony has been called the symphony of dance. Mr. Burgin's interpretation in justice to this title. In fact, we felt that more stress has been laid upon the rythmic features of this work than upon the thematic beauty of this score. However, it was a performance that compares well with the greatest.

The audience, though disappointed by the conductor's absence, was happy to meet Mr. Burgin and to be given the opportunity to get acquainted with an unusually gifted younger conductor.

Dr. Koussevitzky's Illness

When the Boston Symphony Orchestra appeared in Woolsey Hall last evening it marked the second time in a little over a month that one of the country's major orchestras appeared in New Haven under the direction of the assistant conductor. Last night it was Richard Burgin who took the place of Serge Koussevitzky, while last month Saul Caston acted as substitute for Eugene Ormandy when the Philadelphia played.

Dr. Koussevitsky was stricken with a hard cold on Monday and was unable to conduct the Boston Symphony when it played at Smith College in Northampton, Mass., Tuesday night. He intended to come to New Haven yesterday but his condition was such in the afternoon that his physicians decided otherwise.

Last night's concert was the twenty-third that Mr. Burgin has directed the Bostonians this season. It is customary for him to conduct twelve concerts in Boston each season, but his work has been further extended this year with appearances in Providence, Cambridge and Brooklyn.

Mr. Burgin is both concert master and assistant conductor of the Bostonians. He has held those posts for the past twenty-two years, first seeing service when twenty-four years old under the then conductor Pierre Monteaux. His wife is the well known violinist Ruth Posselt, who will play here with the New Haven Symphony Orchestra next month.

No word was received by the Boston Symphony management up to late last night as to whether Dr. Koussevitsky will conduct the orchestra in Carnegie Hall, New York, this evening.

BOSTONIANS PLAY 'SCYTHIAN' SUITE

Jan — Jan 13

Prokofieff Work Is Given by Koussevitzky.

By OSCAR THOMPSON.

Though completed a year later than "Le Sacre du Printemps," Prokofieff's "Scythian" suite reached the American public some years ahead of the Stravinsky shocker. For a time it gave promise of becoming a reigning favorite with those who then were opening their hearts to new extremes of dissonance as an expression of the primitive and the barbaric. But when "Le Sacre" came along, with its much more frenetic bludgeonings, the outdone Scythians were all but crowded into limbo. Of the conductors of major orchestras on the Eastern seaboard only Serge Koussevitzky seems to have returned at intervals to performances of the suite. Last night he brought it back to Carnegie Hall in the first of the two concerts of the Boston Symphony's penultimate visit of the season.

If it indisputably had tamed with the passing of the two decades or so since it was introduced here, the Prokofieff work still had its fair share of really stirring moments in last night's performance. These were the more violent episodes—the highly acidulous opening, the dance of the pagan monsters, the piercing final pages with their stunning blare of trumpets above a hammer-and-tongs ecstasy of sound. Those quieter sections that might be likened to the "Pagan Night" of "Le Sacre" had in some way paled and become conventional. Still, it seems rather a pity that Diaghileff did not go ahead with the original plan for a ballet of "Ala and Lolli," for which this music was written. The suite might yet serve the stage well, even though it would be unlikely to achieve in the theater any such scintillant and technically flawless projections as made of it the most striking feature of this concert.

Otherwise, Dr. Koussevitzky led his players in a highly polished but kid-glove performance of Mozart's "Jupiter" Symphony and a full-bodied, warm, and yet routine one of the Sibelius Fifth. The orchestra was just its brilliantly accomplished self.

Koussevitzky And Bostonians In Concert Here

Program in Evening Series Offers Works by Mozart, Prokofieff and Sibelius

By Francis D. Perkins

Twelve days after his last appearance as guest leader of the Philharmonic-Symphony, Serge Koussevitzky returned to Carnegie Hall Thursday night in his more familiar office of regular conductor of the Boston Symphony Orchestra, and opened the fourth program of its New York evening series with Mozart's symphony in C major, No. 41 (K. 551), which is usually and more briefly known as the "Jupiter" symphony. The two other works on the well contrasted list, both composed in this century, were Serge Prokofieff's Scythian Suite, "Ala and Lolli," and Jean Sibelius's fifth symphony, which the Bostonians presented in an afternoon program last month.

Thursday's performance of the Prokofieff suite fell exactly on the fifth anniversary of the last previous New York presentation of this work, by the same orchestra under the same conductor, who introduced it to us on Nov. 29, 1924, and brought it forward again in 1928 and 1930. The Philadelphians played it at Carnegie Hall in 1926, and the Philharmonic-Symphony in 1929, but its local associations are mainly with the admirable orchestra and director who gave its tenth local hearing Thursday night.

Prokofieff was only twenty-three when he wrote the suite, but it includes some of the most striking and impressive pages which he has composed thus far; their pungency and vividness of dissonant color are as fresh now as they were seventeen seasons ago. The fierce, barbaric splendor of the opening invocation to the sun has no parallel which the reviewer can readily remember, and the closing depiction of the sunrise is also virtually in a class by itself for its projection of an imaginative mood as well as for its remarkable use of savorous harmonics and orchestral hues and timbres; its suggestion of waxing light as well as actual waxing sonority. In between these unforgettable episodes, however, there is some music which stands the test of time less successfully. In the invocation to Ala, the scene is effectively set, but little takes place on it, and interest also varies in the later sections; one can, here and there, detect influences made upon the then youthful Prokofieff by earlier Russian composers. There is one engaging foretaste of his later "Peter and the Wolf." The third movement shows an ability to suggest something persasively evil, an ability which was more strikingly illustrated by Prokofieff in his choral "Sept, ils sont sept," which Dr. Koussevitzky conducted here in 1927.

The performance was memorable in its execution and its expressive power, and fervent applause followed the superb proclamation of the closing chords.

The playing of the Mozart symphony was admirable for its spirit and proportion, although in the finale some of the woodwinds' contribution to the polyphonic structure of the movement was occasionally lost behind the outspoken strings. But in the general interpretation the hearer could particularly relish its combination of vigor and delicacy, its prevailing clarity and entire absence of weightiness, the zest and momentum of the two end movements. The andante had a leisurely, but not too deliberate pace in its delectably lyric performance; the minuet had an unhurried rhythmic swing.

Much, were it not for considerations of time and space, could also be said about the performance of the Sibelius symphony; of the remarkable range and richness of the orchestral color and the thorough lucidity of the playing, of the expressive communicativeness of Dr. Koussevitzky's interpertation. It was great playing by a great orchestra. The conductor preface the program with his usual broa and stately reading of "The Star Spangled Banner."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 13 1942

Koussevitsky Surveys 3 Musical Schools

Leads Boston Symphony in Mozart, Prokofieff, Sibelius

By ROBERT BAGAR.

Three schools, ideologies, if you like, of music were represented in the Boston Symphony's Carnegie Hall program last night. Serge Koussevitzky's canny selection practically surveyed the varieties, inasmuch as he put before a large audience the Mozart Jupiter Symphony, the Prokofieff Scythian Suite and the Sibelius Fifth Symphony.

The Mozart of the Jupiter, of course, is super Mozart. When a musical authority like Eric Blom calls this symphony "the most 'classical' of the final group of three that is the apotheosis of Mozart's symphonic writing," he isn't mincing words, you can be sure. Geniuses can even outdo themselves, as their Boswells and sundry admirers learn day after day.

The Boston players did fabulous things with this wonderful work, whose Jupiter pseudonym is as much a mystery as you'll find in the annals of musical nomenclature. It takes one thing to put its message across, granted a finely co-operating body of musicians, that thing is the true Mozartean spirit, which is practically everything.

* * *

A Deserved Ovation.

Mr. Koussevitzky was in that frame last night. He reeled off a whole galaxy of colors and expressions in a grand mosaic of artistic import. He chose to play the music "unadorned," following the lead with a warming faith. Deservedly he and his men received an ovation at the conclusion of the piece.

Prokofieff, at the age of 23, was a modernist composer who threatened to make the musical world his oyster. He hasn't done badly since. As a matter of fact, he didn't do badly at all with this Suite, written in 1914, which shows a rich and daring imagination and a feeling for orchestral effects second to no other composer's of the same years.

* * *

Foreshadowing Goodman.

The first movement of this composition is startling in its sonorities, which hang on to awkward harmonic intervals for dear life. The sonority is one thing, the harmonic intervals another, but Prokofieff, with a fine blending of the two, achieves a thoroughly exciting section. And the rhythms that come teeming through the second movement! There is one whole stretch of oddly accented phrases that foreshadow, ironically enough, the swingiest riffs of Benny Goodman himself, as if they needed foreshadowing!

The third and fourth movements don't make half the effect of the previous two, though they have a place in the contrasting nature of things.

Sibelius, in the Boston manner, needs no describing at this date. The Fifth Symphony breaks away from the urge to create descriptive music. Here the composer is most majestically abstract, technically speaking. In any case, the work was given a splendid performance.

This Clipping From
NEW YORK, N.Y.
SUN
MAR 13 1942

BOSTONIANS PLAY 'SCYTHIAN' SUITE

Prokofieff Work Is Given by Koussevitzky.

By OSCAR THOMPSON.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 13 1942

Koussevitzky And Bostonians In Concert Here

Program in Evening Series Offers Works by Mozart, Prokofieff and Sibelius

By Francis D. Perkins

Twelve days after his last appearance as guest leader of the Philharmonic-Symphony, Serge Koussevitzky returned to Carnegie Hall last night in his more familiar office of regular conductor of the Boston Symphony Orchestra, and opened the fourth program of its New York evening series with Mozart's symphony in C major, No. 41 (K. 551), which is usually and more briefly known as the "Jupiter" symphony. The two other works on the well contrasted list, both composed in this century, were Serge Prokofieff's Scythian Suite, "Ala and Lolli," and Jean Sibelius's fifth symphony, which the Bostonians presented in an afternoon program last month.

Yesterday's performance of the Prokofieff suite fell exactly on the fifth anniversary of the last previous New York presentation of this work, by the same orchestra under the same conductor, who introduced it to us on Nov. 29, 1924, and brought it forward again in 1928 and 1930. The Philadelphians played it at Carnegie Hall in 1926, and the Philharmonic-Symphony in 1929, but its local associations are mainly with the admirable orchestra and director who gave it its tenth local hearing last night.

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89

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
MAR 13 1942

Koussevitzky Plays Suite By Prokofieff

By GRENA BENNETT

An interesting program of contrasts was presented by the Boston Symphony Orchestra in Carnegie Hall last evening under the expert guidance of Serge Koussevitzky.

The list comprised Mozart's "Jupiter" Symphony, a representative example of the eighteenth century idiom; Prokofieff's Scythian Suite, "Ala and Lolli," illustrating the modern Russian school, and Sibelius' Fifth Symphony of Finland's contemporaneous style.

Much ink has been used in describing the incomparable performances by the Boston band according to Mr. Koussevitzky's deft handling and the reading of the Mozart work was one of those absorbing, well-balanced and tonally alluring presentations that bring the thrill of pleasure to the listeners.

Each phrase of the four movements was modelled with faultless outline; the rhythms of metronomic precision; the incorporation of nuance and gradations of tone were apt and appropriate, and all of the resources of a great organization were brought to bear in a presentation that left no artistic detail undone.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 13 1942

Boston Symphony In Carnegie Hall

By MILES KASTENDIECK

What made the greatest impression on the listener at the concert of the Boston Symphony in Carnegie Hall last night was the clarity, the tonal sheen, and the finish of the playing. It served as a reminder that under Koussevitzky's direction there is no other orchestra that sounds as superb. But though this is an old story the re-telling never becomes hackneyed.

There were three works on the program, two of them probably designated as contemporary though fully a quarter century old. The concert began with Mozart's Symphony in C (K551), misnamed the "Jupiter." Its 18th century perfection was rudely contrasted by Prokofieff's 20th century conception of the Scythian Suite "Ala and Lolli." The final number was the Sibelius' Fifth Symphony. To say that each performance bore the Koussevitzky stamp would summarize the concert in a sentence.

Played more or less as a straightforward piece of music the Mozart lacked some of the gaiety and bouyancy inherent in the music, but the polished elegance of the interpretation set it off in striking fashion. It is unfortunate that Koussevitzky has to broaden his andantes to the point of their being adagios. But he has always been inclined toward deliberate pacing. Of the Prokofieff more extensive comment can be made after its performance at the Academy of Music tonight. As out and out pagan music it makes its point effectively. In spite of the amazing finale, the

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This Clipping From
NEW YORK, N.Y.
TIMES
MAR 13 1942

3 MASTERS PLAYED BY KOUSSEVITZKY

Boston Symphony Conducted in Works of Prokofieff, Mozart and Sibelius

EVENING CALLED BRILLIANT

Russian's 'Scythian' Suite and Finn's Fifth Symphony Are Features of Concert

By OLIN DOWNES

With a single exception the performances given by Sergei Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall must be ranked among their most brilliant accomplishments of late seasons in this city. The exception was the reading of Mozart's "Jupiter" symphony that opened the concert. It was singularly tame in the first three movements. The opening movement is surely lustier and more virile in its sweep than Dr. Koussevitzky chose to make it.

The interpreting of a slow movement by Mozart may be one of the profoundest problems that an artist has to solve. For this writer the movement did not have all its poignancy; it was too polite. The whole symphony was polite until the orchestra reached the finale, which glowed and soared like an eagle's flight into the sun. For that is what happens when the so-called —and misnamed—"fugue-finale" of the "Jupiter" symphony is played in such magnificent fashion.

Two Welcome Features

The other scores of the evening were Prokofieff's "Scythian" suite, which had not been heard here for a number of years, and Sibelius's familiar, justly popular Fifth symphony. If the interpretations had done no more than reveal to the full the versatility of the conductor's style and the tonal resources of the orchestra they would have been very significant. But we are speaking of the music itself, and the expression, so vivid, so intuitive, and characteristic of the innermost thought of each composer, with which it was projected.

Perhaps it is not so difficult to decipher Prokofieff's extremely effective suite, for the work does not equal in profundity or originality either the bite of its harmonic scheme or the astonishing precision and effectiveness of its virtuoso instrumentation. And this, too, is to be remembered: the "Scythian" suite, written by an outrageously clever and assured young man of 23, was composed the year after Stravinsky's "Sacre du printemps" had made its sensation in Paris.

It is not easy to believe, in view of the conscious barbarisms of Prokofieff's piece, with its magnificent utilization of polytonality, and its special method of orchestration, that it was put down without Stravinsky's sensation in mind. This does not imply a necessarily unworthy motive. Beethoven wrote symphonies, doubtless with Haydn and Mozart in mind. The restless-minded and extremely receptive Prokofieff could hardly have failed to be impressed by the "Sacre" or to escape its influence.

A Gorgeous Effect

Only, whatever the inspiration or motive of the work, it remains a trick, precocious and exciting, but palpably a trick. It is no longer as astonishing as it was. We can see its inner works, watch it ticking. But in point of sheer sound it has superb pages. The conclusion, with the flashing tones of the trumpets and the red and gold of other tone-colors and dissonances which clash about it, is as sheerly gorgeous an effect as modern music knows. And how it was played!

Sibelius's Fifth symphony was composed in its first version the same year as the "Scythian" suite, and Sibelius's score received its final revision in 1916, which was the year of the first public performance of Prokofieff's music. But at that time Sibelius was 51, and Prokofieff 25. By the side of the style of the young and up-to-snuff Prokofieff, Sibelius is innocent, pastoral; and not only pastoral—bucolic. His harmony is by comparison orthodox, and his methods those of a great simplicity. Why is it, then, that Prokofieff's music has already aged and betrayed that secret, while the Sibelius work means, if anything, more to us than the day it was written?

The first answer is the bafflingly simple one that it is great music. The loftiness of its spirit, the originality and integrity of its expression are unmistakable. The ideas are neither those of the academy or of the self-conscious stylist seeking an effect. The manner of their organic development becomes always more impressive. The composer dwells in a glorious solitude of his own. What he creates from that fastness is independent of change of fashion or momentary public approval. Within the traditions of the classic symphony he achieves enduring beauty, singularly suggestive of the vibrations and sonorities of the natural world. It may be added that it would be hard to imagine his conception realized with more eloquence and power than Koussevitzky brought to the task.

This Clipping From
NEW YORK, N.Y.
POST

BOSTON SYMPHONY CONCERT LED BY KOUSSEVITZKY

By John Briggs

When the collaboration of a famous composer, a famous conductor and a famous orchestra takes place in no less famous Carnegie Hall, it is a rash man who dares to cast the first stone without subjecting himself to a severe inward scrutiny to make sure that he is, musically speaking, without sin.

About the latter we cannot be positive; and it is with a great deal of diffidence that we venture the former; but the truth is, we found the "Jupiter" symphony of Mozart a not unmixed pleasure as played by Dr. Koussevitzky and the Bostonians last evening. We took our accustomed seat in Carnegie Hall and waited for the sign from the heavens that usually comes with well-played Mozart; but the symphony seemed earthbound.

By their andantes shall ye know conductors; and last night the andante was such a leaden-footed affair that one could only exclaim with whoever it is one exclaims with: "Would 'twere done!" It was not until the final allegro that the piece began to take on the true Mozartean sparkle — though even then there were moments when the orchestra might have been accused of a want of delicacy and refinement.

It is only fair to add that the audience as a whole, judging from the warm reception it accorded Dr. Koussevitzky, by no means shared this pessimistic opinion. Reluctantly we are forced to the conclusion that your reviewer is either a person of extraordinary discernment, or a monster of musical obtuseness —which latter, you are no doubt thinking, might well be the case.

We liked Dr. Koussevitzky much better in the Prokofieff Scythian Suite which followed, and which gave the Boston conductor an excellent opportunity to demonstrate his unique genius in what is called, for lack of a better term, creating a mood. The Mozart, for all its ravishing beauty, is rather impersonal stuff. The Prokofieff, on the other hand, calls for just that subjective approach, coupled with a sure command of dazzling orchestral color, in which Dr. Koussevitzky has few dangerous rivals.

The evening's music came to a close with the Fifth Symphony of Sibelius. Dr. Koussevitzky's affinity for Sibelius, and his skill at interpreting that master's works, are well known. He makes Sibelius, as the saying goes, "accessible." What is more, he makes Sibelius uncommonly good listening.

BOSTON SYMPHONY CONCERT LED BY KOUSSEVITZKY

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This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
MAR 14 1942

BOSTON SYMPHONY APPEARS APRIL 1

Serge Koussevitzky to Lead During Performance in Rutgers Gym

Serge Koussevitzky, world-famous conductor, will appear in the Rutgers University gymnasium Wednesday evening, April 1, with the Boston Symphony Orchestra. The concert, which marks the eighth visit of Dr. Koussevitzky to Rutgers, will climax this season's concert series.

To American music lovers, Dr. Koussevitzky's position is unique. He has been acclaimed as the dean of American conductors, but his reputation was well founded before his debut in this country.

Born in Russa in 1874, his genius became apparent early in life. At the age of 11, he was conducting the orchestra in his native town. Encouraged by the early acclaim which greeted his work, he continued his studies in both Moscow and Berlin, and by the turn of the century was recognized as one of the greatest stimulating forces in Russian music.

In 1908, Dr. Koussevitzky became conductor of the London Symphony Orchestra, following great successes in Paris and Barcelona. After that season, the maestro returned to Russia, but the revolution ended, for a time, the conductor's career.

He soon emerged in a state capacity, and in 1924, he left Russia for the United States to serve as conductor of the Boston Symphony, a position that he has held to this day.

Dr. Koussevitzky has received great honors in both Europe and Russia, and in 1924 was made a Knight in the French Legion of Honor. He received an honorary doctor's degree in music from Yale University in 1938, and has also been awarded honorary degrees from Harvard and Brown Universities, as well as an honorary doctorate in music from Rutgers in 1937.

The program for Dr. Koussevitzky's appearance has not been announced as yet. — E. J. F.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 14 1942

Koussevitzky And Bostonians In Concert Here

Program in Evening Series Offers Works by Mozart, Prokofieff and Sibelius

By Francis D. Perkins

Twelve days after his last appearance as guest leader of the Philharmonic-Symphony, Serge Koussevitzky returned to Carnegie Hall Thursday night in his more familiar office of regular conductor of the Boston Symphony Orchestra, and opened the fourth program of its New York evening series with Mozart's symphony in C major, No. 41 (K. 551), which is usually and more briefly known as the "Jupiter" symphony. The two other works on the well contrasted list, both composed in this century, were Serge Prokofieff's Scythian Suite, "Ala and Lolli," and Jean Sibelius's fifth symphony, which the Bostonians presented in an afternoon program last month.

Thursday's performance of the Prokofieff suite fell exactly on the fifth anniversary of the last previous New York presentation of this work, by the same orchestra under the same conductor, who introduced it to us on Nov. 29, 1924, and brought it forward again in 1928 and 1930. The Philadelphians played it at Carnegie Hall in 1926, and the Philharmonic-Symphony in 1929, but its local associations are mainly with the admirable orchestra and director who gave its tenth local hearing Thursday night.

Prokofieff was only twenty-three when he wrote the suite, but it includes some of the most striking and impressive pages which he has composed thus far; their pungency and vividness of dissonant color are as fresh now as they were seventeen seasons ago. The fierce, barbaric splendor of the opening invocation to the sun has no parallel which the reviewer can readily remember, and the closing depiction of the sunrise is also virtually in a class by itself for its projection of an imaginative mood as well as for its remarkable use of savorous harmonics and orchestral hues and timbres; its suggestion of waxing light as well as actual waxing sonority. In between these unforgettable episodes, however, there is some music which stands the test of time less successfully. In the invocation to Ala, the scene is effectively set, but little takes place on it, and interest also varies in the later sections; one can, here and there, detect influences made upon the then youthful Prokofieff by earlier Russian composers. There is one engaging foretaste of his later "Peter and the Wolf." The third movement shows an ability to suggest something persasively evil, an ability which was more strikingly illustrated by Prokofieff in his choral "Sept, ils sont sept," which Dr. Koussevitzky conducted here in 1927.

The performance was memorable in its execution and its expressive power, and fervent applause followed the superb proclamation of the closing chords.

The playing of the Mozart symphony was admirable for its spirit and proportion, although in the finale some of the woodwinds' contribution to the polyphonic structure of the movement was occasionally lost behind the outspoken strings. But in the general interpretation the hearer could particularly relish its combination of vigor and delicacy, its prevailing clarity and entire absence of weightiness, the zest and momentum of the two end movements. The andante had a leisurely, but not too deliberate pace in its delectably lyric performance; the minuet had an unhurried rhythmic swing.

Much, were it not for considerations of time and space, could also be said about the performance of the Sibelius symphony; of the remarkable range and richness of the orchestral color and the thorough lucidity of the playing, of the expressive communicativeness of Dr. Koussevitzky's interpertation. It was great playing by a great orchestra. The conductor prefaced the program with his usual broad and stately reading of "The Star-Spangled Banner."

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 14 1942

Koussevitzky Turns To Modern Works

Balances Contemporary Composers With Beethoven in Academy Concert

By MILES KASTENDIECK

Contemporary music served to show off the tonal splendor of the modern orchestra far more than Beethoven's Seventh Symphony at the concert of the Boston Symphony Orchestra at the Academy of Music last night. While Dr. Koussevitzky's choice of Britten's Sinfonia da Requiem and Prokofieff's Scythian Suite "Ala and Lolli' may not have presented the best of these composers' works, the contrast between the new and the old made for a well-balanced program. It seems incongruous that there was once a time when a Beethoven symphony sounded ungrateful to the ear.

There was a good deal that was ungrateful about the Sinfonia da Requiem, a work intended by its composer as an act of devotion in memory of his parents. Not that there was no suggestion of that intention in the music, but it all sounded wholly objective and rather empty of any deeply felt emotion. The composer conveys the impression of weeping and wailing along with a certain amount of gnashing of teeth with little more than aural effect, unless it be that he is intent on depicting the ugliness of grief. He has written with apparent facility and a degree of cleverness in orchestrating, but the work lacks character, leaving the listener dissatisfied with what he has heard.

On the contrary the Scythian Suite had real substance to it. If one were ever a sun worshiper, this music would carry a wealth of meaning, for its picture of pagan custom and worship is set forth with barbaric splendor. It makes all manner of difference if the listener knows what this music is about before he hears it, otherwise the sheer savage aspect of dissonance may fall harshly on the ear. But knowing that the music at the beginning is an invocation to the sun and at the very end is a description of a sunrise, changes the whole concept. It is almost literal music, for one can see the rays of the sun, anticipating the dazzling brilliance as the sun makes its radiant way above the horizon. An understanding of all this brings meaning to an otherwise raucous torrent of sound. One matter of detail is worth noting—namely, that Prokofieff has used the repetition of similar sounds to a point of a monotony both fascinating and pleasant. The treatment serves to glorify the rhythmic basis on which the whole work is built, and in which its throbbing intensity realizes its own consummation.

Undoubtedly Koussevitzky did all in his power for the Britten work as he did for the Prokofieff. That meant fastidious attention to detail and full realization of dramatic content as is his want. Certainly no orchestra could have played them more conclusively, for the virtuosity of this ensemble is really without a peer.

To sit back and listen to the Beethoven was to indulge in simplicity, serenity and satisfaction. Some of the very qualities that made the performances of the other music notable, lessened some of the effectiveness of the first half of the symphony. However, orchestra and conductor responded in full measure in the finale, achieving the stirring intensity that the pulsating nature of this music makes eternally alive.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
MAR 15 1942

9

FUNCTIONAL FASHION

TRY WAVING YOUR ARMS FOR AN HOUR AND KEEPING YOUR SHIRT-TAILS IN! YOU'LL SEE WHY CONDUCTOR SERGE KOUSSEVITZKY WEARS THAT BOHEMIAN-LOOKING RUSSIAN BLOUSE WHEN HE'S REHEARSING THE BOSTON SYMPHONY.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
MAR 14 1942

Boston Symphony Heard at Academy In Fourth Concert

Beethoven's Seventh Hit of the Program—Koussevitzky Conducts

By PAUL J. BROWN

The Boston Symphony Orchestra, conducted by Serge Kaussevitzky, gave its fourth concert of the season last night at the Brooklyn Academy of Music. Mr. Kossevitzky who was unable to be present to conduct the previous borough concert, presented a program that was stimulating and well-balanced. The concert was attended by a large audience, including many who stood and was rewarded by enthusiastic applause.

Benjamin Britten's Sinfonia da Requiem, which had its borough debut last night, was one of the Koussevitzky offerings. One must wonder how it could be described as derived from the Catholic Requiem Mass," but at the same time appreciate the fine conclusion to the English composer's work, a conclusion that partially compensated for the earlier parts. Prokofieff's "Scythian Suite" from "Ala and Lolli" was replete with the brilliance of which the composer is capable and with the primitive music that fits the scene of mythological action.

However, the beautiful and familiar patterns that Beethoven composed in his Seventh Symphony were the greatness of the evening. The Seventh was excellently played and therefore invitably dwarfed the remainder of the program.

Contemporary Music Is Led by Koussevitzky

Boston Orchestra Performs Britten 'Sinfonia' and Barber Violin Concerto

By Jerome D. Bohn

Although Serge Koussevitzky devoted his program with the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon to three "B's," only Beethoven, who was represented by his Seventh Symphony, was a member of the trio which usually also includes Bach and Brahms. However, flouting the conventions, Mr. Koussevitzky chose to perform music by living composers, and gave us the English Benjamin Britten's "Sinfonia da Requiem" and the American Samuel Barber's Violin Concerto, in which the solo part was set forth by Ruth Posselt. Neither work was new to New York audiences, but I had not heard them before.

In his "Sinfonia da Requiem" Mr. Britten again reveals himself as a remarkably gifted composer who, despite his relative youth, discloses considerable ideational originality. His most individual music is to be found in the "Lacrymosa" and "Dies Irae" movements, both which, the former with its plangent harmonics, the latter with its rhythmic intensity and arresting instrumentation, are definitely the products of a man with something to say. The final, "Requiem Aeternam," too, is sincerely felt, but it owes much to the Mahler of the Ninth Symphony and the song "Ich bin der Welt abhanden gekommen." The performance was a magnificent one and the augmented brasses which play so important a part in this composition exhibited extraordinary virtuosity.

Mr. Barber's Violin Concerto is considerably less impressive than his British confrere's creation. It is not only because of its eclecticism, its overexpansion of balladlike melodies of the Ethelbert Nevin type that it disappoints, but because of its hybrid style as well. The first two movements are frankly of lollipop sweetness; the finale bears little stylistic relation to what has gone before either from the melodic or harmonic aspects. The relative modernity of some of the harmonies in this closing "perpetua l motion" strike one as forced after the early nineteenth-century atmosphere of the remainder of the concerto. Miss Posselt played well, with vibrant tone and technical security, only an occasional slip in intonation marring the impressiveness of her interpretation. Mr. Koussevitzky provided an admirable accompaniment. Both Mr. Britten and Mr. Barber appeared on the platform to acknowledge the warm applause with whi their efforts were received.

The Seventh Symphony of Be thoven was unfolded with consis ently glowing tonal investiture, a Mr. Koussevitzky's conception w finely integrated and illuminatin

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 15 1942

NEW WORK IS GIVEN BY KOUSSEVITZKY

Britten's 'Sinfonia da Requiem,' Rejected by Japanese in 1940 as 'Too Christian,' Heard

By OLIN DOWNES

An amusing footnote in the Boston Symphony program book of the concert given by that organization yesterday afternoon in Carnegie Hall, read to the effect that Benjamin Britten's "Sinfonia da Requiem," which Dr. Koussevitzky gave its opening performance, originally was commissioned from the composer, by the Japanese Government, through the British Council for Cultural Relations. This was "for the celebration of the 2,600th anniversary of the Japanese dynasty in 1940."

But Mr. Britten was informed a year ago last November "that the Japanese Government did not consider the work a suitable one for this particular festival, partly because of its Christian nature." What were they thinking of? Pearl Harbor?

In Memory of Parents

Mr. Burke, program annotator for Boston's orchestra, states that the "Sinfonia da Requiem" "was intended by its composer as an act of devotion to the memory of his father and mother." The Latin titles of the work are derived from the Catholic requiem mass, although "the relation of the Sinfonia to the Catholic ceremony, avowedly, is emotional rather than liturgical."

The work is in three movements, the first two closely connected. The last movement seems the most inspired of the three, through the lyrical nature of the ideas and its introspective conclusion.

It is due Mr. Britten to record the fact that the audience heartily approved his composition, rewarding it with clamorous and insistent applause until he appeared on the stage, first alone, then with Dr. Koussevitzky, after the performance.

Called Weak in Invention

We take care to state this, because for us it is very weak music, weak in invention, unconvincing in the expression of feeling, and strongly reminiscent, especially in the second part, of Stravinsky of the "Sacre"—that "Sacre" which has haunted more than one modern composer to his ruin.

The melodic and ingratiating character of Samuel Barber's invention is rapidly becoming known, and this quality showed to the best advantage yesterday in the slow movement of his violin concerto, which Ruth Posselt, who also played the work last Summer at the Berkshire Festival, is doing her utmost to introduce and make appreciated.

The preceding movement lacks any very definite physiognomy, although the music gets farther in certain pages of its development than it does in the actual exposition of the ideas. Of this concerto Miss Posselt gives a highly creditable performance. The concert ended with Beethoven's Seventh Symphony.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 15 1942

92

Contemporary Music Is Led by Koussevitzky

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The Seventh Symphony of Beethoven was unfolded with consistently glowing tonal investiture, and Mr. Koussevitzky's conception was finely integrated and illuminating.

Workmanship Is Deft.

The workmanship is deft and fairly compact, and the 32-year-old composer musters his material with plausible power. Possibly Mr. Barber's style, a bit overreminiscent of past practice both here and in previous works, will deepen in original impact.

The point is, an American violin concerto shows every sign of holding its own in the repertory.

The crowd liked it, to judge by the results, and, what's more, it gave soloist and band repeated leeway for distilling expressive poetry. Mr. Barber writes affectionately for strings. Maybe the cantilena waxes over-lush in places, but it never winds along wearily in academic stodginess.

Mr. Britten's Sinfonia da Requiem, written as an act of devotion to the memory of his parents and emotionally rather than liturgically related to the Catholic ritual, confirmed earlier impressions of its blunt authentic power.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 16 1942

Bostonians Feature Beethoven

By LOUIS BIANCOLLI.

The Boston Symphony's shuffling of musical B's brought Beethoven into a programmatic huddle with the American Samuel Barber and the British Benjamin Britten at Saturday's matinee in Carnegie Hall. Bach and Brahms —the Bonn master's bosom pals —hovered about solely by implication.

Mr. Barber's Violin Concerto, premiered last season by the Philadelphia Orchestra, returned to New York for a second reading by Ruth Posselt. Britten's Sinfonia da Requiem, a Philharmonic novelty of last March and Beethoven's Seventh Symphony completed the list.

Violinists and public alike owe Serge Koussevitzky and Miss Posselt a vote of thanks for the rehearing of the Barber concerto.

* * *

This Clipping From
NEW YORK, N.Y.
SUN
MAR 16 1942

Posselt Plays Concerto.

There was something symbolic of Serge Koussevitzky's importance to the younger generation of composers in the appearance, successively, on the stage of Carnegie Hall on Saturday afternoon, of Benjamin Britten and Samuel Barber. A work of each had just been played by the Boston Symphony Orchestra, played, moreover, in a way that neither is likely to be duplicated soon. Considering the disparity in the styles of the two works, Mr. Koussevitzky's delineation of them won equal response from the large audience was further evidence of his greatness.

Whether one considers the grief in Britten's "Sinfonia da Requiem" sincere or shoddy, it is a remarkable piece of writing. The thematic material is meager and there is no significant elaboration of it in the symphonic sense, but Britten's sense of procedure is surety itself, his direction of each section to a definite climax masterful for a man of his years. Certainly the brilliantly variegated performance of Mr. Koussevitzky made a much more impressive thing of the score than it seemed when it was introduced here.

To this taste, the Barber concerto was absorbing principally for the superbly facile performance by Ruth Posselt. The work is splendidly conceived for the solo violin (excepting a little too much legato writing) and especially for a violinist with Miss Posselt's resources of luscious tone. Beauty there is in certain aspects of Barber's creative thought, for he has a feeling for melodic statement. But it is self-negating through lack of contrasting vigor in its determination to be contemplative even if the impulse is only one of will. The brisk finale is stylistically at variance with the two preceding ones, as if Barber had suddenly remembered the need to be "modern." The Beethoven seventh symphony completed the program.

I. K.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 20 1942

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
MAR 20 1942

Boston Symphony Orchestra at Devens

BOSTON, March 20 (INS)—Armed with musical instruments, 66 members of the Boston symphony orchestra invade Fort Devens Sunday night under the leadership of Arthur Fiedler, conductor, for a concert, it was announced today.

Soloists are Jean Bedetti, 'cellist, and Jesus Maria Sanroma, pianist.

NEW CONCERT AT SYMPHONY

Audience Cheers Premiere of Shostakovitch 6

BY WARREN STOREY SMITH

One top-flight artist who does not come under the jurisdiction of the Musicians' Union is that violinistic exprodigy, Yehudi Menuhin. Accordingly, Mr. Menuhin is able to appear as soloist at this week's pair of Symphony Concerts. Since President Petrillo got on his high horse we have been contenting ourselves with second-string soloists, many of whom, nevertheless, have proved eminently worth hearing.

Besides offering such a stellar attraction as Mr. Menuhin, yesterday's concert was also eventful as the occasion of the local premiere of the Sixth Symphony of Dmitri Shostakovitch. Since the Fifth Symphony of the Russian composer has become so popular hereabouts, comparisons between it and its successor are almost inevitable. In point of fact, they are quite different. Whereas No. 5 follows the conventional four-movement plan, No. 6 consists of only three, which might be described as a slow movement and two scherzos. This opening Largo is grave, brooding, at times almost profound, at times somewhat attenuated; and in this alternation of solidity and thinness of texture it reminds one of the finale of Mahler's Ninth. Unlike that movement, and unlike the slow movement of the Shostakovitch Fifth, it does not rise to an ecstatic climax.

The first of the two rapid movements is brilliant and entertaining, the second even more so. Yesterday it brought down the house. Stamping, whistling and even a bit of cheering accompanied the hearty and long-continued handclapping. Shostakovitch has "arrived" at Symphony Hall. We now eagerly await the recently-completed Seventh Symphony. And is it not time that we received the promised revival of the First?

The performance of Beethoven's Violin Concerto, which completed the programme, disclosed Mr. Menuhin in his best estate. His playing was poised, assured and sensitive. He seemed sensible of the music's greatness without being oppressed by it, as he might have been a few years ago. Fine as it was, however, this particular performance is not likely to become legendary, like that once given here by Mr. Kreisler when Dr. Muck was conductor.

MUSIC THRILLS DEVENS BOYS

Record Crowd Greets Hub Symphony Group

FORT DEVENS, March 22—Arthur Fiedler and 66 members of the Boston Symphony orchestra thrilled the largest audience ever assembled in threatre 6 tonight in a programme of standard and modern classics. "Standing room only" signs greeted scores of late comers, as high ranking army officers and formally gowned wives rubbed elbows with music loving buck privates.

Expenses for transporting the musicians and their equipment was borne by the orchestra itself, Mr. Fiedler said, although the programme was sponsored by the Boston soldiers' and sailors' committee.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Sixth Symphony by Dmitri Shostakovitch, it is happy to emphasize, is better than his Fifth. A work of skill and charm it received first performance in this city by Serge Koussevitzky and the Boston Symphony Orchestra, yesterday afternoon. The only other piece on the program was the Beethoven Violin Concerto, in which Yehudi Menuhin was soloist.

The Shostakovitch Sixth is of unusual design. The largo, first of the three movements, must be longer than the scherzo-like allegro and the concluding presto rolled together. Where the slow movement is orchestrated sparingly, the full mass of Shostakovitch's instruments work feverishly in the two fast movements. Rhythm in the slow movement is almost negligible, in the other two it is an indispensable quality, especially in the last, which sounds like a wild dance with amusing little echoes of Offenbach and Rossini.

When you come right down to it, Shopstakovitch is still an eclectic composer, though over a period of years he has assimilated what he has selected. But it is true that his style, like the God Janus, faces two ways at once: toward the past of lush harmony and lavish orchestral color, toward contemporary rhythmic patterns and the use of more than one key at a time. In the opening long phrase for low strings, ending in a trill, you can find a touch of Hindemith; allegro and presto are probably indebted to Prokofieff.

The material of the largo is frankly rather thin. Over and over the instruments work a motive based on the intervals of minor and major thirds. There are solos in which individual, rather than mixed colors, are contrasted: piccolo against violins, a particularly lovely solo for English horn against subdued violas, and one for flute high above combined viclas and cellos. Shostakovitch's command of the orchestra has become prodigious.

One remarkable advance of the Sixth Symphony over the Fifth is the unity of mood in each of the movements. Another is the absence of any such banal march as you find in the Fifth, even though the last pages of the Sixth present just a suggestion of a triple-quick march.

The allegro, which sounds like a scherzo but is not so marked in the score, is a perfect gem of a movement, bright, witty, with a touch of grotesquerie. Trying to locate a comparison for the frenzied dance that is the third movement, one can think at the moment only of the "General Dance" in the second of Ravel's "Daphnis and Chloe" Suites, and of the "Scythian Suite" by Prokofieff. There are differences, of course, but in all three are similar terrific din and orgiastic energy.

Yesterday's performance was of a tonal magnificence and a technical virtuosity to defy the written word. Mr. Koussevitzky had prepared it with great care, and the result showed in an astonishing performance. From the conservative Friday audience the Symphony got a cordial hand, as surprising as it was merited, including a couple of whistles from the balconies.

From out front, Yehudi Menuhin still looks like a youth. Boston has heard him so many times that it is a little hard to realize that he is now a young man of 25, and a mature artist. Not the maturity of middle-age, to be sure, but the confident mastery and the strength and poise of gifted young people.

Lyrical is the word for an overall description of the way he played the glorious Beethoven Concerto. Other violinists give it an occasional angularity or hard outline. For Mr. Menuhin the music is a long and graceful song, even to the bravura stunts of the cadenzas. These, by the way, were taken with utmost smoothness and accurate pitch. Mr. Menuhin's tone has become more lush, while retaining its extraordinary clearness and that quality to be found in the word luminous. He, too, was recalled to the stage numerous times.

The program for next week: Bach: Fourth Brandenburg Concerto; Debussy: "Iberia," from the "Images"; Brahms: First Symphony.

C. W. D.

1400 Soldiers Hear Boston Symphony Play at Fort Devens

FORT DEVENS, March 22—Arthur Fiedler conducted the Boston Symphony Orchestra at the Play House tonight before 1400 soldiers, the largest gathering ever assembled at the fort theatres.

Members of the celebrated orchestra, taking the entire expense of transportation and incidentals upon themselves, found an appreciative and responsive audience in the soldier group.

Soloist was Jesus Maria Sanroma, pianist.

on Operatic Debut—Art Exhibitions—Stage News

Monitor March 26 '42

From the Shostakovitch Album

Assorted pictures of the composer whose Sixth Symphony will be repeated at the week-end symphony concerts. In the group (top center) Shostakovitch is at the upper left and his American solfeggio pupil of 1924, Raphael Hillyer, who is now a violinist in the Boston Symphony Orchestra is at the lower right corner of the photograph.

Again the Shostakovitch Sixth

Monitor - March 27

By L. A. Sloper

Last season Dr. Koussevitzky gave Boston his interpretation of the Fifth Symphony of Shostakovitch, which had been introduced by Mr. Burgin in 1939. It was not generally much liked. So he played it again. In fact, he was reported as saying that he would play it until it was liked. He repeated it this season. By now he seems to have won over most of the opposition.

Last week he introduced the Sixth Symphony of the same composer. It had a big success. So this week he is playing it again. Perhaps the subscribers had decided that if they were going to hear Shostakovitch until they like him, they might as well like him in the first place. And perhaps the conductor has his eye on New York and Washington.

As it happened, yesterday's was my first hearing of the Shostakovitch Sixth. I had read a great deal about it, including the words of Mr. Stokowski quoted in the program book: "In his Fifth Symphony Shostakovitch has composed music in the usual sequence of a symphonic form, but in his Sixth Symphony he has become more individualistic. It is in three parts, instead of four, and the first part is the slow movement, the second the scherzo, the third is based on dance rhythms and later has themes inspired by the popular folklore of Russia."

The distinguished Philadelphia conductor here seems to imply an odd definition of individualism in music. If we are to take him at his word, the composer has proved his individualism by leaving out the first movement. Following up the argument, it would appear that if he had omitted also the second, third, and fourth movements, he would have achieved the acme of individualism, which is nihilism.

This does not seem very constructive, and I deplore the prospect. I find that a symphony without a first movement sounds truncated. In this instance the difficulty is aggravated by the length of the slow movement, which is excessive.

There have been symphonies in two, three, five, six, seven, and eight movements, but so far as I recall there has never been anything called a symphony that lacked an opening Allegro. That does not mean that there never can be such a symphony; but if there is, I think it will have to begin with something other than a protracted Largo.

It's really too bad that Shostakovitch left off that first movement, because here are many charming pages in the Largo, which would sound much better, I'm sure, if preceded by a vigorous opening section. The last two movements are lively and amusing, but the work as a whole is obviously ill balanced and in need of rebuilding.

It was a clever piece of program making to precede Shostakovitch with the "Classical" Symphony of Prokofieff, since the finale of the younger work patently owes so much to the earlier one. The Prokofieff, which had not been played at these concerts for four and a half years, was played with that amazing virtuosity which we take too much for granted with this orchestra.

The last number listed on the program was the First Symphony of Brahms. Here is an innovation, playing the Brahms First in March. As Mr. Sarnoff would ask, how in the world are we going to close the season?

Symphony Hall Exhibition

Through concert time of this week at Symphony Hall there will be on view an exhibition of work by a group of painters who are associated with the Stained Glass Studio of Charles Connick; Henryk Twardzik, Clare Twardzik, K. O. Svendsen, and Sigurd Svendsen.

The water colors of Clare Twardzik at their best sparkle in lively pattern. She paints thoughtfully and forcefully. Her husband, Henryk Twardzik, works in a wider range in oils, and embarks upon difficult compositions. When he paints people he employs certain sophisticated mannerisms in common currency; when he paints interiors he shows a zest for textures, and for the significance of calculated color indications. His most compelling undertaking is an expressionistic "portrait" of an old house in Rockport the modest bulk of which is disguised behind a mesh of pediments. K. O. Svendsen works in two styles, decorative and impressionistic. He seems to find his happiest stride in the former. Sigurd Svendsen shows some landscapes and views of boat landings. Noteworthy are "Belmont Hills" and "After the Storm." **D. A.**

6TH SYMPHONY REPEATED HERE

Shostakovitch Again Wins Audience

Post Mar 28

BY WARREN STOREY SMITH

There is much to be said for the immediate repetition of an important orchestral novelty or even of a novelty from the hand of a composer of importance. At yesterday afternoon's Symphony Concert, Dr. Koussevitzky gave such a reperformance of the Sixth Symphony of Shostakovitch, which had its local premiere here a week ago. As a matter of fact a second hearing of the work proved less profitable than a first and greatly strengthened the impression that the Soviet composer's Sixth is markedly inferior to his Fifth, which is plainly a contemporary masterpiece.

The best movement of the Sixth is the third, and last, an exciting if by no means an original production, and this makes much of its effect in its final moments. It is certain to prove irresistible with an audience, and it has now brought down the house twice in succession. The first movement is impressive in spots, but it is overlong, and much of the time seems to be getting nowhere. The middle movement makes no strong impression one way or the other, though after the languors of the first its liveliness is refreshing.

Yesterday Dr. Koussevitzky followed his pet programme scheme of three symphonies in a row. The first of these was the "Classical" Symphony of Prokofieff and the last the Brahms C minor. The apparent slightness of the "Classical" Symphony was for a time misleading. It now stands forth as one of the works of our time which is likely to prove imperishable. To it, as to the Shostakovitch, Dr. Koussevitzky and the orchestra gave a superlatively fine performance. Yesterday's programme was altered four times and only the Brahms' First survived all the changes. We generally hear this annual visitant in the final concert of the season. Apparently Dr. Koussevitzky has something else up his sleeve for the ultimate big noise, possibly something Muscovite, since this is a predominantly Russian season.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

After twice changing his program for the Boston Symphony Orchestra concerts this week, Serge Koussevitzky decided to change it again, and to repeat the Sixth Symphony of Dmitri Shostakovitch. That he did, putting before the Shostakovitch, Prokofieff's "Classical" Symphony, and after it the First Symphony of Brahms.

Never before in the history of the orchestra, it is said, has a work newly introduced to the local public been repeated just a week later. Bearing in mind the admirable nature of the Shostakovitch Sixth and the warm reception following its first performance here, one still does not understand why it was desirable to let us hear it again so soon. To be sure, one heard no protests from the Friday subscribers, and again there was cordial applause. But the fact remains that new music is best repeated after a little more time has passed, to allow for esthetic digestion.

Mr. Koussevitzky lavished all his interpretive sorcery upon the Shostakovitch, and while yesterday's performance was not better than that of a week ago (after all, you can't improve upon anything superlative) it was indeed colorful and absorbing. About the work itself, nothing can be added, at the moment, that was not written last Saturday morning. Except one thing: the finale, boisterous and speedy, seems more satirical than at first, as if Shostakovitch were making a joke of one of his own march tunes.

The first movement of Prokofieff's adventures at putting 20th century music into an 18th century form was, unaccountably, rough and perfunctory, without that sophisticated sheen which Mr. Koussevitzky and the Boston Symphony usually put into the "Classical" Symphony. As the performance went on, however, it improved, and the finale was first rate.

When, as rarely happens, a season goes by without Brahms' First Symphony at these concerts, one has a strange feeling of frustration and incompleteness. Now all can breathe easily; such will not happen this year. Yesterday the C minor Symphony seemed young and fresh again, majestic in its first movement and finale, the essence of lyrical romanticism in the andante and allegretto.

Mr. Koussevitzky is not one to conduct even the most familiar music carelessly. Anything that comes under his baton is subjected to the dramatizing powers of his imagination, no matter how standard an item of the standard repertory it may be. Yesterday, therefore, Brahms had a reading of cumulative intensity. Its peak was a fourth movement of utmost power and speed.

Next week the orchestra will go on their last tour of the season. On Tuesday they will give the much-heralded Russian War Relief benefit in Washington, D. C. For the Symphony Hall concerts of April 10 and 11, Mr. Koussevitzky has chosen this program: Stravinsky: ballet music, "Apollon Musagete," "Symphony of Psalms"; Villa-Lobos: Choros No. 10, "Rasga o coracao; Scriabin: "Prometheus, a Poem of Fire." The Cecilia Society chorus will assist in the three scores last-named, and the pianist for "Prometheus" will be Jesus Maria Sanroma.

C. W. D.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 20th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Classical Symphony Op. 25.....Prokofieff
Symphony No. 6.....Shostakovitch
Symphony No. 1 in C minor Op. 68.....Brahms

Were the 6th Symphony of Shostakovitch a less attractive work than it is, there might have been more grumbling in the audience at the unprecedented act of repeating it immediately after its first performance last week. Mr. Koussevitzky undoubtedly regards it as a highly important modern score, but he can be under no delusion that it is difficult to listen to or that it urgently needed another performance to clarify its virtues. The 6th Symphony is not a complex work and can readily be grasped at a first hearing.

Rather do we suspect that Mr. Koussevitzky wants to keep it on ice, as it were, and to have the orchestra in full fig for that exciting Russian concert in Washington next Tuesday. That is a harmless indulgence, and the public here can certainly put up with it. The finale is just as boisterous and jolly a run for the money as ever it was, and the orchestra's performance of it is nothing short of a miracle. The wit of the scherzo too remains fresh and invigorating.

The opening largo, however, grows somewhat less impressive with each hearing. It so happens that we have heard it four times within the last six weeks, twice at the concerts, once in rehearsal and once on the Philadelphia Orchestra's recorded version. That should be enough for anyone to make up his mind for the time being; and we can only say that the movement becomes spotty, that some of it is eloquent and moving musical speech, other parts of it are hardly more than padding. Shostakovitch must have had a reason for writing so long an opening largo; and it may be granted him that this is a much finer slow movement than that of the 5th Symphony. But we can only say that, whatever the reason is, it becomes more obscure and less reasonable on further acquaintance.

Mr. Koussevitzky began the concert—after his customary slow and stately interpretation of "The Star Spangled Banner"—with Prokofieff's entrancing Classical Symphony. It is a work that is both subtle in its imitation of Mozart and utterly delightful in its own right. At first the music seems merely the cleverest kind of pastiche, but eventually you come to see that Prokofieff has put much of himself into it as well. The second movement, for example, is more Russian than it is rococo. The Symphony had a sparkling performance and established the cordial mood that the audience appeared to feel throughout the concert.

By the way, in Mr. Koussevitzky's current enthusiasm for the works of Shostakovitch, we may be pardoned if we express hope that he does not forget that Prokofieff is still head and shoulders the greater composer. It is easy for anyone to be carried away by the brand new or the old. But the fine things of yesterday sometimes get unjustly shelved in the process. Prokofieff does not deserve such a fate, especially at the hands of Shostakovitch.

The Brahms First Symphony had a surpassingly eloquent performance yesterday under Mr. Koussevitzky. At least that was the somewhat vague impression we received, for we must admit to not having listened to it very acutely. When you have heard a work as often as that it is either the small things that you concentrate on or other things only remotely connected with the music. We have no intention of passing on to you our thoughts during the Symphony, though that occasionally does duty for criticism. It is sufficient that, like everyone else, we revelled in it, though not, perhaps, in the most intelligent fashion.

The concert will be repeated tonight. Next week the orchestra is out of town. At the concerts of April 10 and 11, Mr. Koussevitzky will conduct the following program: Stravinsky's "Apollon Musagete" and Symphony of Psalms; Villa-Lobos's Choros No. 10; Scriabin's "Prometheus, A Poem of Fire." No changes in that list have as yet been announced.

This Clipping From
NEW YORK, N.Y.
TIMES
(New Jersey Sect.)
MAR 29 1942

RUTGERS CONCERTS TO END WEDNESDAY

Boston Symphony to Be Heard in Last Program of the School's 26th Series

OPERETTA AT MILLBURN

Church Group to Offer Gilbert and Sullivan Work—Forts to Hear Singers

Special to THE NEW YORK TIMES.

NEW BRUNSWICK, N. J., March 28—The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will conclude the twenty-sixth annual Rutgers University concert series here on Wednesday night with a concert in the Rutgers gymnasium. The program will mark the eighth consecutive year that the orchestra has appeared in this city.

Highlighting the concert, which will include works by Mozart and Tchaikovsky, will be the Symphony No. 6 composed by the young Russian contemporary Shostakovich only a year ago. The Mozart work will be Symphony in C major, while Tchaikovsky will be represented by the overture-fantasia "Romeo and Juliet."

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 29 1942

SERGE KOUSSEVITZKY, who will conduct the Boston Symphony Orchestra in its season's final program at the Brooklyn Academy of Music next Friday evening.

Boston Symphony Comes April 7

Three symphonies, Prokofieff's "Classical;" Shostakovitch's Sixth (first time here), and Brahms's First, will provide the fifth and final Providence program by the Boston Symphony Orchestra, Tuesday night, April 7, in the Metropolitan Theatre. Following two concerts here under guest conductors, Dr. Serge Koussevitzky will return to lead his men.

Shostakovitch has witten seven symphonies but the script of the Sixth is the last one to reach this country from Russia. The symphony was played first in America in Philadelphia in November, 1940. The Boston Symphony introduced it to Boston as recently as March 20 and repeated it twice last week. This is the first time in the orchestra's 61 years that a new symphony has been repeated within a week. The Boston critics liked it, giving the new work a different reception than they accorded the Fifth.

Koussevitzky, a great admirer of the Fifth, vowed he would keep on playing it until they shared his admiration. He played it twice more at scattered intervals, gaining one reformed critic but leaving the others battered but unwilling to surrender. In the case of the Sixth Koussevitzky had them from the start so, in appreciation, he gave it some more, too.

Shostakovitch is said to have reached new depths in his Sixth, especially in the first part. "Here," as the description goes, "are harmonic sequences, and several melodies sounding at the same time, making modern counterpoint, which are of great originality and intensity of expression. At the first hearing they sound strange and even obscure, as if the meaning was concealed and hidden. But after hearing this music three or four times it suddenly becomes clear and has great depth of expression."

Providence Sunday Journal
March 29/42

This Clipping From
NEW YORK, N. Y.
TIMES
(B'klyn, Queens Sect.)
MAR 29 1942

BOSTON SYMPHONY WILL PLAY FRIDAY

Koussevitzky to Direct Its Last Brooklyn Concert of This Season

PUBLIC PICKS OPERA LIST

Salmaggi Will Give Audience Its Own Choices at the Academy Next Week

Serge Koussevitzky will direct the Boston Symphony Orchestra next Friday night in the Academy of Music in its final concert of the Brooklyn season. The program will include compositions by Mozart, Tchaikovsky and Brahms. The series of concerts is under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 29 1942

Position of Glière

To the Music Editor:

IN a letter to THE TIMES recently, Paul Henry Láng may have closed one "controversy," but he has definitely opened another. Referring to Reinhold Glière, whose "Marche Héroïque" was performed by the New York Philharmonic under Eugene Goossens, Mr. Láng stated that the work in question was "a salon piece by an amateur (Glière)."

I should like to point out to Mr. Láng that this "amateur" was graduated from the Moscow Conservatory in 1900. His teachers were Hrimaly, Arensky, Conus, Tanieff, and Ippolitoff-Ivanoff. From 1905 to 1907, Glière studied conducting with Oscar Fried in Berlin. It was here, in 1907, that his Second Symphony, dedicated to Serge Koussevitzky, was performed for the first time.

In 1914 this "amateur" was invited by the Czarist government of Russia to become director of the Kiev Conservatory, where he remained until 1920. Then the Soviet Government invited him to the Moscow Conservatory as professor of composition. Among Glière's pupils are Prokofieff, Miaskovsky, Khatchaturian, Mossoloff, and others.

For his valuable work in musical research he has been decorated many times by the Soviet Government. Since 1939 he has been president of the Composers' Association of the U.S.S.R.

His writings comprise 74 works, among which are three symphonies, six symphonic tone poems, three ballets, two operas, seven chamber music works for quartet, sextet and octet; six dramatic scores, two cinema scores, 140 songs, a harp concerto, etc.

Is it possible that outstanding conductors like Stokowski, Mengelberg, Koussevitzky and others would be interested in performing works by an "amateur"? What is it that prompts Mr. Láng to make such a preposterous assertion?

JACOB TONN.

New York, March 23, 1942.

Boston Symphony In Final Concert

The Boston Symphony Orchestra, under the direction of its distinguished conductor, Serge Koussevitzy, will present its last concert of the season at the Academy of Music on Friday evening, April 3, at 8:30. Dr. Koussevitzy announces the following program:

Symphony in C major, "Jupiter" (K. 551) ——— Mozart
Overture-Fantasia, "Romeo and Juliet," Tchaikovsky
Symphony No. 1 in C minor, Opus 68, Brahms

The series by the Boston Symphon Orchestra at the Academy of Music is under the auspices of the Brooklyn Institute of Arts and Sciences, Brooklyn Philharmonic Society and a Brooklyn Committe.

This Clipping From
NEW YORK, N. Y.
DAILY WORKER

MAR 31 1942

Shostakovich In Moscow For Rehearsals

(By Wireless to Inter-Continent News)

MOSCOW, March 30. — The Stalin prize winner Shostakovich has arrived in Moscow to attend the rehearsal of his new symphony. After the rehearsal, Shostakovich gave an interview to representatives of the press.

"My latest composition is the 7th symphony," he said. "I began to write it at the end of July and finished December 27th. It was first performed in Kuibyshev on March on March 5.

"Our country, our entire people have been waging the most just war ever known to the world. We are fighting for a bright future for mankind, for the loftiest ideals of humanity.

"Indeed, the muses cannot be silent in these stern days! On the contrary, art must help the Red Army and the Soviet people in the fight against the fascist invaders. Frankly speaking, I did not think that the 7th Symphony, which is a difficult piece and requires a big orchestra — would be performed in wartime. Nevertheless with unprecedented enthusiasm, the splendid orchestra of the Moscow Bolshoi theatre, which is now in Kuibyshev, was able to render it in record time. Scores of the symphony are being sent to Novosibirsk, Frunze, Tashkent, Sverdlovsky, and other cities. In Novosibirsk it will be performed by the Orchestra of the Leningrad Philharmonic Society. Scores have also been sent to the United States and England. I was informed that immediately upon receipt of the scores outstanding conductors in America — Toscanini, Koussevitzky and others, expect to begin work on it.

"On March 29th, the 7th Symphony will be performed in the Hall of Columns in the House of the Trade Unions of Moscow by the combined orchestra of the bolshoi Theatre and the All Union Radio Committee.

"In the immediate future I expect to write songs, setting to music the satirical verse by Marshak."

This Clipping From
VIRGINIA, MINN.
ENTERPRISE

MAR 31 1942

RIGHT IN THE GROOVE

Two Negro soldiers were discussing the relative merits of their company buglers.

Said one, "Fellah, when dat boy of ouahs plays pay call, it sounds 'zactly like de Boston Symphony playin' de Rosary."

The second colored boy snorted. "Brothah, you ain't got no bugler a-tall. When Snowball Jones wraps his lips aroun' dat bugle of his, an plays mess call, I look down at mah beans, an' I sez; 'Strawberries, behave! You is kickin' de whipped cream out of de plate'."

REDS' SONG PLAYED IN G. A. R. HALL

Hub Symphony Takes Part in Relief for Russia

Post April

BY RUTH COWAN

WASHINGTON, March 31 (AP) —A strange, almost unbelievable event, a bit hard on ghosts, took place tonight on the banks of the Potomac.

SELL-OUT AUDIENCE

The Internationale, the Soviet national anthem, was played in Constitution Hall, which is owned by the Daughters of the American Revolution, who many times have denounced the Communist philosophy the rallying song commemorates.

The occasion was the Boston Symphony concert for the benefit of the Russian war relief. The event was not sponsored by the D. A. R., which merely made its hall available. The list of patrons was headed by the President and Mrs. Roosevelt, the Vice-President and Mrs. Wallace.

There were important names and important wealth in the sell-out audience that came to hear Serge Koussevitzky conduct the 115-piece orchestra in a programme all-Russian with but one exception—The Star Spangled Banner.

The American national anthem opened the concert, and standing to hear were Mrs. Roosevelt and a party from the White House.

The diplomatic colony turned out. In the audience—the hall seats 3844—were names top-notch in society and politics. Koussevitzky, now an American citizen but born a Russian, and the orchestra members contributed their performance. Some box tickets brought from $50 to $100.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS

APR 2 - 1942

Shostakovitch Sixth Symphony Presented by Boston Orchestra

Rutgers Concertgoers Enjoy Soviet Composer's Work Under Baton of Dr. Serge Koussevitzky

By MARY PURNELL

Yesterday was April Fool's Day and appropriately enough, the Boston Symphony Orchestra in its eighth appearance at Rutgers University gymnasium, played a trick on the audience. The orchestra under the direction of Dr. Serge Koussevitzky, presented the recently composed Sixth Symphony No. 6 Op. 53 of the young Soviet composer Dmitri Shostakovitch, and the 3,300 concertgoers, known to squirm, fidget and cough in the presence of works composed later than 1912, took to the new composition admirably and enjoyed it, a tribute to Shostakovitch, the conductor and the orchestra. The symphony, first performed in Russia in 1939, was introduced in the United States in 1940 and received its first performance by the Boston Symphony Orchestra in Boston less than two weeks ago.

Fairly short, the symphony is in three movements. Perhaps not as immediately appealing as the distinguished Fifth Symphony of the same composer, it nevertheless possesses an engaging zest and sparkle.

Shostakovitch WorkPresented By Bostonians

April 3 1942

Koussevitzky Leads Group in Offering Brahms and Prokofieff Symphonies

By Francis D. Perkins

The Boston Symphony Orchestra gave the last concert of this season's New York evening series yesterday in a fully populated Carnegie Hall. Serge Koussevitzky, who had conducted Prokofieff's Classical Symphony and Dmitri Shostakovitch's sixth symphony in Tuesday's Russian War Relief benefit concert in Washington, offered both works before the intermission, and closed the program with the first symphony of Brahms.

This was the first time that the latest but one of Shostakovitch's symphonies had been played here by this orchestra, but it has had three previous New York performances within the last seventeen months, by the Philadelphia Orchestra and NBC Symphony, under Leopold Stokowski, and the National Orchestral Association, under Leon Barzin. Dr. Koussevitzky, who will repeat it here tomorrow afternoon, undoubtedly thinks well of it, and the performance, in its vividness of color and mood, expressive intentness and vitality, was remarkably persuasive, and left the reviewer, who had heard it before, feeling that he would like to hear it again.

It is an effective score, and one which poses no problem for its hearers. The first movement, with its prevailing broad, soaring main theme, has considerable impressiveness as well as solemnity, although, in the latter part its course, there are some measures where the music marks time. The short second movement is usually light and buoyant, but sometimes turns to a sardonic vein; the third equally short, has much color and an infectious rhythmic vigor, and the closing tune (which reminded one hearer of a popular Victor Herbert number) can be readily whistled. Meanwhile, it is reported, Shostakovitch's seventh symphony is on the way here.

The twenty-five-year-old Prokofieff work, already played here this season by the Philharmonic and the Philadelphia Orchestra, needs no comment on its own account; it is a pleasant tour de force and very handy as a curtain raiser. It was well played, and yet performed as a work which the orchestra was conscious of having performed several times before; it gave a sense of admirable routine, but not of freshness. The case was very different with the fervent interpretation of the Shostakovitch work, and also with the performance of the Brahms symphony. Here one might not be in accord with every detail of the Koussevitzky reading—feeling, for instance, that the speed with which the conductor took the first theme of the main body of the finale lost for it some of its breadth and dignity. There were a few other unorthodox points here and there, but such matters remained in the background of the general impression of expressive conviction and exceptional vitality brought by the performance as a whole. The closing measures had a memorable resplendence, and were followed by correspondingly ardent applause.

Russian Music Featured by Bostonians

April 3

By GRENA BENNETT

Russian music dominated last evening's program presented by the Boston Symphony in Carnegie Hall. The Russian works consisted of Prokofieff's "Classical" Symphony and Shostakovich's Symphony No. 6, and Conductor Serge Koussevitzky evidently aiming to maintain the same horizon in his list, ended the program with Brahm's First Symphony.

In considering the Prokofieff work some music-lovers have gone far afield in their admiration while others insist upon discovering the fly in the ointment, affirming that it mocks its "classic" claim. Yet its delicate charm, the grace and beauty of its melodies; the frank humor that is incorporated into many of its pages have outranked in popularity all of that composer's previous achievements.

Even the most satiated of concert patrons confess without restriction that the "Classical" Symphony retains all of its refreshing appeal at each repetition and if the enthusiasm of last night's audience is evidence, that number was without doubt one of the most enjoyable of the concert.

This was not due entirely to the enchanting score and its excellent craftsmanship but also to the polished brisk and scintillating interpretation by the Boston Band.

Although of vast contrast to the Prokofieff number the Shostakovich Symphony brought a diverting reaction to the auditors.

Its polyphonic arrangement of melodies and the individuality that marks the harmonizations and rhythms are in themselves evocative of interest.

It is a difficult work to elucidate but seemed an easy conquest for last evening's performers.

The music of Brahms' C minor Symphony has seldom sounded so eloquent or has been disclosed in so glowing and masterly a manner.

The import of the superb pages was revealed as a rare blend of romanticism and reflective beauty invested with impetuous drive and emotional appeal.

The hall was completely filled and the generous applause that followed each number was a deserved tribute to the conductor and to the instrumentalists.

This Clipping From
NEW YORK, N.Y.
POST

APR 3 - 1942

Koussevitzky Plays New Russian Work

The combination of Koussevitzky and Shostakovitch, music lover's delight and headline writer's nightmare, was the attraction in Carnegie Hall last evening, where the Boston Symphony paid its last visit but one of the current season.

Although last night's was not its first American or even first local hearing, the Shostakovitch Sixth Symphony is still new enough to be mildly controversial. Last evening it was for this observer quite good listening, well-constructed and with admirable contrast between the grave, contemplative opening, the allegro, a bit of musical roguishness in the best Shostakovitch manner, and the carnival atmosphere of the finale. It seemed transparent as to orchestration and abounding in good tunes.

At intermission three bystanders, presumably all musically literate, gathered for a post mortem. The man who had heard the Shostakovitch three times liked it least; No. 2 found his original good opinion weakened at a second hearing; and this reporter, who was catching the work for the first time, was most enthusiastic. So whether the above opinion is confirmed at future hearings is for Time to decide.

Dr. Koussevitzky and the orchestra contributed a performance of the Shostakovitch that presented the work in the most favorable light imaginable. Also heard were the "Classical" symphony of Prokofieff and Brahms' First Symphony.

J. B.

Koussevitzky Plays Shostakovitch 6th

By MILES KASTENDIECK

Shostakovitch's Sixth Symphony was the real spice in Koussevitzky's program with the Boston Symphony in Carnegie Hall last night. The other two items were standard fare for both conductor and orchestra: Prokofieff's "Classical" Symphony and the Brahms' First. To report that all went according to Bostonian routine is almost sufficient comment on the proceedings of the evening.

There is no denying the individuality of Shostakovitch's latest work: unorthodox in form, personalized in orchestration, and unique for the moment in effect. It is spell-making rather than spell-binding music. At no time does the composer lose the listener's attention nor his interest, in spite of the fact that the first movement is a Largo as long as the other two movements of the work combined.

From the outset, when the theme is stated in unison, interest quickens. Then as the other instruments come in and the music falls into a style that is unmistakably Shostakovitch, the listener realizes how the composer has matured and that he is writing music of significance. After several hearings this work holds up well, while the variety of solos which occur in the first two movements continue to exert a certain fascination. It might be said that Shostakovitch goes "Russian" completely in the final movement which runs rampant in a folk-lore atmosphere.

JUDY KANE is being held over at the Tic Toc Club for sixth week.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 3 - 1942

BOSTON SYMPHONY IN VARIED PROGRAM

The Koussevitzky Orchestra Stirs Enthusiasm of Packed House in Brahms Work

SHOSTAKOVICH IS FEATURE

Elegance Seen in Playing of the 'Classic' Composition of Prokofieff

By OLIN DOWNES

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, returned to Carnegie Hall last night and played its very best. This means almost the acme of virtuosity and of tonal luster in performance. It also means that Dr. Koussevitzky was addressing himself with every intuition and artistic energy he possesses to the unfoldment of the music. And finally, it means that the music chosen by him for the occasion was of a sort to display to the utmost advantage the qualities of his distinguished band.

Added to this we have the fact that Dr. Koussevitzky can be such an able advocate of a score that the brilliancy of his performance bestows a deceptive value upon the music. And this, for the present writer, was the case last night.

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BOSTON SYMPHONY IN VARIED PROGRAM

The Koussevitzky Orchestra Stirs Enthusiasm of Packed House in Brahms Work

SHOSTAKOVICH IS FEATURE

Elegance Seen in Playing of the 'Classic' Composition of Prokofieff

By OLIN DOWNES

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PM
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Dmitri Speaks To the Cabots

"I think an artist should serve the greatest possible number of people. I always try to make myself as widely understood as possible, and if I don't succeed I consider it's my own fault."

So said Dmitri Shostakovich to Ralph Parker a couple of years ago. Last night when Serge Koussevitzky and the Boston Symphony played his Sixth Symphony at Carnegie Hall, the audience seemed to agree that this time he had succeeded. Possibly the composer had Soviet Russians in mind when he said "the greatest possible number of people," but the aristocratically informal Boston subscribers took the work to heart just as enthusiastically as the aristocratically formal Philadelphians had done last Winter when Leopold Stokowski introduced the work here—before we were an official ally of Russia.

The appeal of the second and third movements is obvious—good strong rhythms, stunning orchestration, and whistlable tunes, some of them pretty folksy. The first movement is less easy to like. It is more serious music, its themes shorter and more earnest, its orchestration less glittery. It is as long as the other two movements put together and last night seemed twice as long.

This was my third hearing of the work. Its lack of balance between parts and even the parts themselves seem to me to make the symphony less satisfying that it sounded on first hearing. Less satisfying, too, than either the composer's first or fifth symphonies. These earlier ones appear to have won for themselves a pretty secure place in U. S. symphonic reportoire. Whether the Sixth will, still remains to be seen.

The concert opened with a fine, clean performance of the elegant *Classical Symphony* by Prokofieff—a juxtaposition that made the older Soviet composer's influence on the younger fairly apparent, especially in the last movement of the Shostakovich.

It closed with the Koussevitzky version of the Brahms First, a rousing, well integated reading even when it takes some drastic liberties with Brahms's own tempo indications in the score.

It was the last Thursday night Boston Symphony concert of the year—a sign that the season is waning.—H. S.

This Clipping From
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BROOKLYN CONCERT BY KOUSSEVITZKY

Many Members of Society Are Guests in Boxes at the Academy of Music

Brooklyn society was represented at the Boston Symphony Orchestra's final concert of the season in the Broooklyn Academy of Music last night. In Box 1 Mrs. Frederick D. MacKay entertained for Mr. and Mrs. Burt Foss Nichols, Mr. and Mrs. William C. Greenwood, Mrs. Edward Fuller, Mrs. Seymour K. Fuller and Mr. and Mrs. George Czarnikow.

Guests of Mrs. Dean C. Osborne in Box 2 included Mr. and Mrs. Donald G. C. Sinclair, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett, Justice Lewis L. Fawcett and Mrs. Theodore Frohne.

Mr. and Mrs. James G. McDonald, Walter Golde, Miss Irene Golden, Charles R. Brewer and Edwin Hughes were in Box 3 as guests of Mrs. Benjamin Prince.

In the Brooklyn Woman's Club box were Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Wilson Briggs Zimmer, Mrs. Oscar W. Swift, Mrs. T. S. Vossler, Dr. and Mrs. George H. Iler and Mrs. Oliver G. Carter. Mrs. William B. Parker, Miss Rosalie Parker, Mr. and Mrs. Harold C. Amos and Miss Emma Jessie Ogg were in the Adelphi Academy Alumnae box.

Mrs. Thomas W. Lauderdale was hostess in Box 6 to Mr. and Mrs. George W. Felter, Mr. and Mrs. Otto E. Reimer and Mr. and Mrs. Thomas H. Roulston. Rear Admiral E. J. Marquart and his party occupied the Army and Navy box.

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Bostonians Complete Brooklyn Concerts

Koussevitzky Conducts Time-Honored Music in Final Academy Program

By MILES KASTENDIECK

As something of an antidote to his previous program, Koussevitzky presented only time-honored music at the final concert of the Boston Symphony at the Academy of Music last night. There were two great symphonies: The Mozart C Major, "Jupiter," and the Brahms' First, and a great symphonic overture, Tchaikovsky's "Romeo and Juliet." All of these are staple items in the Bostonians' repertory, so they were played with that sense of mastery peculiarly identified with this orchestra.

Time and again throughout the evening the listener was made conscious how well these musicians play. It was a matter of detail, clearly executed and fastidiously polished. Yet the hearing of this detail was the more marked because of the deliberate tempos which Koussevitzky so often chose. In spite of excellent playing, there was often more vitality in the music than the interpretations last night brought forth.

For instance, the Mozart was hardly more than a serviceable performance, resolving itself into admirable routine, less of a drawback, of course, than if some other orchestra were playing. The Andante was too slow, and there wasn't much "lift" to a good deal of the rest of the symphony. While there was plenty of stirring drama in the Tchaikovsky (the themes alone never fail to move the listener), again the slowing down of the lovers' music robbed it of some of its fire. Koussevitzky has conducted this work with greater brilliance here.

The Brahms' was the culminating performance of the evening where the greatness of the music and the greatness of the orchestra merged into impressive sonorities. One would differ with the conductor in the noticeable extremes of tempo, but succumb to the breadth and the power of a majestic reading, topped off with a sure-fire finale.

'Parsifal' Matinee

Quite in accordance with tradition, Wagner's "Parsifal" had its Good Friday matinee at the Metropolitan Opera House yesterday afternoon. It was the third performance of the work this season and differed little from the others except for better integration of all the parts. Aside from Melchior's notable interpretation of the title role, the honors of this performance belonged to Alexander Kipnis, whose Gurnemanz is surely one of the memorable portrayals of this role. Kerstin Thorborg's Kundry held its own in this company, while Julius Huehn's Amfortas was wholly acceptable. Mr. Leinsdorf's workmanlike interpretation gained substance as the opera progressed, but this was not a penetrating or deeply-moving presentation. The audience packed the hall and took its opera in the consecrational mood so characteristic of this particular occasion.

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This was the first time that the latest but one of Shostakovitch's symphonies had been played here by this orchestra, but it has had three previous New York performances within the last seventeen months, by the Philadelphia Orchestra and NBC Symphony, under Leopold Stokowski, and the National Orchestral Association, under Leon Barzin. Dr. Koussevitzky, who will repeat it here this afternoon, undoubtedly thinks well of it, and the performance, in its vividness of color and mood, expressive intentness and vitality, was remarkably persuasive, and left the reviewer, who had heard it before, feeling that he would like to hear it again.

It is an effective score, and one which poses no problem for its hearers. The first movement, with its prevailing broad, soaring main theme, has considerable impressiveness as well as solemnity, although, in the latter part its course, there are some measures where the music marks time. The short second movement is usually light and buoyant, but sometimes turns to a sardonic vein; the third equally short, has much color and an infectious rhythmic vigor, and the closing tune (which reminded one hearer of a popular Victor Herbert number) can be readily whistled. Meanwhile, it is reported, Shostakovitch's seventh symphony is on the way here.

The twenty-five-year-old Prokofieff work, already played here this season by the Philharmonic and the Philadelphia Orchestra, needs no comment on its own account; it is a pleasant tour de force and very handy as a curtain raiser. It was well played, and yet performed as a work which the orchestra was conscious of having performed several times before; it gave a sense of admirable routine, but not of freshness. The case was very different with the fervent interpretation of the Shostakovitch work, and also with the performance of the Brahms symphony. Here one might not be in accord with every detail of the Koussevitzkyesque reading—feeling, for instance, that the speed with which the conductor took the first theme of the main body of the finale lost for it some of its breadth and dignity. There were a few other unorthodox points here and there, but such matters remained in the background of the general impression of expressive conviction and exceptional vitality brought by the performance as a whole. The closing measures had a memorable resplendence, and were followed by correspondingly ardent applause.

This Clipping From
FORT WAYNE, IND.
NEWS-SENTINEL
APR 4 - 1942

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Bolshevik Battle-Hymn Cheered

WITHIN THE STATELY walls of Constitution Hall, in Washington, D. C., where the Daughters of the American Revolution have vigorously denounced the Red Menace of World Bolshevism over a period of many years, the lilting strains of the "Internationale" (battle hymn of Red revolutionists) rang out, last week, at a "Russian relief benefit concert" played by the Boston Symphony under the baton of Serge Koussevitzky.

The affair was personally sponsored by President Roosevelt, and was attended by Mrs. Roosevelt, Russian Ambassador Litvinoff, and many top-flight "social personages" of the Nation's capital, including Joseph E. Davies, former U. S. Ambassador to Russia, who has lately put out a book in which he endeavors to whitewash the Reds.

During the concert's intermission, Sen. "Dear Alben" Barkley, of Kentucky, made a rip-snorting plea for more aid to Russia, while hundreds of persons battled for standing-room because the big hall's 3,000 seats had been taken very early in the evening.

The atheist Reds' marching song, the "Internationale," was lustily cheered by the assembled multitude, gathered in the very heart of the city named for George Washington, who once knelt in the snows of Valley Forge and prayed for guidance at the hands of the God Whom the Kremlin revolutionaries and their followers throughout the world have contemptuously and obscenely rejected.

And, while American socialites and their Communist buddies were cheering the "Internationale," the Vice-President of the United States was tearing into Martin Dies, of Texas, for having revealed a number of Leftists on Mr. Wallace's Board of Economic Warfare, ambitious to handle our post-war planning and reconstruction.

One of these chaps, you will remember, is a Mr. Maurice Parmelee (native of Constantinople) who, in a book ardently advocating the general practice of nudism, declared, away back in 1931 that "the present system [for which we are now fighting all over the world] is hastening toward its dissolution."

And in 1931, Mr. Parmelee predicted:—

"Looming up in the near future [1933?] is the New Social Order. . . . The liberal-democratic state is not so much attacked from without as it is disintegrating from within."

Well, as Al Smith used to say—"Here we are!" So let's *stop* the disintegration!

This Clipping From
NEW YORK, N.Y.
SUN
APR 4 - 1942

THESE DAYS *By George E. Sokolsky*

Away From the Madding War.

Something has been troubling me these past two years which may not be as serious as war and politics but is just as bothersome. Whenever I am told by a dramatic critic that a play is very bad I go to the theater and enjoy it extravagantly. For instance, most of the critics said that "Sunny River" was awful and the people accepted their verdict. I have not in years enjoyed a light opera more. The music was to my liking; the book was interesting and amusing. One of the criticisms was that the plot was thin, which might be said of nearly all plots except that of "Hellzapoppin," which was too thick.

Nepenthe for Mr. S.

I have the same trouble about music. I am not a professional musician. I play no musical instrument and sing only to annoy my family. But I like to listen to music. And when I listen to such a Tschaikowsky program as the Philharmonic provided last Sunday I can forget politics, hatreds, annoyances for the moment.

Were you to ask me why I gain such joy from Tschaikowsky, I cannot tell you. Nor can I explain why I will listen to Beethoven's Sixth hour after hour, grinding the records until I am called away from them by something called "important" or "urgent." I have not the slightest technical notion about it. Now my objection to the musical critics is that they always tell me that what I enjoy is no good and that I should not have enjoyed it.

The New York Philharmonic is my favorite orchestra. I listen to it every Sunday afternoon, either at Carnegie Hall or over the radio. It satisfies me as a listener. Sometimes I also listen to other orchestras, but they provide no thrills for me which are lacking in the Philharmonic. I suppose if I were Olin Downes of the Times I might know what the essential difference is between the conducting of Koussevitzky and Barbirolli, but being just a listener I frankly admit that when both of them conduct some of the modern noise it sounds to me like the rhythm bands which they have in the lower grades of the elementary schools.

So I read a piece by Mr. Downes saying that my favorite orchestra, the Philharmonic, about which I am so enthusiastic that I joined an organization to boost it, was fairly lousy because the conductor wasn't up to the job, the men worked too hard. They were tired out, he said. Well, I don't know what they do to be tired. They don't even have to work a forty-hour week. Most of them, I discovered on inquiry, only work eighteen and a half hours a week for the Philharmonic during the winter season and have a three months' vacation on top of that. I don't know how it goes with music critics, but in my department it takes me pretty close to eighteen hours a day to get through with my stint, which I never get through with because I never have eighteen hours a day to give to it. I should imagine that these musicians ought not to be tired on their schedule. Of course I have no information on how many hours are devoted to pinochle.

How Old Is Enough?

Furthermore, Mr. Downes suggests that the Philharmonic fire Barbirolli and hire somebody else. Barbirolli, he admits, is all right but he is young and inexperienced, not like Toscanini, who was old and experienced. Most people were once young, although the fable goes that Lao Tze was 90 years old when he was born. Also, most people at some stage in life lack fame and glory and glamour. Then the spotlight strikes at them and the multitude shrieks, "How marvelous!" I am old enough to remember when Stokowski was not famous. What Mr. Downes wishes us to believe is that the Philharmonic should wait until a conductor is so famous and experienced that he is ready to die and then they should employ him as an afterthought. Certainly neither business nor Government takes them on when they have one foot in the grave. They start them young these days and let them grow into the jobs. Besides, if the music is good, what difference does it make to the listeners how old and famous the acrobat is who keeps the boys together?

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, last New York concert of the season yesterday afternoon at Carnegie Hall, with the following program.

Overture—Fantasia, "Romeo and Juliet," Tchaikovsky
Prelude to the opera "Khovanstchina," Moussorgsky
Symphony No. 3.....Roy Harris
Symphony No. 6.....Shostakovitch

Harris and Shostakovitch

AMERICA'S most popular symphonist, Roy Harris, and Russia's best known one (and we gather he is as popular at home as abroad), Dimitri Shostakovitch, shared honors and applause at yesterday's concert of the Boston Symphony Orchestra in Carnegie Hall. Both composers are disputed about in professional circles, but the fact is scarcely controvertible that they have won the affection of a large musical public. The fact that yesterday's performance of Harris's Third Symphony was the third-third in three seasons means that the work has passed out of the novelty stage and that it is something more than a fillip to the musically curious.

* * *

Since any programmatic juxtaposition renders comparison inevitable, it is fair, I think, to consider yesterday's two symphonies and their authors as at least momentarily parallel. Mr. Harris's work appeared to me yesterday as the more original of the two, Mr. Shostakovitch's as the more facile. Harris's Third Symphony has superb melodic material; but its structure and instrumentation, though in no way banal, are somewhat naive. Their naivete, indeed, is the source of much of their intensity of expression. Shostakovitch's material is less noteworthy, and his contrapuntal style lacks tension. But he orchestrates with some brilliance, and he builds a climax with professional smoothness. The notes of Harris are more significant than they sound, for their resonance is, even in the loudest tuttis, always muffled by unidiomatic instrumental writing and ungrateful chord dispositions. The Shostakovicht score sounds at all times sonorously confident; but the notes themselves, though charming enough in the animated passages, are not nearly so convincing to this listener as the sound they make is agreeable.

* * *

It is possible that my greater interest in the music of Harris is due to nothing more recondite than the fact that we are fellow-countrymen and that his musical thought is consequently more deeply in accord with my own instincts and sentiments than that of any Russian could possibly be. Even the greatest of the Russian musicians (and I do not consider Shostakovitch one of these) owe much of their power over us ot certain strangeness of thought and manner. Harris's work is not strange at all, or if it is, it is only so because of its rather unprofessional surface tension. Inside, it is as familiar and as welcome as something that oft was felt (and deeply) but never said before.

* * *

There has been a great deal of effort made to interpret Harris as an American master of the (essentially European) heroic style. I think the idea is false, because I do not consider him a master of anything, least of all of that facile and decadent manner. Grandiloquent he is, and clumsy as a technician and hopelessly lacking in objectivity of mind. Heroics are a form of theater, and Harris is wholly without theatrical instinct. His one film score proved that. His is a reflective nature, lyrical and introspective and quietly fanciful. My interpretation of his qualities is, of course, no better than anybody else's; but I am moved by his music; and I feel, therefore, an obligation to describe it in my own way. But whatever its exact nature is, I believe it to be beautiful and more than skin deep. I am not so convinced in the case of Shostakovitch, for all his gayety and gusto and sound facility.

* * *

The Boston orchestra played superbly, as usual. It occurred to me, listening to the Tchaikovsky "Romeo and Juliet" that Mr. Koussevitzky's way of playing the works of this composer is more eloquent than what the others do with them, because, in addition to his consistent avoidance of forced instrumental tone, he makes practically no alterations of the basic rhythm. Such as he does make are of a formal nature, like a slight retard before a new section. He never allows the expressive nature of a Tchaikovsky melody to interrupt the firm rhythm over which it flows. This reticence seems to me to clarify and to augment the significance of the music.

Roy Harris

Whose "Third Symphony" was played yesterday by the Boston Symphony Orchestra

Final Concert Given By Boston Symphony

Society Attends Brilliant Closing Event; Ottilie Marquard Wed to R. P. Floyd Today

Playing to a crowded house which included many standees, the Boston Symphony Orchestra last night brought its 56th season in Brooklyn to a brilliant close with the fifth and final performance of the current season in the Opera House at the Academy of Music.

Prominent Brooklynites occupied the boxes as usual. Mrs. Frederick D. MacKay entertained the following guests in Box 1: Mr. and Mrs. Burt Foss Nichols, Mr. and Mrs. William C. Greenwood, Mrs. Edward Fuller, Mrs. Seymour K. Fuller and Mr. and Mrs. George Czarnikow.

After a dinner party at her home, Mrs. Dean C. Osborne brought her box guests on to the concert. Her guests were Mr. and Mrs. Donald G. C. Sinclair, Mr. and Mrs. Alfred L. Fawcett, Mrs. James M. Fawcett and Judge Lewis L. Fawcett, and Mrs. Theodore Frohne.

In Box 3 were Mr. and Mrs. James G. McDonald, Walter Golde, Miss Irene Golden, Charles R. Brewer, Miss Helen Wright and Edwin Hughes, guests of Mrs. Benjamin Prince. Mrs. Prince entertained her party at dinner at the Bossert preceding the concert.

Members and firends of the Brooklyn Woman's Club, Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Wilson Briggs Zimmer, Mrs. Oscar W. Swift, Mrs. T. S. Vossler, Dr. and Mrs. George H. Iler and Mrs. Oliver G. Carter occupied Box 4.

The Alumnae Association of Adelphi Academy were represented in Box 5 by Mrs. William B. Parker, Miss Rosalie Parker, Mr. and Mrs. Harold C. Amos and Miss Emma Jessie Ogg.

Mrs. Thomas W. Lauderdale was hostess in Box 6 to Mr. and Mrs. George W. Felter, Mr. and Mrs. Otto E. Reimer and Mr. and Mrs. Thomas H. Roulston.

The Army and Navy Box was occupied by the commanding officer of the Brooklyn Navy Yard, Rear Admiral E. J. Marquart, and Mrs. Marquart and their party.

Students of Brooklyn schools, the Packer Collegiate Institute, Brooklyn Friends School and Poly Prep Country Day School occupied Boxes 7, 9 and 11.

This Clipping From
NEW YORK, N. Y.
TIMES
(B'klyn, Queens Sect.)
APR 5 - 1942

BOSTON ORCHESTRA PLANS NEW SEASON

Its 57th Series in Brooklyn Announced—Conductor to Be Serge Koussevitzky

WEEK OF 'POP' OPERAS

Salmaggi to Present Them at Academy—Doctors Society Preparing for Concert

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give its fifty-seventh series of concerts in Brooklyn next season at the Brooklyn Academy of Music, it was announced yesterday. The dates are Nov. 20, 1942, and Jan. 8, Feb. 11, March 22 and April 2, 1943.

Performances in Brooklyn were started in the orchestra's first years.

This Clipping From
BROOKLYN, N.Y.
EAGLE
APR 5 - 1942

Boston Symphony Plans to Return

Arrangements have been completed for next season's series by the Boston Symphony Orchestra, under the direction of its distinguished conductor, Serge Koussevitsky, at the Brooklyn Academy of Music, according to the announcement made at this season's last concert on Friday evening, April 3.

This will mark the 53d season by this major orchestra in Brooklyn. Performances take place on Nov. 20, 1942, Jan. 8, Feb. 11, March 12 and April 2, 1943. The series will again be under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

The orchestra was first heard in Brooklyn in 1889. It began its regular series of concerts here in 1891 when the Brooklyn Philharmonic ceased to function after Theodore Thomas resigned his position as conductor to take up activities in Chicago. Since that time the Boston Symphony Orchestra has continued to present five concerts in Brooklyn each year.

The prospectus of the Boston Symphony Orchestra, written in 1881, called for "an orchestra of 60 men and a conductor . . . to give as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the Summer, concerts of the lighter kind of music in which should be included good dance music." Patron of the orchestra for almost half a century, Henry Lee Higginson, selected George Henschel to be the first conductor. Henschel organized the musicians and dropped the "dance music."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 5 - 1942

Boston Symphony

Announces Its Usual Series Here Next Season

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give its usual series of five evening and five afternoon concerts at Carnegie Hall and five evening concerts at the Brooklyn Academy of Music next season. The dates for the evening Carnegie Hall series are Thursdays, Nov. 19 and Jan. 7; Friday, Feb. 12, and Thursday, March 11 and April 1; for the matinees, Saturdays, Nov. 21, Jan. 9, Feb. 13, March 13 and April 3. The Brooklyn concerts will be held on Fridays, Nov. 20 and Jan. 8; Thursday, Feb. 11, and Fridays, March 12 and April 2.

The Cecilia Society Chorus, directed by Arthur Fiedler, will sing wth the orchestra under Dr. Koussevitzky in Stravinsky's "Symphony of Psalms," Villa-Lobos's "Rasga o coracao" and Scriabin's "Prometheus," which is usually presented as a work for orchestra alone, next Friday afternoon and Saturday night in Boston's Symphony Hall. Stravinsky will also be represented by "Apollo Musagetes."

This Clipping From
NEW YORK, N.Y.
TIMES
APR 5 - 1942

The Boston Symphony Orchestra, under Serge Koussevitzky, will return next season to the Brooklyn Academy of Music for its fifty-seventh series of concerts in Brooklyn.

Shostakovitch Sixth Symphony Scheduled Here

April 5

Leningrad, 1924—Shostakovitch is standing fourth from left. Second from left is Prof. Jacob D. Tamarkin of Brown University, who knew Shostakovitch in Russia. Small boy is violinist Raphael Hillyer, former pupil of Shostakovitch, who will play in the orchestra Tuesday night.

Shostakovitch in 1927

Shostakovitch as a small boy

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
APR 5 - 1942

KOUSSEVITZKY ENDS BOSTON CONCERTS HERE

Capacity Carnegie Audience Greets Finale of Series; Plays Work of American

By GRENA BENNETT.

The Boston Symphony Orchestra brought its current series of concerts in New York to and end with yesterday afternoon's event at Carnegie Hall.

The popular response to their local performances was maintained, the customary capacity audience, both seated and standing, being recorded.

PLAYS HARRIS WORK.

Serge Koussevitzky prepared a program in which Russian compositions predominated, the single exception in the four numbers being the Third Symphony by the American, Roy Harris. That work, departing from the usual form of having pauses between the sections, was played in one movement, the various graphic indications being "Tragic," "Lyric," "Pastoral," "Fugue-dramatic" and "Dramatic-tragic." Its interpretation was an eloquent, full-bodied revelation of the intent of the composer.

SHOSTAKOVICH'S SIXTH.

The concert began with Tschaikovsky's Overture Fantasia "Romeo and Juliet," in which outstanding episodes in the Shakespearean play were musically proclaimed; treating with languorous sentiment, warm-blooded romanticism and tumultuous tragic inference the progress of the story of the young Italian lovers.

Shostakovich's Sixth Symphony, held over from Thursday night's program, was the final offering.

This Clipping From
BROOKLYN, N.Y.
EAGLE
APR 5 - 1942

OVERTONES

Birthday of Philharmonic Raises Question of Its Policy Next Year

By MILES KASTENDIECK

One hundred years ago last Thursday the Philharmonic Society was founded. On its birthday it gave its 3,858th concert, as the Philharmonic-Symphony Society. In a message of congratulation Frederick Stock, conductor of the Chicago Symphony said: "This will be a very happy celebration, especially in consideration of the fact that the first 100 years are the hardest to face by any major symphonic organization. From now on you will find yourself traveling the rosy paths of even greater and higher achievements than those which have pleased your glorious past."

All of that is true, except, perhaps, the rosy paths. Turning from its centennial season, the Philharmonic-Symphony faces one of the thorniest briar patches in its whole career. The question is: Who is to conduct the orchestra next year, and what is to be the musical policy?

One recalls what Theodore Thomas once said about how a great orchestra should be run. His platform was threefold: First, the conductor was to decide what the orchestra would play; second, he was to decide who would play, and third, he was to say how the music should be played. It was solid advice. How much has it been followed? The centennial parade of eight conductors, with Toscanini in the offing, hardly conforms to these principles. Will those who control its destiny face the facts regarding New York's Orchestra?

No one envies those who must make the decision, but everyone knows that now is the time to face the issue squarely and start rebuilding for the second century. In her book, "Music With a Feather Duster," Elizabeth Mitchell has made some pointed remarks about the orchestra's dilemma. They are worth quoting in part:

"The Philharmonic is the only orchestra that has ever earned the title of 'The Graveyard of Conductors.' At a fairly close distance I have watched the Philharmonic's clientele win for it this macabre pennant. It was not until the society launched its policy of engaging world-champion conductors that the merry business began . . . In the excitement the familiar idea of going to concerts to hear the music got lost somewhere outside of the four boroughs. Forgetting it, the audiences went to the symphony to sit in on a good show conducted by some glamorous fellow. As long as the glamorous fellow was a novelty, everyone loved him. But this usually lasted but a short time, for all too soon hero worship turned to satiation and enthusiam to ennui . . . But I never heard concern expressed about the possible havoc that might be done to our orchestra by having the Philharmonic podium operate like a swinging door at Altman's—through which conductors flew in and flew out."

There are many who agree with these observations. It is to be hoped they will all be taken into account. The example of the Boston Symphony Orchestra is ever with us. Can we not settle upon a conductor who will do for the Philharmonic and music in New York what Koussevitzky has done in Boston?

This Clipping From
PROVIDENCE, R. I. JOURNAL
APR 5 - 1942

Tuesday Night's Program Will Also Include Works of Brahms and Prokofieff

First Providence Performance of Russian Composer's Sixth Will Be Presented by Boston Orchestra Under Koussevitzky.

THREE symphonies — the first of Brahms, the "Classical" of Prokofieff, and the sixth of Shostakovitch —will be the Boston Symphony Orchestra program in Metropolitan Theatre on Tuesday night.

Of these, perhaps the Shostakovitch arouses the most interest; at least it is the newest of the three, being the last but one that he has written. It will be the first Providence performance.

The composer became a person of particular extra-musical interest when, during the siege of Leningrad, he served as a fireman with the Leningrad Conservatory brigade and said he was as willing to serve his country and his political faith in that way as with the "sharpened creative pen."

Has Local Interest

There is a measure of strictly local interest, too, in Tuesday night's concert, which Dr. Serge Koussevitzky will conduct. In the audience, very likely, will be one listener, Prof. Jacob D. Tamarkin of Brown University, who knew Shostakovitch rather well in Russia before he had become famous as a composer. And in the orchestra will be a violinist, Raphael Hillyer, who studied solfeggio under Shostakovitch, then 18, in Leningrad.

Prof. Tamarkin remembers Shostakovitch as "a pleasant talker, who entered into no deep conversation but who had fresh and immediate ideas and spoke with assurance."

"He was shy toward others, but he had confidence in himself," Prof. Tamarkin says. "Once I heard him play the solo part of the first Tchaikovsky piano concerto., with an orchestra that used to be good. But this time the performance suffered several interruptions. One would have supposed it was a rehearsal. But Shostakovitch didn't lose his self-possession. He showed no excitement and he didn't grumble.

Heard Him in Piano Recitals

"I heard him in a number of solo piano recitals, too. He played Beethoven, Schumann, Scriabin, and things of his own. Nobody would have predicted a brilliant future for him as a piano virtuoso.

"I remember that he was at my house for occasional musical evenings in Leningrad about 16 or 17 years ago. He was 19 then, pink-cheeked, baby-faced, a student at the Conservatory. He was studying composition with Glasovsky and piano with Nicolaef. He was working on his first symphony at the time and played excerpts from it. I was impressed by the good humor of it, which is uncommon in Russian symphonic music, but it seemed childish, or should I say simple?

"Schumann was one of the composers he was fond of at the time, and he liked Moussorgsky and Rimsky-Korsakoff, also. But he disliked Wagner."

Young Hillyer was also a guest at the party, as was his father, who is now a professor of mathematics at Dartmouth.

Shostakovitch's aunt, Mme. Nadejda Shohat, now lives in Upper Darby, Pa., whence she has sent the following recollections of her nephew:

Born in 1906

"Shostakovitch was born Sept. 25, 1906, in Leningrad. His father, Dmitri, was a business man. His mother, Sophia, born Kokowlina, studied music in the Leningrad Conservatory but dropped her studies after marriage. Both father and mother were born in Siberia. His father was also very musical; he had a tenor voice and sang very beautifully. He also played the piano. Dmitri Shostakovitch has two sisters: The eldest, Maria, a laureate from Leningrad Conservatory, is married to Freedericksz, professor of physics in the Polytechnic Institute of Leningrad; the youngest sister, Zoya, is married to Khruschev, professor of histology at the University of Moscow. Dmitri Shostakovitch married Nina Varzar in 1933.

"At the age of seven, Shostakovitch started his piano lessons from his mother, who also taught music to his sister Maria. At the very beginning he has shown unusual musical talent. Hardly was he taught the notes when he started at once to read scores without any difficulty, memorizing music at once. He also showed an absolute pitch. Once his mother took him to the opera in Maryinsky Theatre (Tales of Czar Saltan). He was very impressed by the music and the next day he could repeat by heart all the melodies asked from him. It appeared to us as a sign of extraordinary ability.

"In 1916 (or 1917) he entered with his sister the private musical school of Glasser, which was considered the best school of music in Leningrad.

"At the age of nine he wrote his first composition for piano, 'Theme with Variations.' The Revolution of 1917 inspired him to write his next compositions: 'Hymn to Liberty,' and 'Funeral March to the Victims of the Revolution.' At the school of Glasser his first public appearance on an examination created a great impression when he played a little piece from one of the Haydn symphonies (Largo). I remember that the audience was quite fascinated by the very first chord of Mitya (the diminutive of Dmitri) and there was much talk about him.

Attended Conservatory

"In 1919 he left the school of Glasser and entered the Conservatory of Leingrad, where he studied first under Rosanova and later under Nicolaef. It was Glazounov who, after listening to his compositions, advised him to enter Steinberg's class of composition. After a few lessons, Prof. Steinberg once said, 'It is not for us to teach Shostakovitch but to learn from him.' His next composition was 'Hopak'; he wrote it for his youngest sister to dance. Then followed 'Three Fantastic Dances,' 'Suite for Two Pianos,' the song 'Grasshopper and Ant,' 'Scherzo' for orchestra, and tone poem, 'Mermaid,' based on Andersen's fairy tale. It is my impression that the last three pieces were incorporated in his First Symphony.

"In 1922 his father, whom the whole family adored, died suddenly from pneumonia; this was a terrible shock to the family. Mitya continued his study at the Conservatory and at the same time passed his graduation examination from high school (gymnasium). In 1923 he graduated from the Conservatory as pianist, and from the class of composition in 1925.

"In 1923 I left Russia for the United States, and all I have known since about Mitya is from the letters of my sister. Since 1935 I have not heard from the family.

"Mitya was a very serious and sensitive child, often very meditative, very modest about his music and rather shy. He liked fairy tales and often asked me to tell them to him. He liked to discuss his music with his mother, asking her whether she approves his interpretations. His favorite composer at the very beginning was Liszt. He liked to read and his favorite author was the great Russian novelist Gogol. His first opera, 'The Nose,' is based on Gogol's story of the same name.

First Played in Philadelphia

The Philadelphia Orchestra, with Stokowski conducting, was the first to play the Sixth Symphony in this country, on Nov. 29, 1940. At that time Stokowski was quoted in the printed program, comparing the Fifth and Sixth Symphonies, as follows:

"In his Fifth Symphony Shostakovitch painted in tone the inner and outer experiences of an artist's life—sometimes expressing the boisterous humor of crowds in the street, as in the fourth part—sometimes painting with ironic splashes of color a gamin-like humor, as in the second part—and sometimes telling by the simplest orchestral means the innermost reveries of his spirit in dark and melancholy coloring, or rising to sublime heights of ecstasy, as in the third part.

"In his Fifth Symphony Shostakovitch has composed music in the usual sequence of symphonic form, but in his Sixth Symphony he has become more individualistic. It is in three parts, instead of four, and the first part is the slow movement, the second the scherzo, the third is based on dance rhythms and later has themes inspired by the popular folklore of Russia. These three parts are strongly contrasted and are remarkable for the firmness of their melodic outline, rhythm and musical character. In each symphony Shostakovitch shows himself to be more of a master, to be ever growing, ever expanding in his imagination and musical consciousness. In his Sixth Symphony he has reached new depths, especially in the first part. Here are harmonic sequences, and several melodies sounding at the same time, making modern counterpoint, which are of great originality and intensity of expression. At the first hearing they sound strange and even obscure, as if the meaning was concealed and hidden. But after hearing this music three or four times it suddenly becomes clear and has great depth of expression."

The symphony had its first Boston performance on March 20.

Ernest B. Dane, 73, Philanthropist, Dies

Ernest Blaney Dane, 73, of 360 Heath st., Brookline, president of the Brookline Trust Company and former member of the Brookline Board of Selectmen, died suddenly yesterday at his Summer home at Center Harbor, N. H. He had gone there last Tuesday for a rest.

Ernest B. Dane Banker, Dies

Continued from the First Page

Born in Brookline in 1868, the son of Edward S. and Emma C. (Blaney) Dane, he was educated at Hopkinson's School and at Harvard University from which he was graduated in 1892. He was known as a philanthropist and was active for many years in the affairs of several charities.

Immediately on graduation from college he entered a trustee's office where he remained until 1905 when he opened his own office. Gradually he became interested in many charities and organizations. Among them were the Boston Floating Hospital, Milk and Baby Hygiene, Massachusetts Forestry Association, of which he was treasurer for many years, and Home for Aged Women.

He was active in town affairs for over 35 years. He was a member of the Board of Selectmen from 1912 to 1923 and again from 1926 to 1928. He was a town meeting member since 1916 and a member of the tree planting committee for 38 years. He was chairman of that committee for 34 years. He was also superintendent of the moth work for the town.

Mr. Dane was long connected with the Brookline Trust Company. In 1913 he became president of the company. He was a director of many banks and corporations, among them the Merchants National Bank of Boston, Boston Safe Deposit and Trust Company, John Hancock Mutual Life Insurance Company, Tamarack Mining Company, Isle Royale Mining Company, Punta Alegre Sugar Company and Northern Texas Electric Company.

He was a member of the board of governors of the Harvard Club of Boston and a member of the Boston Yacht Club, University Exchange, Algonquin, and Union Clubs of Boston, New York Yacht Club, Eastern Yacht Club of Marblehead and The Country Club. He was president of the Boston Symphony Orchestra.

His favorite recreation was yachting and he owned some magnificent craft, among them the 240-foot Diesel-engined Vanda, launched in 1928. He had Summer homes at Seal Harbor, Me., and at Center Harbor, N. H.

Mr. Dane was married in 1903 to Helen Folsom Pratt, daughter of Mr. and Mrs. Charles Pratt of Glen Cove, N. Y. In addition to his wife, he is survived by two sons, Ernest B. Dane Jr., formerly of Brookline, now of Newport, R. I., and Edward Dane, a member of the Board of Selectmen in Brookline.

Funeral services will be held at the First Church in Chestnut Hill, Suffolk road, tomorrow at 12 noon.

Ernest B. Dane Funeral Held

1000 Pay Tribute To Brookline Man

More than 1000 persons prominent in the civic, business, music and social spheres of Boston and Brookline yesterday attended funeral services for Ernest B. Dane, 73, at First Parish Church, Brookline.

The Rev. Dan Huntington Fenn, former minister of the First Church in Chestnut Hill, of which Mr. Dane was a member, officiated at services for the late banker, business man, philanthropist and civic leader. Masses of flowers from the Dane estate were used to decorate the church and a delegation of employes from the estate attended the funeral.

HONORARY BEARERS

Honorary bearers were Nathaniel F. Ayer, Allston Burr, Philip Gardner, Jerome D. Green, Francis J. Oakes, Jr., Elwyn G. Preston, Alfred L. Ripley, Charles F. Rowley, Charles Stetson and Albert R. Whittier.

Ushers were Charles E. Cotting, John Dane, Lawrence H. H. Johnson, Jr., and Sidney N. Shurcliff.

Ernest Mitchell, organist of Grace Church, New York city, and a group of Boston Symphony members under Concertmaster Richard Burgin and George Valkenir, provided music. The string group played Handel's "Largo" and the brass choir played a Bach Chorale.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and the following Symphony trustees attended the services in recognition of Mr. Dane's long association with the orchestra: Henry B. Sawyer, Dr. Roger I. Lee, Henry B. Cabot, Richard C. Payne, N. Penrose Hallowell, Reginald C. Foster, A. DeWolfe Howe, Alvan T. Fuller and Bentley W. Warren.

Others attending included: Charles Francis Adams, Col. Theodore Baker, Edward Baker, Col. Thomas J. Moran, L. J. Webster, Edwin S. Webster, A. D. Hill, Guy W. Cox, Christian A. Herter, Frederick Pratt, Mrs. Alvan T. Fuller, Mrs. Charles S. Weld, Harold Murdock, Neal Rantoul, Mrs. James Dean, John Grandin, Mr. and Mrs. Arthur Ewell, George Rick, Charles Whittier, Mrs. Richard M. Saltonstall, Mr. and Mrs. Delphin F. Young, Fred Mougey and Richard C. Floyd.

Also Mrs. Harold Pratt, Mrs. John Bryant, Mrs. Arthur Williams, Mrs. Francis J. Oakes, Mrs. Charles E. Cotting, Mrs. Henry Hornblower, Raymond Lapham, Mrs. Elwyn Preston, William R. Cordingley, Mrs. Grace W. Rollins, Mrs. Horace Soule, Alfred Ripley, Daniel Lacy, Robert S. Weeks, Herman F. Clarke, Mrs. Olga Noumoff, Mr. and Mrs. Ward Gaston, Theodore Lyman, G. Peabody Gardner, Raymond Royce and Charles Slattery.

Others were Brookline Selectmen William J. Hickey, Jr., Daniel G. Rollins, Daniel Tyler, Jr., and Eugene P. Carver, Jr. The many banks and corporations with which Mr. Dane was affiliated were all represented at the services. Sessions of Brookline court were suspended to permit presiding justices to attend.

Burial was in Walnut Hill cemetery, Brookline.

This Clipping From
NEW YORK, N.Y. TIMES
APR 5 - 1942

BOSTON SYMPHONY IN FINAL CONCERT

Serge Koussevitzky Conducts Group in Last Appearance of the Season Here

TCHAIKOVSKY WORK HEARD

'Romeo and Juliet' Overture, Mussorgsky Prelude and Harris's Third Given

By OLIN DOWNES

The final New York concert of the season by Serge Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall was an unconditional triumph, so far as the reception of the performances by the audience and the performances themselves were concerned. There remains the relative merit of the compositions.

Here were some very interesting comparisons. It was shown at the beginning, for example, in the performance of the Tchaikovsky "Romeo and Juliet" overture, how much a composition that every one likes can suffer by the very reason of its popularity. Conductors do not feel that they have to bother about it. The orchestra knows it and it will bring a hand. But yesterday the overture was played as if the life of the conductor and orchestra depended on the issue, and then we realized again what poignant and inspired music it is.

Far nearer the Russian soil, and also far better concentrated, was the wonderful little tone picture that unfolded with the performance of the prelude to Moussorgsky's "Khovantohina." And here is a perfect form, derived from Russian folksongs and the Russian people's ways of singing them—the emergence, indeed, from the crucible of an individual genius, of the genius of his race.

This was only the opening of a program which consisted with a single exception of Russian music. The exception, a notable one, was Roy Harris's Third Symphony. This symphony has gone well since its première at the hands of Dr. Koussevitzky and his men in February of 1939, and it holds up, for the present commentator, as the strongest, most concise and unified score of Harris that he knows. The opening theme, indeed the whole opening section, is admirably planned and developed—and we intentionally say "planned" rather than "inspired." It has a fine, strong line and a potentiality that may derive in part from Mr. Harris's studies, at one time extensive, of plain chant.

This sense of line, however, is not completely sustained through the whole one-movement symphony. It sags in places because, in spite of sections welded carefully together, the sense of uninterrupted and organic development does not invariably obtain. The fugue that the composer specifies as Section IV peters out pretty quickly. When it comes to canonic treatment of a motif from it (Section V) there is much pulling and hauling, much invective of the brass—which sounds like a man who swears around the room without making much progress with his argument.

But in the last pages, over a pedal point emphasized by the drum, a thematic fragment is chanted by the brass with true and tragic grandeur. The utterance has spaciousness and power. As a whole the symphony impresses one by its sincerity and the thought put into it. It illuminates a corner of Harris's soul.

And more that was illuminating followed.

The concert ended with a repetition of Shostakovich's Sixth Symphony, which Dr. Koussevitzky had already played once this week at his New York concert of Thursday night. And again the symphony reaped tumultuous applause. Mr. Harris, whom Dr. Koussevitzky brought to the stage after his symphony, received a big hand. The Shostakovich received a bigger one. It is easy to see why.

He can do anything he pleases, anything he can conceive. His technic is swift, facile, incisive. He has always an instinct for dramatic effect. But this Sixth Symphony is in part inspired, in part very empty of real ideas, in part buncombe and pose.

We greatly prefer the symphony of Harris; not at all for the reason that he is an American, nor yet for the reason that he has written a wholly articulate symphony. But of the two composers, in the works heard yesterday, Harris, not Shostakovich, has the more important things to say, and says them with considerably better thematic material and consistency of style and purpose. He has produced a more sincere, unified and —despite defects noted — coordinated expression. The inevitable comparisons of yesterday afternoon brought him high honor, though this was not of his seeking.

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REGISTER

APR 5 1942

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Ruth Posselt, famous violinist who is to appear as soloist with the New Haven Symphony Orchestra at Woolsey Hall tomorrow evening, advises the aspiring young musician to avoid acquiring a reputation as a child prodigy. It will be a handicap, she says, making it difficult for one to win recognition as a mature artist. For years performances will be greeted by such remarks as this: "Marvelous. Simly superb. But just a child prodigy, you know."

Miss Posselt learned that lesson by personal experience. So great was her early facility with the violin that it was a long time before she could down the "prodigy" reputation. It began when, at the age of three, she perched atop a piano at a church fair in her home town of Medford, Mass., and astonished every one by playing "Tipperary" with contagious vigor and sweep. At six she was touring the state, giving performances for the Red Cross relief drive. At fourteen she was appearing as soloist with the New York Symphony under Walter Damrosch.

Finally Recognized

That was all very nice—for a while. But when she was approaching maturity and went to Europe for final study and extensive concert tours, she found that her "prodigy" reputation had preceded her. Everywhere she won enthusiastic ovations, but always she was regarded as merely a precocious youngster. It was not until one memorable evening in Utrecht, Holland, that she was finally and completely recognized as one of the ablest and finest violinists in the world today.

"In the first place," she says, "I had a severe cold and all I wanted to do that night was to stay in bed. The conductor had said that I needn't play until the second half of the program and could go on at 9:30. I had planned to arrive about 45 minutes earlier so I could practice a bit. When I reached the hall the manager came running up. 'You go on in three minutes!' . . . I put on my evening dress there backstage and hurried on to the platform smoothing my hair. I played Dvorak's Concerto and when I had finished, although there was a wonderful ovation, I was thankful it was over and I could go back to bed.

Tough Evening

"But my troubles were just beginning. In the wings the conductor rushed up to me. 'Miss Posselt,' he begged, 'Will you help me out? My concertmaster s too sick to continue. Will you take his place?' I told him I had never been a concertmaster and had never seen the music of the Franck Symphony they were to play. He told me I would have time during the 10-minute intermission to look over the difficult passages and that he would show me the tempi. He was so distressed that I couldn't refuse."

The audience was astonished when she took the concertmaster's chair . . . then thundered applause at the close of the performance. The next morning the musc critics declared in the Utrecht papers that they had never heard a finer rendition of the Franck Symphony. It was the presence, they said, of such a truly great artist, such a mature mistress of her art, that had made it possible.

Koussevitsky Praises

From that evening forward, Ruth Posselt has held a firm place among the world's greatest musicians. And the ultimate accolade was given by Serge Koussevitsky after a performance wth the Boston Symphony: "Ruth Posselt is one of the greatest violinists of our time, and her inexhaustible repertoire, ranging from classic to contemporary works, gives her a distinguished place in the world of musical art."

Tomorrow evening with the New Haven Symphony Orchestra, Miss Posselt will present Lalo's "Symphonic Espagnol." She will also introduce a new composition by David Stanley Simth, "Requiem, for Violin and Orchestra." The remainder of the program includes two movements from the "Coq d'Or" Suite by Rimsky-Korsakov and Schumann's Symphony No. 1 in B Flat.

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Serge Koussevitsky, Prokofieff Defended

Correspondent Scored For Condemning Contemporary Composition—Kirkpatrick Offers Bach Program

By H. EARLE JOHNSON

New Haven's reactionaries are not few nor far between. They attend concerts in droves! Proximity to a center of learning, to cultural enlightenment, and wartime activity designed to ameliorate the world upheaval touch some of us but little. Sunk in stolid complacency we are mentally asleep, refusing to heed the challenge of a world which needs alert and constructive thought and action.

A member of the Yale University staff has written this department a bitter complaint on the first half of the last Boston Symphony program which contained the "Requiem" by Benjamin Britten, written in memory of his parents, and the Scythian Suite by Prokofieff as "not worth sitting through—distracting in artistic noise—geometric, nerve-racking, bludgeoning." Further comparison is made to works in the Whitney Gallery and Modern Museum (foremost contemporary centers of art) which are "merely one lunatic's expression of his own peculiar eccentricities; mechanically perfect, but art—never!" Our dear Victorian includes the William Schuman Symphony played at the first Bostonian concert and mentions the young composer taking his bow "with smug satisfaction."

"Musica"—for that is the name signed to the epistle—asks the critic for help, but the critic must plead at the outset that the case is quite far gone, although not hopeless. It would be easier to ridicule the complacency, self-satisfaction, and unreasoning denunciation which the writer of this epistle shows. But that would get us nowhere. One may with greater reason point out one or two essentially delusive attitudes.

Lesson One

In the first place, "Musica" demands that all art make a direct and immediate appeal to the layman. Faith, we might suggest, is a fine thing, but how much more worthwhile is understanding. Shakespeare, Shelley, many parts of the Bible, and countless other works of art hold little attraction by a single reading. It is not often the handsome person who becomes our best friend. One brief hearing of a style, individual voice or period will not suffice for intelligent appreciation of a great work which requires open-minded and intelligent co-operation. Secondly, "Musica" implies insincerity in the works of these contemporaries. That, I submit, is a dangerous attitude in these days whether applied to works of art, acts of statesmen, or the practice of a profession. To imply that an artist is a charlatan is unfair to the individual artist and untrue to the principles of art. This point need not be labored; it is plain.

Thirdly, "Musica" makes a grave philosophical error in judging works of art on the basis of his own preconceived and limited understanding. In education, religion and elsewhere our attitude is often one of seeking enlightenment through the channel which is open to us when we are receptive. It should be so in art, which is revelatory in varying degrees, having given mankind inspiration and comfort from earliest times. As in all education and religion, the amount varies with the individual giving and receiving. The great musicians are those who have been near to the spiritual reality of their own times—not of past times, note!—and most coherent in expressing it. This is true of those who interpret the past, for that must be done in terms of present needs.

Beethoven was roundly criticized by the people of his own day for the modernism of his symphonies; all artists worthy the name have been similarly mistrusted by lesser minds. Perhaps Mr. Britten, Mr. Prokofieff and Mr. Schuman have little to which we can respond; it is not possible to know for certain until time has tested them. One might mention in passing, however, that Prokofieff's Suite (composed in 1914) has become widely accepted, that Mr. Schuman's Symphony has been termed by very respectable men as a superior work, and that Mr. Britten's voice is considered to be worth listening for. Doctor Koussevitsky's record in encouraging the best talents of the day is a notable one. He has a humility of approach which "Musica" lacks.

To "Musica," who concludes his burning words with this sentence, after giving praise to the Boston Symphony: "Why waste its tremendous power and beauty to introduce crackpots to an already nauseated public?" one can only note Doctor Johnson's rebuke to a critical friend: "I have found you a work of art; I am not obliged to find you an understanding," and avoid any further issue.

Mr. Kirkpatrick

Lest you think Mr. Ralph Kirkpatrick an odd stick who can amuse himself alone with that dry-as-du pedagogue, Johann Sebastian Bach let me help in correcting such a unfortunate impression. There are lots of people who can become quite excited over an entire program of this particular master, for Bach has proved his value by selling out the house on several occasions of late.

In New York's Town Hall Fritz Busch and Rudolph Serkin have gathered a chamber orchestra to perform the six Brandenburg Concertos. The final concert last week caused the audience to applaud between movements and to stand up and cheer at the end. Of course everybody played well, but old J. S. deserves a little credit too. Personally, I am glad that Mr. Kirkpatrick is turning to the Two Part Inventions and will play all 15 of them. So often these are thought of as exercises for little fingers preparatory to the Well-Tempered Clavier; actually they have a musical value for they are possessed of a charming simplicity which the more formidable preludes and fugues must of necessity sacrifice in the interest of advanced scientific revelation. Played ingratiatingly, as they will assuredly be by Mr. Kirkpatrick, we shall find in them a considerable delight. There are three Preludes and Fugues on the program, and two fanciful Partitas, plus the dazzling Chromatic Fantasy and Fugue by which Bach rang popularity's bell loudly.

The Friends of Music in New York presented Bach's "Musical Offering" a week ago in an orchestral version, again winning an ovation for Fritz Stiedry and the young players. While on the subject, one should say that the Annual Bach Festival at Bethlehem, Pa., will be along the first of May and that there are other Bach Societies from Boston to Pasadena. Come to think of it New Haven has a Bach Cantata Club which was making glad promises to do something noteworthy for the public this season. Mr. Kirkpatrick will be at Colonial Williamsburg from May 4 to 9 as instigator of another series of Concerts in the Governor's Palace. He will play an all-Bach program. That's all for today; Bach Wednesday.

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REGISTER

APR 5 1942

Artist To Be Honored

In honor of Miss Ruth Posselt, violinist, who is to be the assisting artist this evening at the concert by the New Haven Symphony Orchestra in Woolsey Hall, Prof. and Mrs. David Stanley Smith will give a small reception, following the concert, in the Faculty Club. Mr. Richard Burgin, concertmaster and assistant conductor of the Boston Symphony Orchestra, and husband of Miss Posselt will attend the concert and reception.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN

APR 6 1942

Ernest B. Dane, Industrialist, Dies at 75

CENTER HARBOR, N. H., April 6 (AP).—Ernest Blaney Dane, 75, Massachusetts industrialist and prominent in many philanthropic and civic activities, died yesterday at his Summer home.

He was president of the Brookline, Mass., Trust Co., and of the Ernshaw Knitting Co., Watertown, Mass., and Ernshaw Publications, Inc., and was president-treasurer of the Boston Symphony Orchestra.

He held directorships in numerous companies, including the John Hancock Mutual Life Insurance Co., Tamarack Mining Co., Isle Royal Mining Co., Punta Alegre Sugar Co. and Northern Texas Electric Co.

Born in Brookline, Mass., Mr. Dane was educated at Hopkinson's School and at Harvard University. He was active in town affairs and served on the Board of Selectmen from 1912 to 1923.

He was a well known yachtsman. He leaves his widow, the former Helen Folsom Pratt, of Glen Cove, N. Y., and two sons.

This Clipping From
NEW YORK, N.Y.
TIMES

APR 6 - 1942

ERNEST DANE DIES, BROOKLINE BANKER

President Since 1913 of Trust Company, Who Headed Boston Symphony Group, Was 73

KNOWN AS A YACHTSMAN

Chief Executive of Earnshaw Knitting Co.—Trustee of New England Conservatory

Special to THE NEW YORK TIMES.

BROOKLINE, Mass., April 5—Ernest Blaney Dane, banker, trustee, yachtsman and patron of music, who was president of the Boston Symphony Orchestra and of the Brookline Trust Company, died at noon today at his Summer home in Center Harbor, N. H., where he was spending the week-end. He was 73 years old.

Mr. Dane, president of the Earnshaw Knitting Company, was a director of the Boston Safe Deposit and Trust Company, the Earnshaw Publications, Inc., the Greater Boston Community Fund, the John Hancock Mutual Life Insurance Company, the Northern Texas Electric Company and the Tampa Electric Company. He became a director of the Brookline Trust Company about 1905 and in 1913 became its president. Mr. Dane was a trustee of the New England Conservatory of Music and the Provident Institution for Savings.

Graduate of Harvard

He was born in Brookline, the son of Edward S. and Emma C. Blaney Dane, attended Hopkinson's School, Boston, and was graduated from Harvard in 1892. He became associated with a trustee's office, where he remained for thirteen years, then relinquished his interest and opened his own office at 6 Beacon Street, which he maintained until his death.

He also had been a director of the Merchants National Bank of Boston, the Tamarack Mining Company, the Isle Royale Mining Company, the Punta Allegre Sugar Company and the Northern Texas Electric Company. Mr. Dane had served in different capacities the Boston Floating Hospital, the Milk and Baby Hygiene, the Home For Aged Women, the Danvers State Hospital and the Garland School, and had been treasurer of the Massachusetts Society for Social Hygiene and the Massachusetts Forestry Association. He had served also on the board of governors of the Harvard Club of Boston.

In 1905, Mr. Dane was elected a member of the Brookline Tree Planting Committee and was its chairman for thirty-four years. He was a selectman form 1912 to 1923 and from 1926 to 1928, and had several times declined the chairmanship.

Donated Thanksgiving Baskets

He distributed several hundred Thanksgiving baskets to underprivileged families in the town for more than thirty years. During the first World War, he was chairman of all war activities in Brookline, including the Red Cross and Liberty Loan campaigns.

Mr. Dane was a yachtsman and was owner of the steam yacht Vanda, which is widely known along the New England and New York coast. He was a member of the Harvard and New York Yacht Clubs.

He leaves a widow, the former Helen Folsom Pratt of Brooklyn, N. Y., whom he married in 1903; two sons, Ernest Blaney Jr. of Newport, R. I., and Edward Dane, Brookline Selectman and executive vice president of the Brookline Trust Company, and six grandchildren.

A funeral service will be held at 12 noon on Tuesday in the First Church, Chestnut Hill.

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Lesson One

In the first place, "Musica" demands that all art make a direct and immediate appeal to the layman. Faith, we might suggest, is a fine thing, but how much more worthwhile is understanding. Shakespeare, Shelley, many parts of the Bible, and countless other works of art hold little attraction by a single reading. It is not often the handsome person who becomes our best friend. One brief hearing of a style, individual voice or period will not suffice for intelligent appreciation of a great work which requires open-minded and intelligent co-operation. Secondly, "Musica" implies insincerity in the works of these contemporaries. That, I submit, is a dangerous attitude in these days whether applied to works of art, acts of statesmen, or the practice of a profession. To imply that an artist is a charlatan is unfair to the individual artist and untrue to the principles of art. This point need not be labored; it is plain.

Thirdly, "Musica" makes a grave philosophical error in judging works of art on the basis of his own preconceived and limited understanding. In education, religion and elsewhere our attitude is often one of seeking enlightenment through the channel which is open to us when we are receptive. It should be so in art, which is revelatory in varying degrees, having given mankind inspiration and comfort from earliest times. As in all education and religion, the amount varies with the individual giving and receiving. The great musicians are those who have been near to the spiritual reality of their own times—not of past times, note!—and most coherent in expressing it. This is true of those who interpret the past, for that must be done in terms of present needs.

Beethoven was roundly criticized by the people of his own day for the modernism of his symphonies; all artists worthy the name have been similarly mistrusted by lesser minds. Perhaps Mr. Britten, Mr. Prokofieff and Mr. Schuman have little to which we can respond; it is not possible to know for certain until time has tested them. One might mention in passing, however, that Prokofieff's Suite (composed in 1914) has become widely accepted, that Mr. Schuman's Symphony has been termed by very respectable men as a superior work, and that Mr. Britten's voice is considered to be worth listening for. Doctor Koussevitsky's record in encouraging the best talents of the day is a notable one. He has a humility of approach which "Musica" lacks.

To "Musica," who concludes his burning words with this sentence, after giving praise to the Boston Symphony: "Why waste its tremendous power and beauty to introduce crackpots to an already nauseated public?" one can only note Doctor Johnson's rebuke to a critical friend: "I have found you a work of art; I am not obliged to find you an understanding," and avoid any further issue.

Mr. Kirkpatrick

Lest you think Mr. Ralph Kirkpatrick an odd stick who can amuse himself alone with that dry-as-du pedagogue, Johann Sebastian Bach let me help in correcting such an unfortunate impression. There are lots of people who can become quite excited over an entire program of this particular master, for Bach has proved his value by selling out the house on several occasions of late.

In New York's Town Hall Fritz Busch and Rudolph Serkin have gathered a chamber orchestra to perform the six Brandenburg Concertos. The final concert last week caused the audience to applaud between movements and to stand up and cheer at the end. Of course everybody played well, but old J. S. deserves a little credit too. Personally, I am glad that Mr. Kirkpatrick is turning to the Two Part Inventions and will play all 15 of them. So often these are thought of as exercises for little fingers preparatory to the Well-Tempered Clavier; actually they have a musical value for they are possessed of a charming simplicity which the more formidable preludes and fugues must of necessity sacrifice in the interest of advanced scientific revelation. Played ingratiatingly, as they will assuredly be by Mr. Kirkpatrick, we shall find in them a considerable delight. There are three Preludes and Fugues on the program, and two fanciful Partitas, plus the dazzling Chromatic Fantasy and Fugue by which Bach rang popularity's bell loudly.

The Friends of Music in New York presented Bach's "Musical Offering" a week ago in an orchestral version, again winning an ovation for Fritz Stiedry and the young players. While on the subject, one should say that the Annual Bach Festival at Bethlehem, Pa., will be along the first of May and that there are other Bach Societies from Boston to Pasadena. Come to think of it New Haven has a Bach Cantata Club which was making glad promises to do something noteworthy for the public this season. Mr. Kirkpatrick will be at Colonial Williamsburg from May 4 to 9 as instigator of another series of Concerts in the Governor's Palace. He will play an all-Bach program. That's all for today; Bach Wednesday.

This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
APR 6 - 1942

Ernest B. Dane, Industrialist, Dies at 75

CENTER HARBOR, N. H., April 6 (AP).—Ernest Blaney Dane, 75, Massachusetts industrialist and prominent in many philanthropic and civic activities, died yesterday at his Summer home.

He was president of the Brookline, Mass., Trust Co., and of the Ernshaw Knitting Co., Watertown, Mass., and Ernshaw Publications, Inc., and was president-treasurer of the Boston Symphony Orchestra.

He held directorships in numerous companies, including the John Hancock Mutual Life Insurance Co., Tamarack Mining Co., Isle Royal Mining Co., Punta Alegre Sugar Co. and Northern Texas Electric Co.

Born in Brookline, Mass., Mr. Dane was educated at Hopkinson's School and at Harvard University. He was active in town affairs and served on the Board of Selectmen from 1912 to 1923.

He was a well known yachtsman. He leaves his widow, the former Helen Folsom Pratt, of Glen Cove, N. Y., and two sons.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
APR 6 - 1942

102

Barbirolli Conducts All-Wagner Program

Julius Huehn Is Soloist, Westminster Choir in Choruses

By ROBERT BAGAR.

Wagner occupied the Philharmonic-Symphony's program all by himself in Carnegie Hall yesterday afternoon. The first half presented the Prelude, Transformation Scene and Grail Scene from Act I of Parsifal, a holdover from the earlier concerts last week, and several excerpts from Die Meistersinger constituted the closing half. Julius Huehn was the soloist and the Westminster Choir, Dr. John Finley Williamson, director, also participated.

In setting forth the excerpts from the lordly Meistersinger John Barbirolli made it clear that the arrangement was not meant to be a synthesis, nor a potpourri, but rather a series of episodes banded together for concert purposes. No note was changed or added to the master's original, a few minor cuts being made for the sake of continuity.

* * *

Stormy Applause.

It was good to hear again the music of Wagner's Divine Comedy, especially since the opera was not given at the Metropolitan this last season. The sequences played were the Prelude to Act III; Sachs' Monologue, Wahn, Wahn; the Procession of the Guilds; the Dance of the Apprentices; the Procession of the Masters; the Homage to Sachs and the Finale.

It is more than likely that the large audience's demonstrative approval took in the music itself and the performance given it by the considerable forces on the stage. There were cheers and stormy applause at the conclusion. Mr. Huehn sang his lines capably and the choir labored diligently and well at their particular task.

Mr. Huehn and the choir, however, were less effective in the Parsifal offering, a matter which soon made the leap from the vocal to the orchestral mass. The whole thing did seem a bit lengthy, perhaps because it was a concert version. Yet Wagner himself authorized the very sequences offered yesterday.

* * *

Boston Symphony Concert.

Under the direction of Serge Koussevitzky, the Boston Symphony Orchestra gave its last local concert of the season in Carnegie Hall on Saturday afternoon. A huge audience heard a program consisting of the Tschaikowsky Romeo and Juliet Overture, the Prelude to Moussorgsky's opera Kovantschina, the Third Symphony of Roy Harris and the Sixth of Shostakovich.

The playing was up to usual Boston standards, coming to its high point in the delivery of the Harris Symphony. Obviously this work is here to stay, since it has made the rounds of the nation's orchestras and with favorable effect everywhere, they tell us. This listener still finds some unattractive moments in it, though the work as a whole is one of the best yet produced by a contemporary American. Needless to say, the gathering responded nobly to the afternoon's music.

This Clipping From
NEW HAVEN, CONN.
REGISTER
APR 6 - 1942

RUTH POSSELT IN CONCERT AT WOOLSEY HALL

Noted Pianist to Feature Tonight's Program of N. H. Symphony

The April Concert by the New Haven Symphony Orchestra offers a rich and varied musical menu at Woolsey Hall tonight. This is the seventh of the current concert series, which has already proved to be the most successful in the orchestra's history. Conductor Hugo Kortschak, who last took the stand for the January concert, has looked forward to this performance with unusual pleasure. He is to introduce as soloist with the orchestra the famous violinist, Ruth Posselt, and with her is to present for the first time a new composition, "Requiem, for Violin and Orchestra," recently written by his colleague, David Stanley Smith.

Miss Posselt, perhaps the foremost woman violinist of today, needs no introduction to New Haven concert-goers. Last season she appeared here as soloist with the Boston Symphony Orchestra under Serge Koussevitsky, who regards her as "one of the greatest violinists of our time." During recent years she has played with virtually every major orchestra in the United States. Tonight's performance is, however, her first with the New Haven Symphony. In addition to the Smith "Requiem," she is to present the rhythmic and stimulating "Symphonie Espagnol" by Lalo.

Appropriate to the season is Schumann's Symphony No. 1 with which Mr. Kortschak plans to open the program. "Could you," suggested Schumann himself to a conductor about to perform it, "infuse into your orchestra a sort of longing for the spring, which I had chiefly in mind when I wrote? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening, and then I should like reading between the lines . . . how everywhere it begins to grow green, and, in the allegro how little by little all things come that belong to spring."

The remainder of the program includes two movements from the perenially popular "Coq d'Or" Suite by Rimski-Korsakov as arranged from the original opera by Glasounov and Steinberg. The two chosen are based upon the most colorful aspects and spontaneous melodies of the introduction and first act and the final dramatic climax.

This Clipping From
INDIANAPOLIS, IND.
STAR
APR 6 1942

Ernest Blaney Dane, Prominent In East, Dies

Center Harbor, N.H., April 5.—(AP)—Ernest Blaney Dane, 75 years old, Massachusetts industrialist and prominent in many philanthropic and civic activities, died today at his summer home.

He was president of the brookline (Mass.) Trust Company and of the Ernshaw Knitting Company, Watertown, Mass., and Ernshaw Publications, Inc., and was president-treasurer of the Boston Symphony Orchestra.

This Clipping From
NEW YORK, N.Y.
POST
APR 6 - 1942

BOSTONIANS IN LAST CONCERT HERE; OTHER WEEK-END MUSIC

By Edward O'Gorman

There was a liberal exchange of enthusiasm between audiences and performers at Carnegie Hall over the week-end. The Boston Symphony, with Serge Koussevitzky conducting, gave their last local concert of the season Saturday afternoon. John Barbirolli, extending his half-Wagnerian program of last week's concerts to an all-Wagnerian program of excerpts from "Parsifal" and "Die Meistersinger," conducted the Philharmonic-Symphony, the Westminster Choir and baritone soloists Julius Huehn and John Baumgartner yesterday afternoon. Enthusiasm and ardor were the most felt characteristics in the conducting of both Dr. Koussevitzky and Mr. Barbirolli, and the applause of the audience in both cases bordered on the ecstatic. Whether this acclaim went for fine music, fine playing, or was something half-engendered by fine weather was not always easy to answer.

Dr. Koussevitzky's final program was typical. It was largely Russian, half modern, including Tchaikovsky's "Romeo and Juliet" overture - fantasy, the prelude to Moussorgsky's "Khovantschina," the third symphony of Roy Harris, and the sixth symphony of Shostakovich.

The conductor worked up his complexion to a standing crimson by his zeal for the dramatic effect of the "Romeo and Juliet." It was not a performance to stand up under severe critical attention, but it was one to bring down the house. Both Romeo and Juliet came off well, Juliet perhaps with a lingering affection that put a slight strain on the general balance of the tempo; the warring factions conducted themselves with an immensity of sound and effectiveness very much of this age; but the exceedingly quiet, punctilious manner of Friar Lawrence in the opening bars needed either a conductor with a less ambiguous beat or a psychic wood-wind section. Here there were many uncertain attacks.

All was loveliness in the playing of the Moussorgsky prelude, a treasure of its kind. From this Dr. Koussevitzky turned to a splendid, tense performance of the still debatable but sturdy third symphony of Mr. Harris, and finally to the Shostakovich symphony, which had been given at Carnegie Hall Thursday night.

More Wagner

It was the "Die Meistersinger" excerpts, including the third-act prelude, Sachs' monologue, procession of the guilds, dance of the apprentices, procession of the masters, homage to Sachs and finale, which were new to the Philharmonic program. These enlisted the services of Mr. Huehn, who sang the music of Sachs seriously and intelligently but with little of Hans Sachs' expansiveness of character, and the choir, which sang with its usual accuracy and enthusiasm but with less than its usual good quality of tone. The "Parsifal" excerpts were those heard at last week's concerts, the first-act prelude, transformation music and grail scene. Mr. Huehn, however, was heard for the first time in the music of Amfortas. Mr. Baumgartner repeated as the voice of Titurel.

The Harvard Glee Club and the Sarah Lawrence College Chorus gave a joint concert at Town Hall Saturday night. It was the yearly visit for the men's chorus but a first appearance here for the women. The Glee Club was conducted by G. Wallace Woodworth, the Sarah Lawrence College Chorus by William Schuman.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 6 - 1942

Ernest B. Dane, 73, Dies; Boston Symphony Head

Banker Served on Boards of Several Corporations

Special to the Herald Tribune

CENTER HARBOR, N. H., April 5.—Ernest Blaney Dane, banker, president of the Boston Symphony Orchestra, died here today at his summer home. He was seventy-three years old, and also maintained a home at 360 Heath Street, Chestnut Hill, a suburb of Boston.

Mr. Dane had been president since 1913 of the Brookline (Mass.) Trust Company, and was engaged in many other activities. He was president of the Earnshaw Knitting Company, and a director of the Boston Safe Deposit and Trust Company, Earnshaw Publications, Inc., Greater Boston Community Fund, John Hancock Mutual Life Insurance Company, Northern Texas Electric Company and the Tampa Electric Company.

Besides being president of the Boston Symphony Orchestra Mr. Dane was also its treasurer and trustee. He was formerly treasurer of the Massachusetts Society for Social Hygiene and the Massachusetts Forestry Association and governor of the Harvard Club of Boston.

Mr. Dane was also interested in yachting and owned the Vanda, built at a cost of $750,000 in 1928. He was a member of the New York Yacht Club. Surviving are his wife, Mrs. Helen Folsom Pratt Dane, and two sons, Ernest Blaney Dane jr., of Newport, R. I., and Edward Dane, selectman of Brookline.

This Clipping From
HARTFORD, CONN.
COURANT
APR 6 - 1942

Ernest B. Dane.

Center Harbor, N. H., April 5.—(AP.)—Ernest Blaney Dane, 75 Massachusetts industrialist and prominent in many philanthropic and civic activities, died today at his summer home.

He was president of the Brookline, Mass., Trust Company and of the Ernshaw Knitting Company Watertown, Mass., and Ernshaw Publications, Inc., and was president-treasurer of the Boston Symphony Orchestra.

He held directorships in numerous companies, including the John Hancock Mutual Life Insurance Company, Tamarack Mining Company, Isle Royal Mining Company, Punta Alegre Sugar Company and Northern Texas Electric Company.

Born in Brookline, Mass., Dane was educated at Hopkinson's School and at Harvard University.

He leaves his wife, the former Helen Folsom Pratt of Glen Cove, N. Y., and two sons.

This Clipping From
PORTLAND, ME.
EXPRESS
APR 6 - 1942

Edwards Troops Demonstrate War Tactics In Boston

BOSTON, April 6. (UP)—Picked troops of the 181st Infantry from Camp Edwards today demonstrated modern warfare tactics on Boston Common as part of celebrations throughout the state in observance of Army Day.

Antitank guns, heavy and light machine guns and field mortars were used in the simulated attack on the Common which was witnessed by state, city and Army officials including Gov. Saltonstall, Mayor Maurice J. Tobin, regional Defense Director Joseph M Loughlin, and Maj.-Gen. Sherman L. Miles, First Corps Area commander.

Open house was held at both Camp Edwards and Fort Devens and the air force displayed three fighters at Boston's commonwealth airport.

Boston's celebration started when a convoy of Army trucks rolled up to the Common with the crack Camp Edwards troops. After pitching tents and setting up Army equipment, the soldiers presented a close-order drill.

Other demonstrations were given by ordnance and signal company personnel while the infantry unit donned masks for a simulated gas attack. Model gas chambers were put on display and civilians were allowed to whiff various types of gas from special "sniff sets."

Mobile kitchens also were shown and Army chefs prepared meals for the troops. Among other exhibits was a chaplain's truck and trailer complete with altar, organ and flags.

The Boston program was to close with a second drill and a band concert. A concert also featured the Camp Edwards celebration where Director Arthur Fiedler conducted the Boston Symphony Orchestra.

This Clipping From
MONTREAL, CANADA
STAR
APR 6 - 1942

E. B. Dane, Financier, Dies in Center Harbor

CENTER HARBOR, N.H., April 6—(A.P.)—Ernest Blaney Dane, 75, Massachusetts industrialist and prominent in many philanthropic and civic activities, died yesterday at his summer home.

He was president of the Brookline, Mass., Trust Company, and of the Ernshaw Knitting Company, Watertown, Mass., and Ernshaw Publications, Inc., and was president-treasurer of the Boston Symphony Orchestra.

This Clipping From
BROOKLYN, N.Y.
EAGLE
APR 6 - 1942

Koussevitzky Offers Modern Works; Barbirolli, Wagner

By MILES KASTENDIECK

Half of the music in the orchestral concerts of the weekend were repetitions of works heard earlier in the week. Most intcresting were the contrasts presented by the Boston Symphony performance in Carnegie Hall on Saturday afternoon and that of the Philharmonic-Symphony yesterday afternoon, together with Koussevitzky's "modern" program and the all-Wagner offering by Barbirolli. Since the Bostonians were at their very best, theirs was the concert of the week-end.

Repeating Tchaikowsky's overture-fantasia, "Romeo and Juliet," from the program heard at the Academy of Music the night before, and the Shostakovitch Sixth Symphony from Thursday's program, Koussevitzky offers in addition Moussorgsky's prelude to the opera, "Khovanstchina," and Roy Harris' Third Symphony, both works standard with the Boston Symphony.

That the Harris symphony should have gained a secure foothold in the orchestra's repertory is heartening. There is no doubt that in his third try Harris wrote music of consequence and that, while he gropes falteringly in finding just the right way to express himself, he has something to say which goes beyond whatever technical handicaps the music encounters in its course. Koussevitsky's belief in the work and his penetrating mastery of the score have done much for the symphony.

He must also think highly of the Shostakovitch symphony, which, curiously enough, reveals just the technical mastery that Harris needs, especially in matters of orchestration. Its Russian background poses questions of material and commonplace effects not too easily pushed aside in the light of the public favor with which the music has been received. Koussevitzky has always stated the case well for this composer and been convincing in the process.

Repeating the excerpts from Wagner's "Parsifal," Barbirolli added excerpts from "Die Meistersinger" to complete his Easter Day concert. Julius Huehn sang acceptably as Amfortas and the Westminster Choir again exhibited its fine singing. The pacing of the music was somewhat deliberate and the effects were solemn and sometimes heavy, but the Wagner music wove its customary spell.

Dane Rites Tomorrow In Brookline

Civic Leader Dies Suddenly

Funeral services for Ernest B. Dane, 73, prominent Brookline banker and Boston business man and leader in numerous civic and philanthropic activities, will be held at noon tomorrow at the First Parish Church, Walnut and Warren streets, Brookline. The Rev. George Parker, minister, will officiate.

Mr. Dane, who died suddenly yesterday at his summer home at Center Harbor, N. H., where he was on a brief vacation, was one of Brookline's most widely known citizens. He had been president of the Brookline Trust Company since 1913 and had served many years as a selectman. Town officials last night ordered flags at half-mast throughout the town until after the funeral.

He was actively engaged in many important and widespread business interests at the height of his career, and at the same time devoted much of his time to many charitable and philanthropic groups.

He began his business and banking career soon after graduating from Harvard University in 1892. He prepared for college at Hopkinson's School, Boston, and after graduating from college he became associated with a trustee's office, where he remained for 13 years. He later opened his own office at 6 Beacon street, which he maintained to the time of his death.

He was president, treasurer and a trustee of the Boston Symphony Inc., and president of the Earnshaw Knitting Co. of Watertown. He was a director of the Boston Safe Deposit and Trust Co., Earnshaw Publications, Inc., Graeter Boston Community Fund, John Hancock Mutual Life Insurance Co., Northern Texas Electric Co., and the Tampa Electric Co. He became director of the Brookline Trust Co., about 1905 and later became its president. He was a trustee of the New England Conservatory of Music and the Provident Institution for Savings.

Born in Brookline, he was the son of Edward S. and Emma C. Blaney Dane, and lived at 360 Heath street, Brookline.

He had been affiliated with other business enterprises during the years as a director of the Merchants National Bank of Boston, Tamarack Mining Co., Isle Royale Mining Co., Punta Alegre Sugar Co. and Northern Texas Electric Co.

INTERESTED IN CHARITIES

Mr. Dane was interested in various charities, serving in different capacities the Boston Floating Hospital, Milk and Baby Hygiene, Home for Aged Women, Danvers State Hospital, Garland School, and had been treasurer of the Massachusetts Society for Social Hygiene and the Massachusetts Forestry Association. He also had been a member of the board of governors of the Harvard Club of Boston.

He began a long term of service in various Brookline town offices in 1905, when he was elected a member of the town tree planting committee. He served as chairman for 34 years and for more than a score of years had received the highest number of votes given to any candidate on the town ballot.

Mr. Dane donated and maintained the Horace James circle at Hammond street and the West Roxbury parkway. This circle, which was covered with beautiful flowers and shrubs taken from the gardens of the Dane homes, served as a traffic island.

He was a selectman from 1912 to 1923 and again from 1926 to 1928, and had several times declined to be named chairman. He had also been superintendent of moth prevention and had been a town meeting member since 1916.

His distribution of several hundred Thanksgiving baskets to underprivileged families in the town for more than 30 years had become a Brookline institution. During the world war he was chairman of all war activities in the town, including the Red Cross, and Liberty loan campaigns.

He was a widely known yachtsman, being the owner of the palatial steam yacht Vanda, which was known along the New England and New York coast.

His clubs included Harvard, Boston Yacht, University, Exchange, Algonquin and Union clubs, all of Boston; Harvard and New York Yacht clubs, New York; Eastern Yacht Club, Marblehead, and The Country Club.

He leaves a widow, the former Helen Folsom Pratt of Brooklyn, whom he married in 1903, and two sons, Ernest Blaney Dane, Jr., of Newport, R. I., and Edward Dane, Brookline selectman and executive vice-president of the Brookline Trust Company, and six grandchildren.

ERNEST B. DANE

This Clipping From
HYANNIS, MASS.
CAPE COD STANDARD TIMES
APR 7 - 1942

103

Buzzards Bay U.S.O. Serves Supper for Boston Symphony

BUZZARDS BAY, April 7—Army Day found the Buzzards Bay U.S.O. staff geared to meet the exigencies of the day.

In addition to making all the necessary arrangements to entertain visitors and escort them through the club, volunteer workers under the direction of Mrs. Austin Walker, club hostess, prepared supper for nearly 70 members of the Boston Symphony Orchestra enroute to Camp Edwards for an evening concert at the Connery Avenue Theater.

The group was led by Arthur Fiedler, noted conductor, and Roger L. Voison, manager.

A gala party was conducted last night in the Sagamore Grammar School gymnasium for members of the Sagamore Detached Service Unit. More than 75 girls attended from Bourne, Sandwich, Pocasset, Onset, Wareham, Marion and New Bedford. The program was under the direction of Bramwell Gabrielson, program director, and Mrs. Austin Walker, hostess of the Buzzards Bay U.S.O. Club.

The 369th Orchestra provided music. Refreshments, transportation, checking hostesses, program and recording were handled by volunteer workers. Mr. Gabrielson acted as master of ceremonies and directed the radio recording program.

Corporal Joseph Brisa sang and recorded with the band.

Arrangements for the party were made by Captain Whitley Ackroyed, commanding officer; Sergeant F. Richards, Sergeant J. McLean, Sergeant F. Schroeder and Corporal V. Buscanera.

Ralph Anderson, snack bar operator of the U.S.O. Club, prepared refreshments.

Volunteers under the direction of Mrs. Walker were Mrs. Muriel Crabe, Mrs. Clara Gabriel, Mrs. Lester Smith, Mrs. Evelyn Hunter and Mrs. Bramwell Gabrielson.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
APR 8 - 1942

MUSIC

Man Changing Flat Tire After Boston Symphony Orchestra's Last Concert of Season Here Is Well Pleased with Program at Metropolitan Theatre.

BY G. Y. LOVERIDGE

After the concert last night, there was a man in a dinner-jacket changing a tire on a parking lot near the theatre.

"Sir," we said to him, "presumably you have just come from the concert by the Boston Symphony Orchestra in Metropolitan Theatre. Do you find that great music is really worth anying to you in daily life? Does it bear you up in times of trial such as this?"

He gazed rather sadly for some moments at the tire, which was what amounts to a new one these days, and as flat as an opera hat, and he said, "Yes."

"Do you mind going into more detail?"

"Not at all," he said, as he fiddled about in the dark trunk trying to loosen the nut that held the spare tire. "Tonight's program, for example, was to my liking, and I thought that the orchestra and its conductor, Dr. Serge Koussevitzky, exhibited their eminent talents with remarkable force. Who could ask for a more delightful welcome to an evening of music than Prokofieff's 'Classical' symphony? And who could ask for a more deft, supple, zestful, and thoroughly captivating performance of it? Here, be a good fellow and give me a hand with this tire. But mind, I have my eye on you. Don't try to roll it away."

While he was prying the hub cap loose with his fingernails, he went on, "Now, for the sixth symphony by Shostakovitch, that is another matter. Until tonight I had heard it only on records. A face-to-face performance is much better. Not that I am yet ready to clasp it to my bosom, but I could not fail to be aware of the power in it and to admire it as a product of a man who is, at least, a master of the means. What does this long, slow, predominantly melancholy and even tragic opening movement mean? I don't know. But the mournful melodies, the effective instrumentation, the tensing and relaxing of the fabric fascinated me. And I cannot imagine a more potent and expressive orchestral tone."

He had by now got the hub-cap off and was loosening the nuts with a wrench. The wrench slipped and he took a yard of skin off his knuckles.

"It is only a yard of skin," he said philosophically. "Now, the second and third movements are quite different. They sound as though the composer himself, overcome by the poetic gloom of the beginning, felt the need to rush about in the sunlight, dance, leap up and down, and generally assert the resilience of humankind. This he does. Dr. Koussevitzky gave these sections great verve and physical dash, I thought, without being noisy about it. Here was a performance in which both the general outlines and individual contributing passages, pronounced by flute, clarinet, English horn ,and so on, were excellent. The ecstatic applause of the audience was justified. Get the jack, will you?"

While adjusting the bumper-jack, removing the flat tire, and putting the spare in place, he expatiated upon the delights of the Brahms first symphony, with which Dr. Koussevitzky had closed the program and the season. He said that he thought the orchestra had given its best in the symphony of Shostakovitch and that it was perhaps a trifle tired at the end. Or perhaps he was tired himself. Nevertheless, the appearance of the familiar melodies, the beautiful tone of the horn, and the twilight glow that Dr. Koussevitzky imparted to the music gave him great satisfaction, he said. He tossed the tools and the flat tire into the trunk, wiped his hands on his shirt-front, and drove happily away.

and its auxiliary services to Negro recruits has been worked out after careful study, Knox said, and "the whole thing will be carried along in a cordial spirit of experimentation to make the maximum use of Negroes in the most effective way to avoid difficulties of racial character."

Negroes will get the same ratings and pay as white enlisted men and may be assigned to a variety of duty, including a special Negro outfit in the Marines, employment in Navy yards, and work on construction crews, probably small outfits similar in purpose to the Navy construction battalions.

The Navy announcement made clear that "recruiting of Negroes for service in the messman branch is to continue without change or interruption."

Naval officials said that the "same physical and mental entrance standards required of all Navy personnel is to be required of Negroes."

This Clipping From
PROVIDENCE, R. I.
JOURNAL
APR 8 - 1942

MUSIC

Boston Symphony Offers Shostakovitch Piece in Concert Here

BY G. Y. LOVERIDGE

After the concert last night, there was a man in a dinner-jacket changing a tire on a parking lot near the theatre.

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JOURNAL
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JOURNAL
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"Boston Symphony Orchestra program notes.)

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JOURNAL
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MUSIC

Boston Symphony Offers Shostakovitch Piece in Concert Here

BY G. Y. LOVERIDGE

After the concert last night, there was a man in a dinner-jacket changing a tire on a parking lot near the theatre.

"Sir," we said to him, "presumably you have just come from the concert by the Boston Symphony Orchestra in Metropolitan Theatre. Do you find that great music is really worth anything to you in daily life? Does it bear you up in times of trial such as this?"

He gazed rather sadly for some moments at the tire, which was what amounts to a new one these days, and as flat as an opera hat, and he said, "Yes."

"Do you mind going into more detail?"

"Not at all," he said, as he fiddled about in the dark trunk trying to loosen the nut that held the spare tire. "Tonight's program, for example, was to my liking, and I thought that the orchestra and its conductor, Dr. Serge Koussevitzky, exhibited their eminent talents with remarkable force. Who could ask for a more delightful welcome to an evening of music than Prokofieff's 'Classical' symphony? And who could ask for a more deft, supple, zestful, and thoroughly captivating performance of it? Here, be a good fellow and give me a hand with this tire. But mind, I have my eye on you. Don't try to roll it away."

While he was prying the hub cap loose with his fingernails, he went on, "Now, for the sixth symphony by Shostakovitch, that is another matter. Until tonight I had heard it only on records. A face-to-face performance is much better. Not that I am yet ready to clasp it to my bosom, but I could not fail to be aware of the power in it and to admire it as a product of a man who is, at least, a master of the means. What does this long, slow, predominantly melancholy and even tragic opening movement mean? I don't know. But the mournful melodies, the effective instrumentation, the tensing and relaxing of the fabric fascinated me. And I cannot imagine a more potent and expressive orchestral tone."

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Funeral March from Beethoven's "Eroica" Symphony is played at the concerts of the Boston Symphony Orchestra this week in memory of Ernest B. Dane, president of the orchestra's board of trustees, who died last Sunday. The program has also been changed to include a work that Mr. Dane much admired, the D minor Concerto of Vivaldi in the edition of Siloti. Just before performance of the Beethoven excerpt yesterday afternoon Serge Koussevitzky asked the audience to stand in silence, both in memory of the man who, as the conductor said, had done much for the orchestra and as an expression of sympathy to Mrs. Dane.

The Cecilia Society chorus, trained by Arthur Fiedler, assists in the other three scores of the program, "Symphony of Psalms" by Stravinsky, the Choros No. 10, "Rasga o Coracao" by the Brazilian composer, Heitor Villa-Lobos, and Scriabin's "Prometheus, a Poem of Fire." Jesus Maria Sanroma is pianist in Scriabin's music.

While the work of Stravinsky has been heard here a number of times, and that of Villa-Lobos was introduced to Boston a year ago last February, "Prometheus" was almost a novelty. It had been performed in Boston only twice before, in 1925. Villa-Lobos is to be credited with the most inspiriting music of yesterday afternoon, which was otherwise a bit dull. Mr. Koussevitzky, Mr. Sanroma and the orchestra and chorus bestowed upon Scriabin a performance of care and virtuosity, but the score belongs to an esthetic dream world which existed only for a few ivory-tower "mystics."

"Rasga o Coracao" is a living work of art, savage and primitive, but living. Between the musical art of Europe, its roots deep in centuries past, and the tribal energy of the Choros is a great gulf. A lot of good people accustomed to the niceties of European music which forms our American background will be disturbed by Villa-Lobos' crowding rhythms and jagged sonorities, no matter how often they may hear the "Rasga o Coraaco." But it is not unlikely that these elements of South American Indian and popular music which Villa-Lobos has put to such exciting use will eventually form the tissue of South American tonal art.

Melody, rhythm and harmony are, to be just a little trite, a medium of intercourse between peoples of vastly different temperament and culture. Younger people, especially, can respond to such an exotic score as this without the slightest knowledge of Brazilian language or customs.

Read the words of the Choros printed in the program book, and they don't make a great deal of sense apart from some rather vague images. But the ear and the spirit will be attracted to what the brain, selective and concrete, does not necessarily grasp. For this reason it is possible to speak with instinctive certainty of the folkish nature of Villa-Lobos' work. His idiom, to be sure, is sophisticated because it involves complication and dissonance, but under the sophistication lies human directness not limited by race or cultural history.

Of either the "Symphony of Psalms" or "Prometheus" it is not possible for this reviewer to speak enthusiastically. In the more than 11 years since the "Symphony of Psalms" was introduced here, it has become faded and more lugubrious than ever, and Stravinsky's adventurous contrasts of tones and color have lost their appeal.

Scriabin's pseudo-mystical poem must be listened to purely as music. His confused ideas of art, religion and philosophy were sheer nonsense. And as music, "Prometheus" shares the virtues and failings of Scriabin's "Divine Poem" and "Poem of Ecstasy." All are large and imposing works, intricately constructed, scored with a gifted and a lavish hand, and without musical substance of any importance whatsoever. No amount of glittering orchestral color can compensate for lack of essential ideas.

The program next week: Beethoven: First Symphony; Lopatnikoff: Violin Concerto (first performances, Richard Burgin soloist); E. B. Hill: "Lilacs"; Strauss: "Death and Transfiguration."—C. W. D.

This Clipping From
NIAGARA FALLS, N. Y.
GAZETTE
APR 11 1942

The Boston Symphony Orchestra, under Serge Koussevitzky, will give a special performance on April 26 for the benefit of its pension fund. The program will comprise Bach's "Magnificat" and Beethoven's Ninth Symphony. The Harvard Glee club and the Radcliffe Choral society will assist in the performance, and the soloists will be Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor, and Julius Huehn, bass.

Jacques De Menasce, musical refugee from Europe, will make his debut as pianist and composer at a concert on April 13 at the New York Times Hall in New York. He will present his Sonata for Violin and Piano, in collaboration with Louis Krasner. The two will also play works of Paul Hindermith and Bela Bartok.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

A stimulating program in which familiarity was pleasurably balanced by novelty was that offered last night at the Boston Symphony Orchestra's final Monday concert of the season. The novelty was the Sixth Symphony of Shostakovitch, a work which evidently has made considerable headway into popular esteem since Serge Koussevitzky introduced it to Boston about a month ago. The work was preceded by the "Classical" Symphony of Prokofieff, and was followed by Brahms' First Symphony.

This concert was one in which the famed and fabulous virtuosity of the Boston Symphony's conductor, strings, wood, brass and percussion were always evident. Shostakovitch's exacting music was superbly done, with the orchestra showing razor-sharp precision and all its deep, clear, richness of tone. As for Mr. Koussevitzky, he seemed to be more enthralled by the music than at any of the two previous performances one had heard. And when the conductor is enthralled, the result is bound to be a reading of utmost keenness, not to say excitement.

Memory can be unreliable when it dwells upon musical performances far in the past. Yet one ventures that Mr. Koussevitzky used to play the "Classical" Symphony more delicately, a few seasons ago, than today. Last evening Prokofieff's tonal embroidery was fleet and piquant, but seemingly not so clear as formerly. No matter. The performance was one of which only a great orchestra and a conductor of wit and imagination can be capable.

The evening ended with a beautifully romantic, exciting account of Brahms' C minor Symphony. That glorious brass "chorale" which is the summit not only of the last movement but of the whole Symphony again deserved the word magnificent.

The Monday subscribers were, as usual, noisily demonstrative in their applause, and that was as it ought to have been. With repetition of the program at 3 this afternoon, the Monday-Tuesday series will be ended.—C. W. D.

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CLINTON, ILL.
JOURNAL - REPUBLIC
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BALTIMORE, MD.
MORNING SUN
APR 12 1942

Manhattan Musical Events

By JOHN ALAN HAUGHTON

NEW YORK.

THIS has been rather a slim week for recitals and the orchestras have had things more or less their way, what with the Philharmonic and visits from both the Bostonians and the Philadelphians.

The Philadelphians, with Ormandy conducting, gave Brahms' Haydn Variations, the Seventh Symphony of Beethoven, the second "Daphnis et Chloe" Suite of Ravel and a new symphony, the fourth, by William Schuman. Interest, more or less, centered in the final work. The composer's third symphony had been given earlier in the winter. This one is less interesting. He seems to waver too much and too long between inspiration and form and, a great deal of the time, to be writing down exercises in free counterpoint, good in themselves but leading nowhere. None the less, the young composer will bear watching.

Koussevitzky Mixture

Admirers of Koussevitzky, and of the tripe that he often plays, had their fill this week. Fancy on one program a symphony by Roy Harris and one by Shostakovitch! As a *bonne bouche*, this program also included the Prelude of Mussorgsky's "Khovantchina" and the Tchaikovsky "Romeo and Juliet," the first not especially interesting and the latter better conducted by other leaders. The magnificent orchestra is kind to its conductor. Mr. Harris' opus had all the characteristics common to the composer's efforts and it does not improve particularly on acquaintance. The juxtaposition of the two works seemed also as if the conductor were trying to show that if the Russia of today is composing singularly bad music, America, like spring, cannot be far behind. At the other of his pair of concerts, the same Shostakovitch symphony, his sixth, was played, together with the "Classical" Symphony of Prokofieff. Mr. Koussevitzky is nothing if not a propagandist, but he did, on this program, play the first symphony of a promising composer named Johannes Brahms!

Damrosch On Podium

Walter Damrosch took the podium at a Philharmonic-Symphony concert and was greeted with much ceremony. He began with excerpts from the "Romeo and Juliet" of Berlioz (whom a recent writer referred to as "that old stuffed owl!"), a Bach Pastorale arranged for orchestra by himself, and his ballad, "The Looking Glass," a poem of Kipling's from, if memory serves, "Rewards and Fairies," sung by Kerstin Thorborg. Of course, there had to be some Beethoven on any program led by Damrosch so, this time, it was the "Egmont" Overture. Mme. Thorborg also sang two of Berlioz's songs. Unfortunately the orchestra did not play up and the sum total was not as good as it should have been. Also, Mme. Thorborg, for all her artistry, was somewhat out of her element. However, a crowded and enthusiastic house was loud in its applause.

MUSIC

By ALEXANDER WILLIAMS

Monday Symphony

The sixth and final concert of the Monday evening series by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. The program was as follows:

Classical Symphony Op. 25.....Prokofieff
Symphony No. 6 Op. 53.....Shostakovitch
Symphony No. 1 in C minor Op. 68.Brahms

Not a great deal need be said in review of this concert, which will be repeated tomorrow afternoon, inasmuch as Dr. Koussevitzky chose to repeat verbatim one of the regular programs of a few weeks back and the Shostakovitch 6th Symphony was even at that time repeated from the week before. Such devotion argues a great faith in the new work in question. There is no question that the Symphony is a much finer work than the same composer's 5th, to which also in the past seasons rather excessive attention has been paid. But we doubt if it is worth quite as much fuss as all this; or at the least it is possible to claim that there are other modern works which are fully as meritorious and which meanwhile have to stand aside while Shostakovitch gets all the limelight.

In extenuation it may be advanced that Dr. Koussevitzky makes a wonderful effect with the 6th Symphony, that the last two movements are dazzling by the brilliance of their execution and that the opening largo is impressively solemn in the Boston Symphony's performance. But when has Dr. Koussevitzky so signally failed to bring out hidden merits in other modern scores? There are many virtues in the Shostakovitch 6th Symphony, which were duly acknowledged on all sides; but the qualities of the slow movement, which at first seemed most remarkable, are wearing dangerously thin and it is, after all, a perfectly simple matter to assimilate them and the wit of the scherzo and finale without the special benefit of repeated hearings. It is high time to put both the 5th and 6th Symphonies aside for a space and turn our ears toward other masterpieces. Did not Dr. Koussevitzky promise us the 3rd Symphony of Prokofieff, for example, which is as yet unheard here and would fully as well celebrate the achievements of our Russian allies?

Prokofieff's Classical Symphony and the Brahms No. 1 are old and familiar stories on Boston Symphony programs and no less welcome for that in these days. They were beautifully read and superbly played and renewed the impression of a few weeks ago that this was a memorable concert.

Lopatnikoff Violin Concerto With Mr. Burgin for Soloist

By Winthrop P. Tryon

Nicolai Lopatnikoff, a composer of Russian birth and childhood, of refugee-European youth, and of immigrant - American maturity, sends to Serge Koussevitzky from New York a violin concerto which he has lately written. He has contributed a work or two before for presentation by the Boston Symphony Orchestra, and now he comes with his latest, designated Opus 26, to be produced at this week's concerts, with Richard Burgin, the concertmaster, taking the solo part.

This means an adventure for Dr. Koussevitzy of the sort he seems to crave about once a fortnight, or once a month at any rate—the study and mastery of a new score, and an adventure also for his players in organizing their sonorities into combinations unknown before and in solving problems of execution posed to them for the first time. Further considered, it means a call on the judgment of Friday afternoon and Saturday evening listeners, along with a challenge to their zeal for novelty.

* * *

Necessarily it means, too, a cut-down in the classic ration. But in a larger way, it signifies that the community grants the modern period opportunity to be heard and allows present thinking a voice as well as that of times gone. For musical expression has altered much in recent decades, and composers are saying things perhaps imagined though hardly uttered before. As for conductors, they have a versatility of interpretation that even their most brilliant predecessors knew not; and in regard to instrumentalists, they have both individual and ensemble capacities that men of a while ago in their various lines may have hoped for but certainly failed to attain.

* * *

Briefly said, an orchestra no longer plays pieces; it promulgates idea. Why, then, should such a force not be permitted full rein? Here is the Boston Symphony trained to the last demand for taking up a work like the Lopatnikoff concerto just as it comes off the writing desk and for rendering its pages into living sound. Go ahead, of course; and to take an advance look at the notes as they stand in the manuscript, we find something not so irregular, after all, as we might suppose. Three movements — Allegro, Andante, and Allegro con brio non troppo. Nothing could be more within the bounds of propriety as regards form; and nothing, moreover, in the instrumental layout could be less pretentious or further removed from the sensational.

Naturally, the complete twentieth-century orchestra is called for. Nothing could be more bumptious and affected than to reduce the tone coloring of the accompanying choirs to an old-school grayness and neutrality, lest the light tint of the solo violin should be obscured. That is where modern knack and style come in. The scoring must meet the problem; and to judge by appearances, Mr. Lopotnikoff's scoring does meet it with eminent success.

Take the fashioning of the first movement. The violin plays against a full orchestra, but the scoring is open. Much pizzicato in the strings and a general staccato in the woods and brasses let the solo melody through. Then, when arrives an interlude for orchestra without the solo instrument, all sections let go in full resonance.

* * *

Talk about percussion, a passage well along in the opening Allegro is set for violin and drums, big drum as well as the kettles, which should give a pulsating effect of a lively sort, suppose the players attend to what they are doing, each one maintaining the right proportion of sound.

The solo part in the Allegro is very active, inclining not a little to the showy and exploring the lower portions of the violin's scale no less than the upper. A cadenza of alluring outline confirms the idea that the composer intends his enterprise to be characterized by display.

The Andante wears the look of gentle music, conceived in a lonesome vein. A mournful ditty for the solo violin runs along to a generally subdued accompaniment in a rhythm of threes. An extremely moderate pace and a mood of quiet raises question whether romanticism is not here having momentary revival.

Attempts at the comic are hardly expected in a concerto, yet something of the sort occurs in the last movement of this one. As in the first movement, the composer employs a pizzicato and staccato technique, and so secures a very open texture. The soloist is indulged with but scant rest; glockenspiel and even cymbals rush in on him in a startling, though not an unsettling fashion. When interest does shift to the orchestra, the composer again goes sentimental. At the end he gets matters into a whirl; and yet, no ponderous or laborious coda for him. He closes brilliantly and with decision.

Lopatnikoff's Violin Concerto

By Winthrop P. Tryon

Nikolai Lopatnikoff heard his Concerto for Violin and Orchestra, Opus 26, performed for the first time at Symphony Hall yesterday afternoon by the Boston Symphony Orchestra, Serge Koussevitzky directing and Richard Burgin taking the solo part. He had the satisfaction not only of listening to a careful and interested presentation by conductor and players, but that also of having his work attentively considered and applauded by the discerning Friday matinee audience.

Such an event ought to be plenty for a composer who has resided in America a mere three years and who has completed his work within but a few months. That is the way, however, with Boston Symphony policies. Music that bears marks of authentic craftsmanship is not allowed to lie around neglected but is seized upon and put to public test without delay. The artists of the organization are, on their side, keen to have some fresh reading and interpreting to do, and the subscribers, on theirs, are as cordial toward what speaks for the present moment as they are toward what tells a familiar story.

Given conditions of the sort, a new piece has a fair chance and it goes well at its première. We do not have to look ahead to a second trial to make up our minds. Reasonably, then, we may call the concerto, for the time being at least, a success. Should it stick by us and seem to want another turn, let us, in all convenience, have it over again. If, on the contrary, it should slip out of recollection, sufficient the day and the deed.

Primary query, is the Lopatnikoff work really a concerto?

In the old notion of the term—signifying a florid study for solo instrument with accompaniment scored for orchestra—it is something more than, or at any rate something else than, a concerto. For here the two elements, the violin in the principal role of song and recitation, and the orchestral choirs in the secondary role of support, relief, and contrast, are inseparable. The music is one; nothing double about it.

In fine, the work is a concerto in a very modern definition. Discussion by way of preview took place earlier in the week, and the outcome verifies for the most part what was then noted. As to what passages are the most pleasurable, perhaps most approval belongs to the second movement, the Andante, which is written in a truly lyrical style and is imagined in an unusual mood. The Andante seems truly to possess the charm of novelty and originality, though possibly the charm appears only here and there, and scatteringly rather than pervasively. Next in uncommon effect is the opening of the third movement, which is all wit and snap.

Broadly, sentiment and comedy are the striking traits of the composition, and suffice to remark of Mr. Burgin as soloist that he brought out these qualities most admirably. For program setting, the concerto was preceded by Beethoven's Symphony No. 1 in C major, Opus 21; and was followed by Edward Burlingame Hill's "Lilacs," Poem for Orchestra, Opus 33 (After Amy Lowell), and Strauss's "Death and Transfiguration" Tone Poem, Opus 24. Both the composer of the concerto and the composer of "Lilacs" were in attendance, and each in his turn was led out on the platform by Dr. Koussevitzky to receive the plaudits of the house.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

Boston Symphony

"Magnificat" and 9th Symphony for Pension Fund

Serge Koussevitzky will conduct the Boston Symphony Orchestra in the twenty-third pair of regular subscription concerts in Symphony Hall, Boston, next Friday afternoon and Saturday night, offering Vaughan Williams's Fantasia on a Theme by Thomas Tallis, Nicolai Berezowsky's viola concerto, for the first time in Boston, and Berlioz's symphony, "Harold in Italy." Louis Bailly will be the viola soloist in the Berezowsky and Berlioz works. The concerto was played here by the National Orchestral Association under Leon Barzin at Carnegie Hall Feb. 28, with the composer as soloist.

The orchestra will give its ninety-third Pension Fund benefit concert next Sunday afternoon, April 26, at Symphony Hall under Dr. Koussevitzky's direction, with the assistance of the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The program consists of Bach's "Magnificat" in D and Beethoven's Ninth Symphony. The vocal soloists will be Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor, and Julius Huehn, barytone.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 19 1942

CONDUCTING REVIEWED

By VIRGIL THOMSON

EXCEPT for the regular visits of the Boston and the Philadelphia orchestras, New York has heard no outside symphonic ensembles this season. But we have heard conductors from everywhere. We have heard none of these (excepting Koussevitzky and Ormandy and possibly Barbirolli) under ideal conditions. By this I mean that they have mostly been heard conducting orchestras they had not selected or trained; orchestras that are not their orchestras. Under such circumstances the finer details of execution, if not absent altogether, are always lacking in the spontaneity that is a product of long association between the musicians and their leader. On the other hand, the leaders (and the musicians, too) have all been heard under identical conditions; so that comparisons of musicianship and of style are more fairly based than usual. The Philharmonic and the City Symphony have been running what it is legitimate to consider as a kind of competition which, if it did not exhibit everybody at his best or anybody completely, did show them all playing the same game with the same equipment.

* * *

The Philharmonic's Guests

THERE is no question, I think, that with standard Philharmonic equipment, Mr. Koussevitzky has produced the best all-around result of the year. His work and that of the orchestra sounded assured, sensible, eloquent, correct. No air of improvisation and no unexpected technical emergencies marred its musicality or interrupted its flow. It was calm and powerful and efficient and well bred. Its most impressive quality was its dependability. One knew from the beginning it was going to be all right, and it was. Buying a ticket to one of his concerts was like buying a ticket to a concert by Toscanini or buying a record by Beecham, a wholly calculable investment.

Everybody else who has led the Philharmonic this season has been, by comparison, a blind date. The great Stokowski, ordinarily a conductor of high technical finish, did some good work and some very bad. Rodzinski, of Cleveland, a most efficient workman on the whole, did brilliant renditions of Hindemith and of Berlioz; but having spent more time rehearsing one of these than was proportionally allowable, he gave an unprepared reading of Mendelssohn's "Midsummer Night's Dream" that was higgledy-piggledy. Busch's work was neither musically nor technically quite up to big-time standards; and the same is true, I understand (I unfortunately missed his concerts), of Goossens's. Damrosch was variable in his readings, but he got the loveliest sound out of the Philharmonic I have ever heard anybody get. Mr. Barbirolli, the Philharmonic's titular conductor, was conducting his own orchestra and so not fairly admissable to the guest competition. His work was very much as it always is, competent but a little rough, and his musical conceptions somewhat lacking in nobility.

The Mitropoulos concerts were wholly dependable technically. Musically they varied a good deal. Some of them were nervous and violent, others calm almost to the point of platitude. He played more of the important new music than any of the other leaders did, played it clearly and efficiently and for the most part convincingly. Of them all, his case remains the least decisive. He is a great workman, certainly. He is an interesting musician, certainly. The exact nature of his musical culture and personality remains, however, vague. He seems to be oversensitive, overweaning, overbrutal, overintelligent, underconfident and wholly without ease. He is clearly a musician of class, nevertheless, and a coming man of some sort in the musical world.

The contrary from every point of view is Bruno Walter. Musically he is most dependable, though his effective range of repertory is small, being limited chiefly to the German Romantics. His specialty is the late German Romantics, Bruckner and Mahler, though his Schumann is equally fine and his Beethoven has juice. At one time he enjoyed considerable prestige for his conducting of Mozart, though his readings in this repertory have never been able to stand competition with Beecham's. Nevertheless, in the narrow field of his specialization, Walter is a rich musical mind, a conductor whose work has breadth and depth and a certain grand sincerity. He is also a technician of high quality. Unfortunately, he is undependable technically. His concerts, even the best of them, are marred by a sloppiness of beat and a general indifference to shipshapeness of execution that tend to alienate those elements of the public that are not wholly absorbed by the music he is playing. At his best he is one of the great living interpreters of music. When not at his best, he is still an authentic musician and worth hearing. But the concentration of thought and energy that underlies his best work seems not always to be wholly at his command.

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The Mayor's Guests

THE CITY SYMPHONY has worked under a great variety of leaders this year, and I have not been able to hear them all. The great ones, of course, have been Beecham and Reiner. The former is a flood, a volcano, an earthquake, and as unpredictable as any of these. The latter is as calculable as the stars and about as distant. It is too bad we didn't hear them both with the Philharmonic, instead of several of the lesser musicians whom we did. But it was an invaluable privilege, of course, for the Mayor's boys to play under them. It is invaluable also to have two orchestras in New York completing each other's repertory and playing to somewhat different musical publics. The City Symphony has produced a great deal of new music and has been honored by the appearance of hitherto little known soloists and conductors. Among the latter, all of whom I have not heard, Mr. Henri Pensis impressed me as being extraordinarily dependable both technically and musically and an artist of high intelligence and power. I fancy he, too, is some kind of coming man and that we shall be hearing more and more of him.

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Chamber Concerts and Single Works

AT ORCHESTRAL concerts of less than heroic pretensions it is not fair to match conductors, because on these occasions the music itself is more the subject of everybody's interest than the finest executant style. But in a seasonal review of conducting one does remember, all the same, the excellent work of Stiedry and Szell at the New Friends of Music, the liveliness of Saidenberg with his Little Symphony and of Farbman with his so-called "Symphonietta," the thoroughly intelligent programing of new music by Miss Petrides at the concerts of her "Orchestrette Classique," and the elegant renditions of classic small scores by Adolf Busch and by the French flutist, René Leroy. All these one is thankful for, all these and Alfred Wallenstein, too, who plays reams of fine music, new and old, over the radio and plays it admirably.

The season's finest orchestral playing, as a whole, has been done by the Boston Symphony. The most satisfactory renditions I have heard of modern pieces were Mitropoulos's readings of Aaron Copland's "Statements" and of Hindemith's Symphony No. 1 at the Philharmonic. The most revelatory of an older work I should say was Beecham's rendering of Haydn's Ninety-ninth at a concert of the Philadelphia Orchestra, though his playing of the Berlioz Chasse Royale from "The Trojans in Carthage" at a concert of the City Symphony will run his Haydn a close second for vigor and finesse and sheer musical grandeur.

The best single conducting job I heard at the Metropolitan Opera this winter was Beecham's "Faust." The best dramatic conducting I have heard outside the Met. was Smallens's "Porgy and Bess," though Fritz Busch's "Macbeth" at the New Opera Company merits a memento. For these and all similar blessings may we ever remain duly thankful.

Boston Symphony to Fill Worcester Date of Philadelphia Group

WORCESTER, April 21—The Boston Symphony Orchestra has come to the rescue of the 3561 Worcester residents who, for 24 hours ending late tonight, were confronted with a sudden gap in their musical nourishment.

These residents had purchased tickets, 13 months ago, for a concert Thursday night by the Philadelphia Orchestra to be held at the Worcester Memorial Auditorium. They had bought out the house.

Then last night the Philadelphia Orchestra cancelled its concert because Pullman cars were not available for transportation owing to Army priorities.

In making the announcement that the concert was cancelled, Arthur J. Dann, president of the Worcester Civic Music Association, sponsoring the concert, the last of its season's series of four, said that the orchestra was perfectly willing to come to Worcester in day coaches, but that the rules of the musicians' union prevented its members taking a trip except in Pullmans.

As soon as Dann was notified that the Philadelphia Orchestra couldn't come, he appealed to the Boston Symphony to play instead, or at least enlist the help of some other orchestra.

At a late hour tonight he was notified that the Boston Symphony would be there en masse—so everybody's happy.

Change in Boston Symphony Program for This Week

The program for the 23d pair of concerts this week by the Boston Symphony Orchestra, in Symphony Hall Friday afternoon and Saturday evening, will be altered, to begin with Bach's Brandenburg Concerto No. 3 in G major for string orchestra.

The remaining numbers—Berezowsky's Viola Concerto and Berlioz' Symphony, "Harold in Italy," with Louis Bailly as viola soloist—stand as previously announced. Vaughan Williams' Fantasia on a Theme of Thomas Tallis, originally planned for this week, will be performed next week instead.

Change Announced In Symphony Program

The program for the 23d pair of concerts this week by the Boston Symphony Orchestra at Symphony Hall on Friday afternoon and Saturday evening, will be altered to begin with Bach's Brandenburg Concerto No. 3 in G major for string orchestra. The remaining numbers, Berezosky's Viola Concerto, and Berlioz's symphony, "Harold In Italy," with Louis Bailly as viola soloist, stand as previously announced. Vaughan Williams' Fantasia on a Theme of Thomas Tallis, originally planned for this week's concerts, will be performed next week instead.

Worcester to Hear Symphony Tuesday---'No Substituting'

[Special Dispatch to The Herald]

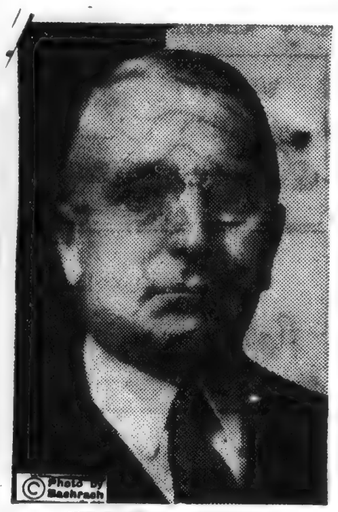
WORCESTER, April 21—The Boston Symphony Orchestra will give a concert at the Municipal Auditorium, April 28 as a result of the cancellation of a concert Thursday night by the Philadelphia Orchestra, whose members could not get Pullman accomodations because of war transportation problems.

This was announced tonight by Arthur J. Dann, president of the Worcester Civic Music Association. Aat the same time Dann denied there was a union rule involved in the cancellation, explaining it was a "general understanding that symphony musicians could not expect to be in their best trim if permitted to travel by day coaches."

Dann added he had not heard of any offer by the Philadelphia musicians to travel by coach in order to keep the engagement here Thursday night. He pointed out the orchestra undoubtedly could not be in good condition to play in Philadelphia Friday afternoon after traveling by day coach at the conclusion of their scheduled appearance here late Thursday night.

In announcing the concert by the Boston Symphony Orchestra for Tuesday night at 8:15 o'clock, Dann asserted: "This is in no case a substitution. The Boston Symphony Orchestra does not substitute for anyone.

He added arrangements for the appearance of the Boston group were made during the day with George E. Judd, manager of the orchestra. Dr. Serge Koussevitsky will conduct.



JEROME D. GREENE

Greene Elected Head Of Symphony Trustees

Jerome D. Greene of Cambridge, secretary to the Harvard University corporation, was elected yesterday president of trustees of the Boston Symphony Orchestra, with whom he has served since 1938.

He became the fourth president of the trustees since the orchestra was incorporated in 1918 and succeeds the late Ernest B. Dane of Brookline, who died April 5. He is a trustee of the New England Conservatory of Music, the Cambridge Hospital and other institutions.

Othere elected were Henry B. Cabot, treasurer, and Henry B. Sawyer, vice-president. Remaining trustees are Reginald C. Foster, Alvan T. Fuller, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine and Bentley W. Warren.

Greene Heads Boston Symphony

BOSTON, April 23 (AP)—Jerome D. Greene of Cambridge, Mass., secretary to the board of overseers of Harvard University, has been elected president of the board of trustees of the Boston Symphony Orchestra to succeed the la Ernest B. Dane.

Jerome D. Greene Succeeds Dane as Symphony Head

Boston Banker, Harvard Secretary, Is Elected President of Trustees

Jerome D. Greene, Boston banker and educational administrator, was elected president of the Board of Trustees of the Boston Symphony Orchestra at a special meeting of the Board yesterday afternoon.

Greene is the fourth to hold this position since the orchestra was incorporated in 1918 on the retirement of Henry L. Higginson. He succeeds Ernest B. Dane, who held the office from 1938 until his death April 5.

Greene has been a trustee of the Boston Symphony since 1938. For the same period he has been secretary to the Corporation of Harvard and was director of the Harvard Tercentenary Celebration.

He is a trustee of the New England Conservatory of Music, the Cambridge Hospital and many other institutions. For years he was trustee of the Rockefeller Foundation. He lives at 54-A Garden st., Cambridge.

Henry B. Cabot was elected treasurer; Henry B. Sawyer is vice president. The remaiinng trustees include Reginald C. Foster, Alvan T. Fuller, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine and Bentley W. Warren.

Jerome Greene Heads Boston Orchestra

Succeeds Late Ernest B. Dane As President

BOSTON—Jerome D. Greene, of Cambridge, was elected president of the board of trustees of the Boston Symphony Orchestra at a special meeting of the board this afternoon.

Mr. Greene, the fourth who has held this position since the orchestra was incorporated in 1918 at the retirement of Henry L. Higginson, succeeds Ernest B. Dane, who held this office from 1938 until his death April 5. Mr. Dane had long served on the board.

Henry B. Cabot was elected treasurer; Henry B. Sawyer retains his office as vice-president. The remaining trustees include Reginald C. Foster, Alvan T. Fuller, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine and Bentley W. Warren.

Mr. Greene has been a trustee since 1938. From the same year he has been secretary to the board of overseers of Harvard University, is secretary to the corporation, and was the director of the Harvard tercentenary celebration. He is likewise a trustee of the New England Conservatory of Music, the Cambridge Hospital and other institutions. He was trustee of the Rockefeller Foundation for a number of years.

This is the final week of the regular orchestra season. The 57th Pops season at Symphony Hall opens May 5.

REVIVE BERLIOZ AT SYMPHONY

"Harold in Italy" Touch of Excitement

BY WARREN STOREY SMITH

A Symphony season that of late had begun to droop sadly from lack of musical interest (something quite distinct from the nature of the performances) got straightened up quite a bit yesterday by a long-overdue revival of Berlioz' "Harold in Italy" Symphony. The pretext of this, our first hearing of "Harold" since the fall of 1919, was the the presence of Louis Bailly as viola soloist. Besides playing the important obligato in the Symphony Mr. Bailly assisted in the Boston premiere of the new Concerto of Nicolai Berezowsky. A programme that ran wholly to B's began with Bach's Third Brandenburg Concerto with the usual Koussevitzkyan interpolation of the Sinfonia from the Cantata, "Christ Lay in Bands of Death," between the two Allegros.

Since novel music should claim first consideration, let it be said that Mr. Berezowsky, a fertile and resourceful composer who has been well represented at Symphony Hall, has put together a Viola Concerto of no great moment with some dry and labored pages, and some that are quite diverting. The introductory Recitative and Variations is mostly on the dry side. The succeeding Allegretto rubato, in the style of a "clumsy country dance," is genuinely amusing and actually caused laughter, something rare at a Symphony concert. The next two movements are up and down, but the last is mostly gay and ends quite fetchingly.

An admirable musician and virtuoso, well known here if only through his connection with the Flonzaley quartet of blessed memory, Mr. Bailly apparently was doing all that could be done for Mr. Berezowsky, and his contribution to the remarkable performance of Berlioz' Symphony was notable.

If Mr. Berezowsky has his ups and downs, so does Berlioz, though the latter's ups are considerably higher up and the downs are very different. It has been said that "Berlioz' best is wonderful; his worst is appalling—and the twain, with the degrees between them, are inextricably confused together." In the case of "Harold," however, we have there movements that may be accepted in toto and a fourth, the "Orgy of Brigands," that in spots is pretty dreadful. (Berlioz was never an advocate of half measures, but it did seem yesterday as though Dr. Koussevitzky made matters worse than need be in the brass and percussion sections. This reviewer's ears are still ringing.)

But when we realize that this symphony, so prophetic of later musical ways—in places it sounds almost contemporaneous—was composed in 1834, we are filled with wonder and amazement. Consider that at that time Liszt had written no orchestral music and Wagner nothing of the slighest consequence.

This historical angle aside, "Harold" contains enough of charm and imagination, of picturesqueness and poetry to keep it alive for many a decade to come.

Except for his perhaps pardonable dynamic excesses in the Finale, Dr. Koussevitzky conducted "Harold" with such sympathy, such burning eloquence that his previous neglect of the work is hard to understand. The Bach, as always, was played superbly.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

APR 24 1942

NAMED TO BOARD

Boston, April 23—(AP)—Jerome D. Greene, of Cambridge, Mass., secretary to the board of overseers of Harvard university, today was elected president of the board of trustees of the Boston Symphony orchestra. He succeeds the late Ernest B. Dane.

This Clipping From
NEW YORK, N.Y.
TIMES

APR 24 1942

Greene Heads Boston Symphony

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

A Spring afternoon like yesterday is an ideal time to revive Hector Berlioz' romantic Symphony, "Harold in Italy." There is something about warmish, sunlit weather that lends added excitement to music already so colorful and passionate. Exciting the Symphony was indeed, challenging Serge Koussevitzky and the Boston Symphony Orchestra to an astonishing show of interpretive warmth and technical brilliance. Such a performance you will remember for years. While the revival went without much advance heralding, it turned out to be one of the major accomplishments of the season.

Both for "Harold in Italy" and Nicolai Berezowsky's Viola Concerto, Op. 28, which was performed for the first time in Boston, the orchestra had the able collaboration of Mr. Louis Bailly as viola soloist. The Third Brandenburg Concerto of Bach began the concert.

"Harold in Italy" refutes the standard argument that there is usually a reason for music of the past not being played in the present. Here is a score just as much alive today as ever. It demands a first-rate orchestra, of course, and a conductor who can sail into its ardors and pictorial details with absolute conviction. These conditions met, the Symphony is, as they say, a knockout! It is incredible that the Boston Symphony had neglected it since 1919!

Don't try to analyze the score intellectually. That can't be done. "Harold In Italy" is pure feeling, pure romanticism, and you have to meet Berlioz on his own terms. It is to be heard through the ears and the senses, not through the brain. The colors are lavish, the passion unrestrained.

If you happen to be fond of Byron, don't attempt to associate the music closely with the Italian canto of "Childe Harold." Berlioz appropriated the name of the hero of Byron's poem, but went no further. All the rest came from the composer's imagination, and from his memories of Italy when he was a young student on a Prix de Rome from the Paris Conservatory.

Far ahead of his time, Berlioz made exceptional demands on the orchestra. There are passages for brass, in the first and last movements, of utmost speed and difficulty. They must be played with hair-trigger accuracy. The precision and the quality of those instruments, also their phrasing, were a conspicuous glory in yesterday's performance. All the other sections have to meet similar exactions. To these ears the Boston Symphony never sounded more brilliant, nor was its tone ever more round and plangent. As for interpretation, Serge Koussevitzky is just the man for Berlioz. One hopes he can find his way to give us more unfamiliar Berlioz next season.

It was too bad the Symphony overshadowed Mr. Berezowsky's Viola Concerto, which is engaging and pleasant. The Russo-American composer evidently had no intention of writing either a show-piece for the soloist or a large-scaled symphonic work. It is all diminutive and pleasant, the second and fourth movements definitely waggish. Four movements, instead of the conventional three for a concerto, are a departure in form, and so is the inner construction of the first movement, involving an introduction, a distinctive recitative for the solo viola, and a set of variations. Mr. Berezowsky likes tunes and mild dissonance, which complement each other quite nicely.

Louis Bailly is a great musician. His technic may be declining—he was just a shade below the pitch a good deal of the time—but even so, he traversed both Symphony and Concerto with notable success. The slow movements of each he phrased beautifully. And the tone, so rich and pure and warm, which he obtains from the viola, is something to be enshrined in aural memory.

As for Bach, the Third Brandenburg Concerto went its genially mechanistic way as it always does.

This program will be repeated tonight at 8:15. Next week's concerts are the last of the season. The program assembles the Fantasia on a Theme of Thomas Tallis, by Vaughan Williams; Prelude to "The Afternoon of a Faun," by Debussy; the second "Daphnis and Chloe" Suite by Ravel, and Tchaikovsky's Fifth Symphony.—C. W. D.

This Clipping From
BRIDGEPORT, CONN
SUNDAY HERALD

APR 26 1942

PERMANENT

VIVALDI: CONCERTO GROSSO — The Venetian composer wrote a number of concerti grossi, works for a group of instruments and orchestra. The concerto in D minor, eleventh of a set of a dozen known as the Harmonious Rapture, is performed by Serge Koussevitzky and the Boston Symphony Orchestra in the orchestration by the Russian musician Siloti. This is rich, live music, showing off the Boston strings. On the fourth side is The Last Spring, the second of Grieg's Two Elegiac Melodies, and elegiacally poured by Koussevitzky & Co. (Victor.)

THIS CLIPPING FROM
KEY WEST, FLA.
CITIZEN

APR 27 1942

RED FLAG IS IN D.A.R. AUDITORIUM

INTERNATIONALE', HYMN OF OF REVOLUTION, PLAYED IN WASHINGTON

(Associated Press dispatch in "New York Journal-American, April 1)

WASHINGTON, April 1.—It really did happen, and 4,000 people today can testify it did.

Amid applause from a fashionable audience, the Red banner of Soviet Russia was brought onto the platform of Constitution Hall, built and owned by outspoken opponents of Communism, the Daughters of the American Revolution.

The presentation of the flags of the twenty-six United Nations —the Soviet banner among them —was an impressive high spot on the Russian War Relief program given last night by the Boston Symphony Orchestra. The sponsors rented the stronghold of the DAR, the Capital's large auditorium.

Included in the rental fee were ushers with DAR armbands. They stood at attention as did Mrs. Franklin D. Roosevelt, Maxim Litvinoff, the Soviet Ambassador, and Madame Litvinoff; Mrs. Woodrow Wilson and the audience as Serge Koussevitsky conducted the playing of the Internationale and the Star Spangled Banner.

It was the first time the Soviet national anthem had been played in the American Capital by a major orchestra and certainly the first time by any one from the platform of Constitution Hall.

The list of patrons was headed by President Roosevelt, who seldom lends his name to a cause and Mrs. Roosevelt.

ANNA KASKAS, soloist with the Boston Symphony Orchestra in the Pension Fund Concert to be given at Symphony Hall tomorrow afternoon at 3:30. She will sing both in the Bach "Magnificat" and in Beethoven's Ninth Symphony.

Beethoven's 9th Symphony, Amaya in Flamenco Dances

THE soloists are announced for the Pension Fund Concert by the Boston Symphony Orchestra, to be given in Symphony Hall Sunday afternoon, April 26, at at 3:30. Serge Koussevitsky will then conduct the Ninth Symphony of Beethoven in D minor. Before the Symphony, excerpts from Bach's "Magnificat," unheard here for a number of years, will be performed. The Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor, will join the orchestra in the "Magnificat" and in Beethoven's setting of Schiller's "Ode to Joy" in the Finale of the Symphony. The quartet of soloists to be heard in both numbers will be as follows: Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor, and Julius Huehn, baritone.

THE Boston Symphony Orchestra is entering upon the last week but one of its 61st season, and will give its 23d pair of concerts in Symphony Hall under the direction of Serge Koussevitzky next Friday afternoon and Saturday evening.

Louis Bailly, the French virtuoso of the viola, will be the soloist at this pair of concerts. Mr. Bailly was a member of the Capet Quartet of France and is remembered in this country particularly as a member of the Flonzaley Quartet. He will be heard at the coming concerts in two numbers. A new concerto for viola and orchestra by Nicholai Berezowsky will be one of them. Composed last summer, it has been performed in Chicago and New York.

Dr. Koussecitsky will revive the Symphony of Berlioz, "Harold in Italy," for orchestra with viola solo. "Harold in Italy" has not been performed at these concerts since 1919.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The 23d concert of the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Louis Bailly, violist, was the soloist, and the program was as follows:

Brandenburg Concerto No. 3 in G major for stringed orchestras ..... Bach
Concerto for Viola and Orchestra, Op. 28 ..... Berezowsky
"Harold in Italy," Op. 16 ..... Berlioz

A splendid concert from practically any point of view was this next-to-last concert of the Boston Symphony. Excepting, of course, for the marvelous mathematics of the 3d Brandenburg Concerto, there was little music revealing the self-discipline of the truly great, but this is no time of year for discipline, and few could deny the instantaneous appeal of the new Berezowsky concerto for viola, or the hectic intoxications of the Berlioz symphony "Harold in Italy."

It is becoming increasingly apparent that Berezowsky's talents are to be seriously considered among his American contemporaries. Yet the viola concerto does not rank with other of his works, and is very much in the nature of a rather sportive interlude between more serious efforts. Its two fast movements (there are four movements in place of the usual three) are outright burlesques, and although they are undeniably amusing, they are also undeniably close to being unabashed bids for favor. The allegretto rubato section, indeed, would bring down the house at a Pops concert. Not that there's anything wrong in that, of course, but it does seem odd to include two such hilarious sections in what is otherwise a fine, if overly romantic, piece.

At any rate, the concerto is a welcome addition to the greviously slim repertoire for the viola, which, although it lacks the extreme flexibility and the brilliant tone of the violin, can be one of the noblest of solo instruments. Such an instrument it was yesterday in the hands of the eminent French violinist, Louis Bailly, who made his debut in Boston at this concert. His mastery of the technical aspects was equalled only by the ravishing tone colors at his disposal, but he did, however, err frequently in matters of pitch. His style was that of the perfect ensemble musician rather than that of the virtuoso, a fact which had a tendency to diminish his effect upon the audience more than it should have.

"Harold in Italy" turned out to be a gratifying revival. Its bombast may be naive to an audience aware of the stupendous effects of the orchestra of Stravinsky or Prokofieff; its tonal palette may be pale beside the gorgeous hues of Scriabin or Ravel, and its uninhibited lyricism may be embarrassing to a Hindemith ir a Piston. It is nonetheless an effective and lovely composition, and we cannot bue be indebted to Mr. Koussevitzky for letting us hear it, especially as his flair for Berlioz is so intense as to reduce the potential tiresomeness of the music to fractions for the receptive members of the audience to cancel out for themselves. This they did, going so far as to demonstrate the fact between the movements.

The orchestra's playing, as always, was practically flawless. The Brandenburg concerto had bite and verve; the Berlioz had tenderness and violence by turns, and the Berezowsky had all its composer put into the score, which was certainly enough to capture quick favor, if no more. Next week the orchestra presents the final concert of the season, consisting of Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Debussy's Prelude, "The Afternoon of a Faun," Ravel's second suite from "Daphnis and Chloe," and Tschaikovsky's Symphony No. 5 in E minor. Tomorrow, the orchestra's Pension Fund concert offers Bach's Magnificat and Beethoven's Ninth Symphony with the Harvard Glee Club, the Radcliffe Choral Society and soloists.

JAM HALL FOR PENSION FUND

Throng Hears Symphony Concert

BY WARREN STOREY SMITH

The conventional phrase, "large and enthusiastic," well applies to the audience which at Symphony Hall yesterday afternoon attended the annual spring concert in aid of the Symphony Orchestra's pension fund. With the choirs of Harvard and Radcliffe and four solo singers assisting, Dr. Koussevitzky and his orchestra offered yesterday Beethoven's Ninth Symphony, with Bach's Magnificat, in D major, as a preliminary and somewhat unusual attraction. Of late years in such special performances the Ninth has been preceded only by an overture.

To get back to the audience, it filled every seat and overflowed into the aisles and at the conclusion of the symphony it gave vent to some of the lustiest cheering that this particular auditorium has heard in some time. Just how long this demonstration lasted may not be stated here—the closing hour for an afternoon concert was full late, but it gave promise of going on for quite a while.

In that it is comparatively short, as full-fledged choral works go, and not too often performed, the Magnificat made an excellent opening number. Moreover, it afforded opportunity for each of the four soloists. These last were Zina Lisichkina, soprano, Anna Kaskas, contralto, William Hain, tenor, and Julius Huehn, bass. The orchestral and vocal forces were also augmented here by Putnam Aldrich, harpsichordist, and E. Power Biggs, organist. Louis Speyer provided the oboe d'amore obligato required by the soprano aria, "Quia respexit humilitatem."

This is as good an opportunity as any to discuss these solo singers. In the music of Bach Mr. Hain seemed more at home than the others, though Miss Kaskas ran him a close second. Mr. Huehn was much happier in the symphony, while Mme. Lisichkina seemed hardly to belong in this particular company. Her voice is not especially large and when forced, inclines to shrillness.

It is an old complaint that the massed voices of the Harvard and Radcliffe singers succeed better in producing tonal volume than they do yielding tonal richness. Yesterday their youthful freshness served Beethoven better than it did Bach, who seemed to require a bit more solidity than was vouchsafed him. But these young people sing the exacting choral portion of the Ninth with a degree of elation that their elders might find difficult.

Orchestrally, the performance of the symphony was a notable one. Dr. Koussevitzky and his men have never been more eloquent with the three instrumental movements. The choral finale has been called music's most glorious page and dismissed as an esthetic blunder. You may find yourself looking at it either way or being torn between the two points of view. However, there was no mistaking its effect on yesterday's audience as a whole.

MUSIC

SYMPHONY HALL

Pension Fund Concert

Beethoven's Ninth Symphony was given the best performance one has ever heard of that vast work, at the Boston Symphony Orchestra's pension fund concert in Symphony Hall yesterday afternoon. It was one of those rare, inexplicable occasions when high ability and careful preparation are transcended by a force that seems to grow out of the music-making, so that a great masterpiece is revealed in full stature. The audience must have realized the event, for at the end noisy applause and, many cries of "Bravo!" brought repeated acknowledgment from the artists.

The Ninth Symphony was preceded by the Magnificat of Johann Sebastian Bach, not performed by the Boston Symphony since the Bach Festival during the orchestra's 50th anniversary season in 1930-31. Serge Koussevitzky conducted. The choruses, as usual at pension fund concerts, were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists were Zina Lisichkina, soprano, who made her Boston debut; Anna Kaskas, Metropolitan Opera contralto; William Hain, tenor, and Julius Huehn, bass-baritone of the Metropolitan Opera. For the music of Bach, Putnam Aldrich was harpsichordist, E. Power Biggs the organist, and Louis Speyer played the oboe d'amore.

If so great a performance can be defined in cold type, the essence of it was clarity and passion and breadth, absolutely controlled by the zeal of the conductor. Never before had one heard such full, resonant tone from the Harvard and Radcliffe singers, or so well-balanced a quartet of solo voices. The Olympian grandeur of the first movement was followed by a Dionysiac force in the scherzo; opposed to the heavenly grace of that cantilena which is the adagio, was the utterly glorious power of the finale. For the first time one heard in actuality what Beethoven may have imagined as he put notes on paper. Fine words these, every one deliberately chosen and thoroughly deserved.

Miss Lisichkina has a strong and clear, though not rich, voice splendidly adapted to the soprano part of the Ninth Symphony. She became shrill in those places where Beethoven asks the impossible of a human voice, but it is not likely that the part can be better sung by any but a superwoman. The other soloists, familiar by virtue of past appearances here, distinguished themselves with intelligent, artistic work.

To be exact, most but not all of Bach's Magnificat was presented. The aria "Et exultavit," the trio "Suscepit Israel" and the chorus "Sicut locutus" were omitted. Where extraordinary choral tone was perfect for Beethoven it seemed too big for Bach. Fewer voices are probably the answer to the problem of singing Bach's counterpoint with the crystal clarity which ought to be a prime object in Bach. Yet the churchly impressiveness of the Magnificat was not measurably diminished.

Pension fund concerts in the recent past have not always been largely attended. It is a pleasure to report that the house yesterday was sold out.

C. W. D.

MUSIC

By RUDOLPH ELIE, JR.

Pension Fund Concert

The Boston Symphony orchestra, Serge Koussevitzky, conductor, gave a concert in Symphony Hall yesterday afternoon to benefit its Pension Fund. The assisting artists were the Harvard Glee Club, the Radcliffe Choral Society (G. Wallace Woodworth, conductor); Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor; Julius Huehn, bass; Putnam Aldrich, harpsichord; E. Power Biggs, organ and Louis Speyer, oboe d'amore. The program consisted of Bach Magnificat in D major and Beethoven's Ninth Symphony in D minor, Op. 125.

We might as well make it clear here and now that yesterday's Pension Fund concert cannot be discussed without the use of super-superlatives in frantic abundance, so those with a constitutional aversion to them are advised to consider that we have taken leave of our critical faculties and so turn to Dahl for re-examination and a second chuckle. It was, in all fact, a perfectly glorious concert and there, for all we can add or detract, the matter must rest. Our duty then, in the following sentences, is clearly to add a few programmatic remarks about the Bach Magnificat (which hasn't been done here since the Bach Festival of 1931) and bestow hosannas upon all concerned en route.

The great D major Magnificat came into being in the early months of Bach's services at the Thomaskirche in Leipzig. Written during the Christmas season of 1723, the composer inserted four Christmas hymns in the work in such a way that they could be omitted (as they regrettably were yesterday) during performance at other festival seasons. A composition of inimitable perfection, it conveys as only the St. Matthew Passion does a profoundly moving religious exaltation. Nowhere is Bach's matchless tenderness or imagination or piety more marvelously displayed than it is in the four choruses and five arias of which the Magnificat is composed.

As is often the case with Bach, the melodic substance is but a detail of the rich contrapuntal fabric, yet what could be more beautiful than the aria for soprano with its oboe d'amore obbbligato, or the bass aria with its ostinato accompaniment of the low strings, or the alto aria with its enchanting duet for flutes? You might well answer the duet for alto and tenor; it is all the same. The vocal soloists (and there's no sense in singling them out), were all excellent, and, in some cases, extraordinarily so. Coming in for quite as much praise, however, are the instrumentalists in various combinations who supplied the accompaniment to the solos. Putnam Aldrich at the harpsichord, Louis Speyer, oboe d'amore; Georges Laurent and James Pappoutsakis, flutists; Georges Mager, trumpet; and Messrs. Bedetti, Zighera (cellos), Moleux and Dufresne (basses) for their immaculate continuo—all these must be mentioned for their splendid work.

The Harvard Glee Club and the Radcliffe Choral Society never sounded fresher or more disciplined. Only once in the entire concert (in the second chorus of the Bach—and they weren't to blame for that) was there the slightest error of attack. The Magnificat is not so elaborately fugal as other of the Bach choral works, but it's fiercely difficult to sing even so. Suffice it to say the soloists and chorus sang it thrillingly well; the orchestra performed it wonderfully, and Dr. Koussevitzky gave it the ultimate of design and expression.

Bach's Magnificat Presented, With the Beethoven Ninth

By L. A. Sloper

The Pension Fund concert of the Boston Symphony Orchestra, given in Symphony Hall yesterday afternoon, proved to be one of the high lights of the musical season. The program, Bach's Magnificat and Beethoven's Ninth Symphony, drew an audience that filled all the seats and overflowed into the aisles. It was the largest audience that a Pension Fund concert has attracted in years, and its appreciation of the superb performances it heard was lively. At the close of the long afternoon there was a prolonged ovation for conductor, orchestra, chorus and soloists.

The Bach Magnificat was virtually a novelty. It had been presented by this orchestra only once before, at the Bach Festival of 1931, and the only previous Boston performance then discoverable was a half-century earlier. Yesterday it was reduced to practicable length, on a program that contained also the Ninth Symphony, by omission of the aria, "Et exsultavit;" the trio, "Suscepit Israel," and the chorus, "Sicut locutus."

* * *

Even so curtailed, it is revealed as a grand work, in which Bach's genius is visible throughout in the treatment of the voice, in the use of the instruments, and, above all, in the stripped beauty of the musical form. It is a work composed in simple sincerity to the glory of God, and gloriously fulfilling its mission.

Endless details might be mentioned—the majesty of the opening chorus, "My soul doth magnify the Lord;" the moving quality of the soprano aria, "Quia respexit," with its oboe d'amore obbligato, breaking suddenly into the overwhelming chorus, "All generations;" the power of the bass aria, the tenderness of the duet for alto and tenor; the fervor of the final chorus, "Glory be to the Father."

Nor should we overlook the delicious humor of the unresolved suspersion in the flutes at the end of the alto aria, "He hath filled the hungry with good things, and the rich he hath sent empty away;" for Bach did not find humor inconsistent with his reverence, and he evidently, as Tovey pointed out, saw nothing tragic in the rich being sent empty away—they would eat in any case.

* * *

Under Dr. Koussevitzky's inspiring baton, the Harvard and Radcliffe choruses, trained by Mr. Woodworth, sang with a fine thrust. The soloists (Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor, Julius Huehn, bass) gave a good account of themselves, Louis Speyer played with taste the oboe d'amore obbligato, Putman Aldrich provided the continuo on the harpsichord, and E. Power Biggs was at the organ console.

After Bach's paean to the fatherhood of God came appropriately Beethoven's hymn to the brotherhood of man, and this too was magnificently realized in the performance. The first three movements were played with an eloquence extraordinary even for Dr. Koussevitzky and the Boston Symphony Orchestra, and the final chorus was thrillingly proclaimed by the fresh and eager voices of the undergraduates. In this movement there were one or two instances of orchestral raggedness which probably passed unnoticed by the majority of the audience and Mme. Lisichkina in the high tessitura of her solo part forced her voice to the shrillness which seems to be characteristic of Slavic sopranos. The other soloists sang creditably; but it is the chorus that matters most in this movement, and there could be no complaint about their contribution.

Premature Season Survey; Music in Boston in Wartime

By ALEXANDER WILLIAMS

If we are going to conduct our annual survey of Boston's musical season, we shall have to do it now or not at all. It is, of course, too early to do it properly, for the season has some weeks to go with some interesting concerts in prospect. But there it is; the times don't wait for individuals any longer, so that we shall have to make shift as best as possible.

It is always amusing to predict what you think the Boston Symphony's achievements added up to and then compare your general, vague impression with the facts. We should have said beforehand that the programs were made up of a number of repetitions of controversial works—Shostakovitch, naturally—and a great number of war-horses. This is true only so far as it goes. Actually there was fully as much new and unfamiliar music played as in any recent season. What fell in abeyance was the revival of music no longer new, but also not too well known by the public.

The following were some of the larger war-horses: Beethoven's Symphonies Nos. 1, 3, 6, 7, the Violin Concerto and Piano Concerto No. 5; Brahms' Symphonies Nos. 1, 2 and 4; Tschaikovsky's Symphony No. 6 and Piano Concerto in B flat minor; Sibelius' Symphonies Nos. 1 and 5; Strauss' "Till Eulenspiegel" and "Death and Transfiguration"; Dvorak's "New World" Symphony and Franck's in D minor. That is a formidable list of tried and true symphonic friends; and, were it not counterbalanced by a long list of modern scores, would constitute something of an indictment. By contrast the less familiar works by these and other established composers were meagerly represented. We must remember, though, that in trying times like these the public may cry out more than ever for the old favorites and accordingly resent experiments on its patience more acutely.

NEW SCORES

Modern music had, as we have said, a good showing from the Boston Symphony so far this season. Some of it—such scores as Roussel's 3d Symphony, Prokofieff's Scythian Suite and Stravinsky's Symphony of Psalms—is already pretty well known. Other works were considered by Mr. Koussevitzky of sufficient interest to give them an early repetition. Such were Harris' 3d Symphony, Shostakovitch's 5th, Villa-Lobos' Choros No. 10 and Copland's "Quiet City." Two works, heard for the first time here, were repeated at subsequent concerts, namely Shostakovitch's 6th Symphony and Martinu's Concerto Grosso. The list also included William Schuman's Symphony No. 3; Arthur Lourie's "Kormtchaia" Symphony No. 2; Benjamin Britten's Sinfonia da Requiem; Walter Piston's Sinfonietta; Aaron Copland's "Billy the Kid"; Hindemith's Symphony; Violin Concertos by Samuel Barber and Nicolas Lopatnikoff; Gliere's Symphony No. 3, "Ilia Mourometz."

The remarkable thing about all the new music heard was that none of it was undisguisedly poor, with the possible exception of Gliere's long and indigestible symphony. (And, in any case, that work, though unfamiliar in Boston, is not a fresh piece of musical composition.) Of the brand new works those by William Schuman, Martinu, Hindemith and Britten seemed to us the most interesting; and, war or no war, there do not seem to be any signs of that drying-up of the stream of musical inspiration which a certain school of criticism professes to find on every side.

OTHER ASPECTS

Aside from the Boston Symphony the musical season of the city progressed much as usual. The customary series, no more curtailed than they were in 1940-41, came off on schedule and with no less of a public than before. There were probably fewer recitals, debuts and so forth, than in a peacetime season, but by compensation there were a large number of free concerts in the schools and museums of a high caliber. On the other hand there were no visiting orchestras, which in view of the fact that Boston is most inhospitable to any orchestras other than its own is not surprising; but it can hardly be considered encouraging.

One curious thing did occur, and that was an increase in the quantity of opera—the very last tendency one would have predicted. The Metropolitan came as usual, and its visit has been thoroughly discussed. The enterprising, young Philadelphia Opera Company, which gave five performances, was the main reason for this; but we should also not forget the very successful revival of Gershwin's folk opera, "Porgy and Bess," which brightened the theatrical season no end. Furthermore, the Worcester Festival mounted Douglas Moore's operatic version of Benet's "The Devil and Daniel Webster" and Ravel's L'heure espagnole." Out in Harvard some students put on Randall Thompson's diverting "Solomon and Balkis" last week; and on April 30 the New England Conservatory will present Pergolesi's "La Serva Padronna" and Puccini's "Suor Angelica." That, considering the lamentations on the future of opera, is a pretty good record.

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This Clipping From
WORCESTER, MASS.
GAZETTE
APR 29 1942

Boston Symphony Warmly Received

By WALTER W. FARMER

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, was presented last evening in the Auditorium by Worcester Civic Music Association as the last of this season's concerts. The program consisted of Bach's "Third Brandenburg Concerto," Overture-Fantasie, "Romeo and Juliet," by Tschaikowsky, and Brahms' "First Symphony."

The unsurpassed artistry of this superb organization is so well-known and so greatly admired that little new can be added in describing the overpowering effect of such a concert as that heard last night. The near-capacity audience was unusually enthusiastic, and recalled the conductor many times at the conclusion of every number. Writing while still under the spell of inspired music gloriously performed, this reviewer makes no apology for the free use of superlatives, realizing, however, that no adjectives can convey the full meaning of great music.

Bach's six "Brandenburg Concertos" were so-called because they were commissioned by Margraf of Brandenburg, a young prince, who deeply was interested in music. These compositions are regarded as the purest products of Bach's many-voiced style, because only the orchestra allows him perfect freedom in the leading and grouping of the different parts. Also, they represent "what the philosophy of all ages conceives as the fundamental mystery of things—the self-unfolding of an idea which creates its own opposite, then becomes reconciled to it." The "Third Concerto" originally had no slow movement, but last night, the introduction to a Bach cantata was inserted with marvelously poignant effect. The first and last movements are filled with pure, exultant joy that is still fresh and vital after two centuries. The orchestra's magnificent string section revealed this immortal music with amazing clarity and compelling eloquence.

A recent music historian has referred to Tschaikowsky's symphonic poems as "noisy and hysterical beyond measure." If this writer could have heard the overwhelming dramatic presentation given the overture by the Boston Symphony, it is probable he would agree with the estimate of another critic who finds that the composer "put his heart into the work, which seems to throb with youthful passion and tenderness." In reality, it is much more than this, for it gives powerful and vivid expression to the great Shakespearean masterpiece of passion and death. The Friar Laurence theme, the strife between the rival houses of Montague and Capulet, the melodies that have "the sweetness of love, its tenderness, its longing," and the tragic conclusion—all these were revealed with true imaginative insight.

The performance of Brahms' "Symphony" provided a supreme spiritual experience, a summit only occasionally attained in years of concert-going. To the responsive listener, this noble work may represent the struggle of the contending forces of light and dark, or good and evil. Whatever its ultimate meaning, it is one of the greatest masterpieces of intellectual thought and beauty ever conceived in symphonic form.

From the tragic opening chords that surge above the throbbing kettle-drums to the mighty transfiguration of the last pages, one is shown an epic conflict with a victorious conclusion. Among the many inspired passages is the memorable introduction to the finale, where the horn and flute call to each other from the heights against the shimmering strings, like an Alpine sunrise. The perfect performance, with its expressive themes for solo instruments, the glowing orchestra color, and the grandeur of conception will not be forgotten soon.

This Clipping From
WORCESTER, MASS.
TELEGRAM
APR 29 1942

BOSTON SYMPHONY IN 'MEMORABLE' CONCERT

By RAYMOND MORIN

A memorable musical event took place last night in Municipal Auditorium. Worcester Civic Music Association completed its current series of concerts with the appearance of the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Richard Burgin was concert-master. A capacity audience expressed its complete devotion by hearty applause and mute attention.

Worcester has always been willing to listen attentively to contemporary works and to acknowledge whatever merit they might possess. However, during these turbulent times, we turn to music not only for intellectual stimulation but for refuge. So it was that we gratefully found the names of Bach, Tschaikowsky, and Brahms on last night's program. The saneness and sanctity of the "Brandenburg Concerto No. 3" by Bach seemed singularly logical and reposed even through the sharp angular phrases of the final "allegro".

Stimulating Bach

We have many times spoken of the eloquence of Dr. Koussevitzky's interpretations, the almost ethereal beauty of the violins, the precision and discipline with which it obeys, and the inspiration with which it seems inexhaustibly supplied—we can only repeat that all these qualities were abundantly present last night. The efforts of Bach in "testing the colors of various instrumental combinations" were amply rewarded by the rich timbres and stimulating rhythms of this favorite of the six "concertos"—or "symphonies" as they are sometimes called.

The massive "C minor Symphony" with which Brahms tried out his symphonic wings at the age of 43 is a frank favorite of the Boston orchestra. This is understandable to those who have heard them play it on numerous occasions for they always make it musically statuesque.

Symphony of Strife

One could disregard all academic knowledge and conclude from last night's performance that, as a unified group of four movements, this is a symphony of human strife. From the passionate opening sequence which seems to try to tear itself from its C minor origin, Dr. Koussevitzky conveys in full measure the gloom and struggle of its first movement. This intensity is dispelled by the "andante sostenuto" which contains a high point in first violin performance. To those who are analytically minded it could be identified as the subordinate theme. In any event it gives a lasting impression of exquisite tonal quality and precision of bowing. The third ("allegretto e grazioso") movement was bucolic in its light-heartedness, while the "finale" which passes through several stages of despair and imminent catastrophe, finally brought the concert to a close majestically and with dignity.

"Specialty of House"

We are not speaking last of the "Overture-Fantasia, Romeo and Juliet" by Tschaikowsky because we enjoyed it least. We must confess we did listen to it with added interest because Dr. Koussevitzky told us recently in an interview that he and the Boston Symphony regarded Tschaikowsky as "specialty of the house." Of course, there is the interesting narrative to guide one—themes of Romeo, Juliet, Montague and Capulet, Friar Laurence. The elements of conflict are less rugged than in Brahms. There is an undeniable emotionalism in Dr. Koussevitzky's interpretation of this opus that should not be confused with sentimentality. His is a calculated, unhurried approach to the generating theme. These sweeping lines were brilliantly preceded by the vigorous, rebellious "strife" theme. One need search no further for greater Tschaikowsky excitement. It was a concert of superlative execution by all divisions of the orchestra, but special mention should be made of absolute precision of the violin "pizzicato" passages in the first portion of the Tschaikowsky overture and the final movement of the Brahms symphony—as well as the excellent percussion and brass choir in the last symphony movement.

The Civic Music Series ended with a broadcast war message by President Roosevelt which many remained in the auditorium to hear. The transportation problem which is hindering the concert schedules of many symphony orchestras was solved by busses which transported the Boston members back to the Hub. We wish to acknowledge our thanks to the members of the talent committee, headed by Arthur J. Dann for the high quality and policy of these splendid concerts.

SYMPHONY IN DANE TRIBUTE

Half of Concert Dedicated to His Memory

BY WARREN STOREY SMITH

The first half of yesterday afternoon's Symphony concert was dedicated to the memory of Ernest B. Dane, president and treasurer of the orchestra, who died last Sunday.

Following the performance of "The Star Spangled Banner," in which the chorus of the Cecilia Society, assembled for this programme, took part, Dr. Koussevitzky paid eloquent tribute to Mr. Dane and requested the audience to stand for a moment in silent appreciation of his worth.

In place of Stravinsky's ballet, "Apollon, Leader of the Muses," the orchestra played the Funeral March from Beethoven's "Eroica" Symphony (as far as the Trio) and Vivaldi's D minor Concerto, as edited by Siloti, said to have been one of Mr. Dane's favorite pieces. Although on the original programme, the next number, Stravinsky's "Symphony of Psalms," constituted part of this memorial.

For the rest, the first list was also adhered to. These remaining numbers, both with chorus, were Villa-Lobos' Choros No. 10, "Rasga o coracao," introduced to Boston last season, and Stravinsky's "Prometheus," the Poem of Fire," unheard at Symphony Hall since the two performances by which it was first made known to us in the spring of 1925.

Regrettable as was the cause of these changes, the programme gained in variety and hence in interest through the substitution of Vivaldi's Concerto, for the anaemic "Apollon." Consulting his files, this reviewer discovered that when the "Symphony of Psalms," was last heard here in December, 1939, with the composer conducting, he blamed the dryness of the music upon the performance and yearned for the "fervor and elevation" that Dr. Koussevitzky was wont to impart to it. Yesterday, for some reason, the music seemed drier than ever, more arid in its invention, more rasping in its dissonance. Ungrateful music to sing, if ever there was any, its difficulties were ably surmounted yesterday by Arthur Fiedler's chorus.

By contrast, Villa Lobos' music seemed all light and color; though good fun as it is, it would be better fun if it were somewhat compressed. The long orchestral introduction is not only rhapsodic, but amorphous, and once the chorus enters, its portion tends to be repetitious. As it fell on these particular ears yesterday "Prometheus," seemed futility itself, a mere posturing and pirouetting on a single harmoy (a harmony that has lost its savor) and without resolution or progression.

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 22d concert by the Boston Symphony Orchestra, Serge Koussevitzky, conducting, was given yesterday afternoon in Symphony Hall. Richard Burgin, violinist, was the soloist. The program was as follows:

Beethoven, Symphony No. 1 in C major Op. 21
Lopatnikoff, Concerto for Violin and Orchestra Op. 26
Hill..."Lilacs," Poem for Orchestra Op. 33
Strauss....."Death and Transfiguration," Tone Poem Op. 24

Quite a variety of music was played yesterday afternoon and beautifully played, too, every note of it. Beethoven's First Symphony is clearly a great favorite with Mr. Koussevitzky, and he does it superbly. His phrasing is exquisite, and the impeccable instrumentalists at his command interpret his wishes perfectly. It was an ideal performance of this delightful symphony.

If it did not seem like writing down an always excellent violinist, we should say that Mr. Burgin surpassed himself yesterday. Certainly his playing of this first performance of the Lopatnikoff Violin Concerto was in every way admirable. Mr. Lopatnikoff was also on hand to acknowledge the applause for his work. The new Concerto has a lot of merit, though it is not as good as the recent violin concertos of Prokofieff, Hindemith, Walton and Piston. (We have practically memorized that sentence, having used it several times before and most recently in connection with Samuel Barber's Concerto.)

Emotionally the finest movement is the andante, which is almost romantic and very charming, though a bit long drawn out. The first movement is more intellectual, and the finale is lively and full of rhythmic strength. Just why the Concerto is not as good as those we named above is difficult to determine. Both Mr. Piston and Mr. Hindemith, for example, write the kind of music of the first movement rather more easily and with more distinction. Prokofieff in high spirits is more entertaining.

We do not wish to imply that Mr. Lopatnikoff is not an original composer, for as a matter of fact his music is individual and does not remind you of anyone else's. It is only that his is not a tremendously striking individuality. The same was true of his Symphony, heard here a few years ago. It had many virtues, but it was not an arresting work. This Concerto is better than the Symphony, and we should accordingly be much more favorably disposed to hear it again.

Mr. Hill's piece in memory of Amy Lowell is lovely music. It is very French in character, as are many of Mr. Hill's other scores, but it is no worse for that. A man must write as he feels, and all we ask is that he do so with distinction. The tone poem is not a note too long—by contrast with Mr. Strauss' opus—and is music of great freshmen and grace. Mr. Hill was in the audience and came forward to acknowledge the applause.

We looked up what we had said about "Death and Transfiguration" the last time it was played in 1937 and found that our opinion of it has not altered. It stands about midway in Strauss' works, not so bad as the worst and yet considerably below "Zarathustra," "Till" and "Don Juan." It is bombastic and sentimental, interminably so at the end. But it has lovely passages very characteristic of Strauss, and Mr. Koussevitzky and the orchestra presented it superbly.

The concert will be repeated tonight. Next week he will conduct the following program, with Louis Bailly, violist, as soloist: Vaughan Williams' Fantasia on a theme of Thomas Tallis; Berezowsky's Viola concerto: Berlioz Symphony, "Harold in Italy."

Berkshire Festival Board to Decide on Tanglewood Concerts

PITTSFIELD, April 30—Berkshire Symphonic Festival trustees announced today that no decision was reached yesterday in New York on the question of canceling this year's Tanglewood concerts because of the war.

At the New York meeting were members of the festival's finance committee and Jerome D. Greene, N. Penrose Hallowell and Henry B. Sawyer of the Boston Symphony Orchestra trustees.

The Festival board will meet late next week for a decision.

This Clipping From
WORCESTER, MASS.
TELEGRAM
APR 29 1942

Koussevitzky Says War Will Inspire U. S. Composers

By WALTER MERKEL

The war will prove an inspiration to American composers, says Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

He expressed his conviction firmly in the Green Room of the Auditorium after last night's concert by the orchestra. It was a special concert in the Worcester Civic Music Association series, for the benefit of the orchestra's pension fund.

"American composers," he amplified, "have been given a background which will help them to produce music of depth and

Tragedy of French

He expressed the opinion that although tragedy often inspires great compositions in music and literature, the famous contemporary composers of Europe, particularly of France, will have no opportunity to leave great works to posterity. Many of them have been killed by the Nazis, he said, and others have been enslaved

He predicted, however, a bright future for the music of Russia, his native land.

Dr. Koussevitzky was born in Tver, North Russia, in 1874. With his own orchestra, he sailed the Volga, appearing in many cities and villages. He understands the temperament of the Russian composer—the background which has inspired his music.

The Russian composer has the chance to develop continually his ideals, he said, because he has lived in a land of consistent development.

Proud of Native Land

Dr. Koussevitzky was told that the President in his radio address had credited Russia with destroying more Nazi armies, tanks and guns than all the other allies.

His face lighted and he smiled broadly.

"That is fine," he said, "Fine!"

Although he has been in this country for many years, he is still intensely interested in the development of Russia and its status as a great world power.

Ready To Serve

The war has made no inroads on the Boston Symphony Orchestra. Dr. Koussevitzky says rather triumphantly, "We haven't lost a man." But he adds that any of them would be ready and willing to go at the country's call.

A number of autograph seekers gained admittance to the Green Room during the evening, but Dr. Koussevitzky waved them aside.

He was gracious about it, but he was obviously tired from a strenuous handling of the baton.

"My arm's weary," he explained.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 30 1942

Boston Pops Open Tuesday

The opening program of the Boston Pops concert Tuesday evening at Symphony Hall, Boston, strikes a patriotic note by including Sousa's "Stars and Stripes Forever" and "Salute to Our Fighting Forces" arranged by Peter Bodge. The latter composition includes "Halls of Montezuma," "Keep 'Em Flying," "Anchors Aweigh," and "When the Caissons Go Rolling Along."

Lending a Berkshire touch will be an original composition, "Tanglewood Pool," a pastel sketch, by Chase.

The program will close with "God Bless America."

Arthur Fiedler will again conduct the Pops series. The final concerts of the regular Boston Symphony Orchestra season will be given this afternoon and tomorrow night under the direction of Dr. Serge Koussevitzky.

MUSIC REVIEW

SYMPHONY HALL
Boston Symphony Orchestra

Richard Burgin played the solo part in the first performance of the new Violin Concerto by Nikolai Lopatnikoff at the concert of the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. Serge Koussevitzky conducted.

The remainder of the program consisted of Beethoven's First Symphony, the orchestral poem, "Lilacs," by Harvard's Professor-Emeritus Edward Burlingame Hill, and Richard Strauss' tone poem, "Death and Transfiguration."

Lopatnikoff is a Russian who, after residence in sundry countries of Europe, settled in New York just three years ago. His orchestral Scherzo and Second Symphony have been performed by the Boston Symphony. On the strength of a single hearing, his Violin Concerto has everything to recommend it except distinction.

The writing for solo violin is clever: that instrument always stands out from the orchestra and the composer does not demand from it more than the violin is capable of yielding. The solo violin is also treated melodically and in a bright, rhythmic style. The orchestra provides a continuous, pleasantly dissonant background.

On the whole, Lopatnikoff's Concerto is nice, and probably will ingratiate itself with all but the most conservative listeners. There is a lot of orchestral color, a certain Slavic atmosphere, and a tune at the beginning of the finale that might be one of those deliciously satirical banalities of Shostakovitch. But the work just doesn't have much to say. In this respect it is hardly to be compared to the Prokofieff, Hindemith or Piston Violin Concertos.

Mr. Burgin contributed a virtuoso performance which must have put the music in the best possible light. His part looks and sounds difficult, both rhythmically and in technic. Mr. Lopatnikoff appeared on the stage and shook hands all around.

This reviewer left Symphony Hall convinced that he will never hear a more eloquent reading of "Death and Transfiguration." But dissenting voices were audible: saying that the Koussevitzky interpretation is too slow in the first scene of the dying man's uneasy sleep, and in the pages of Transfiguration; also that the victim's delirious ramblings through life already lived were too melodramatic.

This all may be true. Mr. Koussevitzky does take those sections very slowly, but the result is increased dignity and dramatic tension. As for melodrama, what, in comparison to this world, is more melodramatic than death itself, and lurid visions of time that is past?

No doubt a slow pace is hard on wind players, especially brass, through that loud, majestic peroration just before the end. Yet one is still convinced there will never be a more richly-toned or compelling performance of "Death and Transfiguration."

Mr. Koussevitzky adds a virtuoso sparkle to Beethoven's First Symphony that does the work no harm except in the last movement, which ought to go a little slower than he conducts it. Mr. Hill's "Lilacs," a distillation of French Impressionism, was again decorative and completely without emotional power. The composer bowed from the stage.

The program next week will assemble Vaughan Williams' Fantasia on a Theme by Thomas Tallis; Nicolai Berezowsky's Viola Concerto (first time in Boston), and, praise be!, the long neglected "Harold In Italy" Symphony of Berlioz. Louis Bailly will be soloist in the latter two scores.—C. W. D.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 21st concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Assisting the orchestra were the Cecilia Society Chorus, Arthur Fiedler, conductor, and Jesus Maria Sanroma, pianist. The program was follows:

Marcia funebre from Symphony No. 3 ..... Beethoven
Concerto in D minor for orchestra and organ, arranged by A. Siloti ..... Viva di
Symphony of Psalms ..... Stravinsky
Choros No. 10 ..... Villa-Lobos
"Prometheus, a Poem of Fire" Op. 60 ..... Scriabin

Yesterday's concert began fittingly with a tribute to the late Ernest B. Dane, president of the trustees of the Boston Symphony and its generous friend. The audience at Mr. Koussevitzky's suggestion stood in silence for a moment; and then the funeral march music from Beethoven's "Eroica" Symphony was played. After this a rather blown-up version of a Vivaldi concerto was given, since the originally scheduled "Apollon Musagete" of Stravinsky would have been too frivolous for the occasion.

It is unfortunate that symphonic music requiring a chorus usually comes to the public in big doses. It is a nuisance to put a chorus on the stage for just one number, so that, when you do at length plan for one, it is advisable to get as much work out of it as possible. But the result in the public's mind is to compare the works on the program in a fashion which it would never do ordinarily.

For example, falling into this error ourselves, we could not enjoy the Villa-Lobos and the Scriabin quite as much for recollection of the superior merit of the Stravinsky. Why a non-choral program should not affect us in the same way, we cannot imagine. It is one of the mysteries of man. At any rate, perhaps this is the moment to say that the Cecilia Society Chorus seemed to us to do much better work than it has in some time.

Stravinsky's Symphony of Psalms is probably the finest work of his later career and one of the most interesting scores of the last twenty years. It wears well, as we in Boston have had an opportunity of proving. There were some at first who pronounced it meretricious, but that has been a common critical error with regard to any new religious music. It is, on the contrary, a deeply moving, not to say solemn, piece. The third section has always been the most impressive and the one that most quickly catches the ear. But the first two also are strangely beautiful and fascinating music.

It is easy to see that Stravinsky achieves his effect largely through his orchestration and the welding of this to the chorus's singing of the words. The omission of all the high strings and the clarinets produces an eerie effect which is just right for the music. We should have had the words, as is customary, in the program book. Surely we are not supposed to know our Psaltery that well? Choral diction at best is obscure, and in addition in this case the text is in Latin. You miss some of the music's best tricks by not having the words. It is wonderful, for instance, to observe what the composer does with the praising of the Lord with cymbals and how he avoids the obvious.

Villa-Lobos's Choros No. 10 has been done enough now so that we ought to be sure of it one way or another. Its fault is that it brings up some striking and curious things which it proceeds to run into the ground. But at that it ranks as a singularly interesting piece.

To be quite frank Scriabin's orchestral works all seem to us to be so much empty rhetoric. (His piano music is something else again.) The mysticism, etc., of "Prometheus" strikes us as so much balderdash. There is quite a lot of lovely noise as why shouldn't there be when you get the Boston Symphony, a chorus, piano and organ building up a grand climax for all they are worth? But real eloquence is not in it.

The concert will be repeated tonight. Next week Mr. Koussevitzky will offer: Beethoven's 1st Symphony; Nicolas Lopatnikoff's Violin Concerto, with Richard Burgin as soloist; Edward Burlingame Hill's "Lilacs" (not the Achron piece as announced); Strauss's "Death and Transfiguration."

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 19th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Yehudi Menuhin, violinist, was the soloist. The program was as follows:

Symphony No. 6 ..... Shostakovitch
Violin Concerto in D, Op. 61 ..... Beethoven

Shostakovitch's Sixth Symphony is so much better than his Fifth, that it is difficult to understand how the same composer could have written and approved of both. The Sixth is never cheap, except for a bit of circus-parade fun at the end of the finale which is perfectly justifiable for purposes of wit. This symphony also has a lot to say and when it is imitative of Prokofieff as in the fast movements it is, at least the imitation is good.

There is no first movement in the ordinary symphonic sense, but the serious things Shostakovitch has to say are all packed into a long slow movement. This done, the music is all high spirits and entertainment. We have a few doubts about the opening largo, but for the moment the music is fresh enough to thrust these into the background. The first part of it is most impressive and sincere. In the last 10 minutes of it, however, we can not help wondering how those immensely long pedal points, over which the themes hover and almost stop, like fish in a stream on a hot day, are going to wear as we come to hear the symphony more often. But for the time being Shostakovitch seems to have expressed whatever he wanted to say with considerable eloquence.

When the Sixth Symphony was first played in New York the critics were rather supercilious about the last two movements and dismissed them as not of much account. But after the largo they really provide just the contrast that is needed. The scherzo is the best that Shostakovitch has yet written, much tighter knit and more individually his own than the same movement in the Fifth.

The finale is a wonderful romp that never lets up in pace or spirits and winds up with a grandstand finish. It needs virtuoso playing and conducting, and this is just what it got. Mr. Koussevitzky has done a superb job of getting this symphony ready for performance. His interpretation has twice the life that the Philadelphia Orchestra under Mr. Stokowski has imparted to it on the recently issued records. The whole orchestra deserves individually to be congratulated.

The concert was actually one of the most memorable of the season. There were shouts and whistles after the Shostakovitch and an even more prolonged ovation for Mr. Menuhin. It would not be too much to say that his playing yesterday was perfect in every respect. He was technically brilliant, tossing off the first movement cadenza with nonchalance; his tone was lovely and made the slow movement even more ethereal than usual. Moreover he was admirably assisted by the orchestra and Mr. Koussevitzky. There are many remarkable violinists before the public today, and yet, even considering them all, Mr. Menuhin's playing yesterday was extraordinary.

We shall not say much about Beethoven's Violin Concerto in the abstract, for it happens to be one of our blind spots among the masterpieces. Somerset Maugham once remarked that, when you come to think of it, beauty was rather a bore. The observation was not intended to be flippant, for he expanded it into an argument on aesthetics. As far as we are concerned it is the "mot juste" for the Beethoven Concerto.

The concert will be repeated tonight. The program for next week is not what is announced in this week's book, except that the Brahms First Symphony will still occupy the last half. Mr. Koussevitzky will conduct the Fourth Brandenburg Concerto of Bach and Debussy's "Iberia" from "Images" in the first half.

FINAL CONCERT BY SYMPHONY

Three Stirring Pieces Make Up List

BY WARREN STOREY SMITH

The audience that stood for "The Star Spangled Banner" at the beginning of yesterday's final Symphony matinee heard another national anthem before it, the Polish "Poland is Not Yet Lost," played in recognition of Polish Constitution Day, which befalls tomorrow. Dr. Koussevitzky then addressed himself to the audience and once more, to the best of its collective abilities, the assembled company sang "The Star Spangled Banner," aforesaid.

These double rites accomplished, the concert went on its way. It is not Dr. Koussevitzky's wont to place upon his 24th programme either novelties or important revivals. Rather, is the occasion one in which high-mettled steeds of battle are put through their paces. There were three of these yesterday, DeBussy's Prelude to "The Afternoon of a Faun," the Second Suite from Ravel's "Daphnis and Chloe" and the Fifth Symphony of Tchaikovsky. As preface to these familiar numbers came Vaughan-Williams' Fantasia for double string orchestra on a theme by Thomas Tallis. This "Tallis Fantasia," as it is often called, does not sound quite as well as it did when we first heard it 20 years ago. The part-writing now seems unnecessarily thick, with too many doublings, while the unorthodox parallelisms in the harmony have lost some of their once arresting quality. These considerations aside, the piece, still impressive in its own right, again served to display the richness of our orchestra's string section.

Not long ago in New York this reviewer heard Dr. Koussevitzky perform the "Daphnis and Chloe" Suite with the Philharmonic Orchestra of that city and at the time he imagined that the Philharmonic has succeeded in sounding almost exactly like the Boston Symphony. Yesterday he realized that that could not have been so. The tonal qualities of the Boston Symphony remain peculiar to it. Other orchestras have their virtues. The one at Symphony Hall retains clear ascendency over them all in this matter of tone, and that has been largely Dr. Koussevitzky's doing. The performance of DeBussy's Prelude had been properly exqisite, but this superb projection of Ravel's music completely overshadowed it.

It is a relief to have a Symphony season close with some work other than the First Symphony of Brahms. Tchaikovsky's Fifth has its banal pages, plenty of them, but for all occasional vulgarities and unabashed sentimentalities, it is honest, sincere, red-blooded music and put together with masterly skill. The voltage of the Koussevitzkian performance is extremely high. Yesterday it provoked the inevitable stamping and cheers. Tonight the season-proper ends. Certain reflections upon it may be found in these columns tomorrow.

COMPOSERS AT THE SYMPHONY

Lopatnikoff and Hill Hear Works Performed

BY WARREN STOREY SMITH

Two composers were present at yesterday afternoon's Symphony Concert to hear their productions played and to acknowledge from the stage the answering applause. One of these compositions, Nikolai Lopatnikoff's Violin Concerto was enjoying its first performance, with Richard Burgin as soloist.

The other, Edward Burlingame Hill's "Lilacs," after the poem of that name by Amy Lowell, is neither unfamiliar nor over-familiar. Beethoven's First Symphony and Strauss' "Death and Transfiguration" respectively, began and ended the programme. Like his Second Symphony, played here in December, 1939, Mr. Lopatnikoff's new Concerto is in general reminiscent of the Russian music of an earlier day than ours. The more extreme tendencies of modernism Mr. Lopatnikoff avoids altogether.

Like the Symphony this Concerto, at least in the two Allegros, is energetically rhythmed. There is a touch of poesy in the slow movement, and while by no means distinguished, the entire work makes agreeable listening. Mr. Burgin played the solo part with conviction and with his usual taste and skill. His popularity with the public of these concerts was again made clearly manifest. As assistant conductor, admirable concert master and occasional soloist he is indeed a valuable member of the organization.

Hill's Tone Poem

When it was first heard at Symphony Hall 15 years ago Mr. Hill's deeply-felt and richly sounding music seemed suspiciously French in quality to be the tonal commentary on a poem that celebrates New England in accents unmistakeably American. This impression was both renewed and deepened yesterday. As an idiom, this speech of the French composers of the late 19th and early 20th centuries seems now distinctly dated, though certain works composed in it still have a stronghold on life. In Mr. Hill's case, however, it was an acquired, not a native musical utterance, and its use in "Lilacs" makes that tone poem, for all its charm of melody and of sound, seem rather outmoded.

Oddly enough, Beethoven's First Symphony wears better than some of the later and "greater" ones and Dr. Koussevitzky's handling of it has invariably been felicitous in the extreme.

Some yesterday were impressed with his reading of "Death and Transfiguration" which, like that of the last previous performance of the tone poem here in October, 1940, tended to underscore the music at every point and in every way. The beginning and the end were played as slowly as they could be played and maintain any relation to Strauss' intentions, while the melodrama of the middle section was pointed up in true Koussevitzkian fashion. The reception accorded the performance was a most enthusiastic one.

Polish National Anthem Opens Last of Symphony Concerts

Mrs. John C. Phillips, Miss Elizabeth Sears, Mrs. Francis P. Sears in Audience

By ALISON ARNOLD

The playing of the Polish national anthem at the opening of yesterday's Symphony Concert was a grim reminder of the seriousness of the times. And the Friday afternoon subscribers, realizing that much may happen before they occupy their accustomed seats in Symphony Hall next fall, applauded with unusual warmth this last concert of the orchestra's 61st season and gave a rising welcome to its beloved conductor, Dr. Serge Koussevitsky.

Besides the anthem, "Poland Is Not Lost," played in commemoration of Polish Constitution Day, which comes tomorrow, the orchestra played "The Star Spangled Banner," as it has at each concert for many months now, before starting the program of music by Debussy, Ravel, Tchaikovsky and Vaughan Williams.

Fragrant bouquets of Mayflowers on sale outside the hall attracted many of the concert-goers who, with them, added an appropriate May Day touch to their light Spring costumes. Mrs. John C. Phillips was one of those who carried a nosegay of the pale pink arbutus. Her pink and black print frock was topped by a black redingote with which she wore a wide-brimmed black hat, shiny satin ribbon encircling its tiny square crown.

Prints or pin-striped suits were the choice of most of the audience. Miss Elizabeth Sears, fiancee of Mr. Benjamin Gardiner, wore a frock which combined a printed skirt of purple, white and green with a plain purple bodice on which she had pinned a pink carnation. Her mother, Mrs. Francis P. Sears, had a white maline scarf at the neckline of her dark frock. Miss Gertrude Storey wore a navy and white print, while Miss Polly Curtis chose a silk suit of navy printed with clusters of pink mayflowers.

With a rose felt hat to match her printed frock, Miss Barbara Bremer was chatting at intermission with Mrs. Alfred Kidder, 2d and others in attractive prints were Mrs. Edward B. Simmons, Miss May Bottomley, Miss Carey Ware, and Miss Elise Cunningham, whose frock was made dirndl fashion.

Just back from a winter in California, Mrs. Robert Treat Paine was being greeted by many friends. Mrs. Alvan T. Fuller, another who had pinned a cluster of Mayflowers to her gown, was talking with Mrs. Charles A. Wessell whose daughter, Mrs. Dudley L. Pickman, had yellow narcissi on her navy coat. Still others noted in the audience, saddened by the rumored cancellation of the Berkshire Festival, were Mrs. Allan Forbes, Mrs. Robert H. Stevenson, Mrs. Robert W. Knowles, Mrs. Edward A. Taft and Mrs. Arthur Allen.

The Francis I. Amory's young daughter, Miss Mary Amory, wore a visored cap of gray flannel to match her trim suit. Miss Jean Q. Clark, who attended with her mother, Mrs. Paul Clark, and was talking before the concert with Mr. Maxim Karolik, wore a striped suit of oxford gray brightened by a yellow blouse. Another attractive tailored suit was worn by Miss Nancy Tucker, who carried a red bag as Mrs. Edward J. L. Ropes did with her navy suit.

In navy with red epaulets was Mrs. Henry K. White, while Miss Priscilla Thorndike, in a reverse color scheme wore a navy hat and veil with her reddish suit. Mrs. Richard K. Thorndike, Jr., wearing a hat of pink flowers, attended with her mother, Mrs. Neal Rantoul, and her sister, Mrs. Henry A. Murray, Jr. Still others glimpsed were Mrs. Henry P. Benson, Mrs. Paul T. Haskell, Mr. Wallace Goodrich, Mrs. Frederick Munroe, Mrs. E. Taylor Crowninshield, Mrs. Malcolm Bradley French, Mrs. Harris J. Nelson and Miss Jane Megrew.

READY!—Arthur Fiedler raises the baton and the famous Pops Orchestra prepares to go with the ensuing downbeat. The Pops begin again at Symphony Hall on next Tuesday night.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, presented the 24th and final concert of the season yesterday afternoon in Symphony Hall, with the following program:

Vaughan Williams
Fantasia on a Theme by Thomas Tallis for Double String orchestra
Debussy
Prelude a "L'Apres-midi d'un Faune"
Ravel ..... "Daphnis et Chloe"; 2d suite
Tchaikovsky
Symphony No. 5 in E minor, Op. 64

Granted it is a long way from the ultra-refined musical atmosphere of Debussy and Ravel to the overpoweringly lush sonorities of Tchaikovsky, when the most familiar music of all three appears on one program, no matter how much we may admire each separately, the result is a shade too giddy for comfort. Thus, for all the tonal glories that sounded through Symphony Hall yesterday and for all the incredible virtuosity of orchestra and conductor, we must confess to a slight vertigo at the richness of the diet.

Still it was a "last concert," and far be it from us to decry discreet emotional revelation under the circumstance, for there's absolutely no denying that such an occasion belongs to the conductor, and if he sees fit to indulge in a magnificent tour de force, we are with him all the way. And no man ever deserved his ovation more than Dr. Koussevitzky did yesterday, finishing, as he has, his 18th season, his stature among his contemporaries more gigantic than ever.

Vaughan Williams' Fantasia on a theme by the 16th century English composer Thomas Tallis provided the one intellectual moment on a program otherwise given over entirely to sensuality. There are few examples in contemporary music of such mastery of the string band as Vaughan Williams has demonstrated here. With the string orchestra divided into three sections, used now as solo ensembles and again as a whole, the composition is boldly original in all but the austere theme itself. Yet there is within its fabric the unmistakable evidence of the composer's early compulsion to create or at least point the way to a specific musical idiom deriving from the English folksong.

After the breath-taking performance of the Debussy and the Ravel, the Tchaikovsky came as anti-climax. Yet we have never heard the finale of it taken at such a driving pace, nor have we ever heard it resemble great music more than it did yesterday. The concert will be repeated tonight, of course, at which time we venture to prophesy an even greater ovation than that which took place yesterday.

THE STRADIVARIUS OF ORCHESTRAS

"If the house caught fire" is the way we would have said it formerly. Now it is "if we were to be bombed," everyone must have considered what he would try to save. Lives first, of course; but after that, some possession of unique value—a Stradivarius violin, for example, worth thousands or hundreds of thousands in dollars, yet worth far more in the hands of a Kreisler or a Heifetz for the joy and solace its music can bring to multitudes of men and women.

This allegory goes on all fours. Our world of the mind and spirit is being bombed; we do consider which prized possession we can save; this city, this region, yes, and this nation have a musical instrument as valuable to us in mere dollars, as unique in tonal quality, as impossible to duplicate, and, in the hands of its virtuoso conductor, as capable of bestowing peace and happiness upon multitudes as a Cremona fiddle. It is the Boston Symphony Orchestra which today completes its 61st season.

The time has long since gone by (if indeed such a time ever was at all) when our orchestra was a possession of the few. It now belongs to the many. Like a miracle of the loaves and fishes, it feeds not the five thousand only, but tens and hundreds of thousands. At home and on tour it makes great the name of Boston in the most enviable form of high repute—that of a cultural center, which this city has for generations been reputed to be. For within the past dozen or fifteen years the Boston Symphony Orchestra has become not only the finest in America but the greatest musical instrument in existence.

It will be wanted more rather than less as the war goes on. Good music is not an "escape"; it is an ultimate reality. A year ago at the Pension Fund concert (Beethoven's "Missa Solemnis") there were empty seats; at last Sunday's Pension Fund concert (Beethoven's 9th Symphony and Bach's "Magnificat") every seat was filled, the walls were lined with standees, one saw men in uniform whichever way he looked, and old-timers comparing notes afterward agreed that they had never heard as moving a performance of these two great hymns to human brotherhood, not even in Symphony Hall itself.

Institutions may be as mortal as men. Their survival, even in normal times, depends on their adaptability to an ever-changing environment. The alert public spirit and the quiet tact with which the Boston Symphony Orchestra welcomes opportunities for service to the larger community and the flexibility of thought which guides its conduct of these occasions are probably its best guarantee of survival.

Our orchestra is a proving ground for works by American composers (Barber, Berenzowsky, Copland, Harris, Hill, Schuman, Taylor—these in the past season alone); it is dispenser of free concerts of the classics to the multitude on the Esplanade in July; it steps forward as pinch-hitter for an orchestra unable to appear in our neighboring city of Worcester; it devised the brilliant and timely concert for Russian Relief in the nation's capital last March; and it is prepared to continue, if conditions permit, its annual Berkshire Symphonic Festival and Music School this Summer; or, if unforeseen events should prevent this, it contemplates a more local event not so expensive of tires and gasoline. Wherever the want is, there is the orchestra, ready and willing.

Any live institution is forever at crossroads. Ability to cope with situations which now change from month to month, from week to week, and resourcefulness to meet the unknown are qualities which have been for now nearly two decades the good genius of Symphony Hall. Let them continue and our orchestra will find the way not to rust but to rustle, and to "rustle" in the rugged sense of frontiersmen's ponies who could forage for themselves and keep alive by gnawing the bark off trees. But such a last resort is not likely. We Bostonians and New Englanders know how to value our great Stradivarius violin.

UNCLE DUDLEY.

The Boston Symphony Season

Monitor May 2

By L. A. Sloper

The Boston Symphony Orchestra's sixty-first season is closing with this week's pair of concerts (May 1-2). It has been an interesting and stimulating season, with about the usual number of novelties; this in face of difficulties brought about by the action of the American Federation of Musicians in forbidding certain soloists and conductors to appear with the orchestra.

The heaviest blow was the barring of Bruno Walter. Mr. Walter was to have directed two pairs of concerts during Dr. Koussevitzky's winter vacation. The union's ruling, made at the eleventh hour, necessitated the picking up of the baton by Richard Burgin, assistant conductor and concertmaster, who as a result remained in charge for three weeks running. Mr. Burgin is an excellent musician and an accomplished conductor, and he has maintained program and performance interest; but it would be idle to pretend that Mr. Walter was not missed. The only consolation for Bostonians was that he directed two performances of the Metropolitan Opera later in the season.

* * *

For soloists, although it was not permitted to engage some of the most illustrious artists, the orchestra did very well indeed, calling on Emanuel Feuermann, Claudio Arrau, Louis Bailly, Yehudi Menuhin, and Ruth Posselt, among others.

What the outcome of this labor problem will be, no one can say. There are those who believe that the Boston organization cannot hold out indefinitely as the only non-union major orchestra in the United States. But there is no sign now that it will submit to union control. Under the stress of conditions today, it may well become more difficult for the orchestra to maintain its independence, especially since it has recently lost a generous benefactor through the passing of Ernest B. Dane, late president of the board of trustees. But present indications are that the orchestra will resume operations next fall, after its usual full summer schedule, with the same personnel, the same conductor, and the same policy.

* * *

Four works were performed this season for the first time anywhere: Lopatnikoff's Violin Concerto; Lourié's "Kormtchaia," Symphony No. 2; Martinů's Concerto Grosso for chamber orchestra, and William Schuman's Third Symphony. Of these the most impressive was the Schuman "symphony," which, though it bore small relation to the classic symphony in form, contained some interesting ideas, and some good craftsmanship. It would have been better worth a rehearing, in my opinion, than the two works which Dr. Koussevitzky did repeat; the Martinů Concerto Grosso, and Shostakovitch's Sixth Symphony.

The latter, which had its first Boston performance, was heard twice within a March week. It seems to me even less worth so much attention than the Fifth of the same composer, which Dr. Koussevitzky has pressed upon us of late. It consists of a long opening Largo, followed by two short lively movements. There are many charming pages in the Largo, and there are amusing passages in the other two sections, but the work is badly proportioned.

Paul Hindemith's Symphony in E flat conforms to the classic structure, but here there is an impression of more scholarship than inspiration. The symphony is not so much an individual work as a Teutonic production in which the thematic dryness, the heavy humor, and the occasional bombast are all reminiscent of Mahler. This symphony was introduced by Mr. Burgin.

Other works new to Boston which held special interest for one reason or another were Britten's Sinfonia da Requiem, the Berezowsky Viola Concerto, Barber's Violin Concerto, and Copland's Suite from the ballet, "Billy the Kid."

This year Dr. Koussevitzky broke with his own tradition and concluded the season, not with the Brahms First, but with the Tchaikovsky Fifth, a work for which he has a special affection and with which he never fails to make an overwhelming effect. It was so at the Friday concert this time. Otherwise the program consisted of Vaughan Williams' Tallis Fantasia, Debussy's "Afternoon of a Faun," and Ravel's Second "Daphnis et Chloe" Suite. There was the usual ovation at the close.

Gl. MUSIC May 2

SYMPHONY HALL

Boston Symphony Orchestra

The concerts yesterday afternoon and tonight by the Boston Symphony Orchestra are the last of the season. They concluded upon the triumphant chords of Tchaikovsky's Fifth Symphony, a work which, starting in the sluggish depths of E minor, ends in the brightness of E major and a general din indicating victory. If any analogy may be drawn between this Russian Symphony and the world today, let us hope that before another Symphony season will have run its course, our victory will have been won.

According to custom, there is no new music at the opening and closing Symphony concerts, so the program this week, in addition to Tchaikovsky, consists of the Vaughan-Williams Fantasia on a Theme by Thomas Tallis; Prelude to "The Afternoon of a Faun," by Debussy, and the second "Daphnis and Chloe" Suite by Ravel. But there is something novel: performance of the National Anthem of Poland, at the very beginning of the concerts, in anticipation of the 151st anniversary tomorrow of the adoption of the Polish Constitution.

The 61st season of Boston's great orchestra passes into memory with the organization still at the height of excellence where it has been secure for well over a decade. Yesterday's playing was proof, if any were needed today, of that excellence. They were gorgeous performances, despite roughnesses in the Tchaikovsky Fifth, and a perilous moment or two of technical uncertainty just after the beginning of the "General Dance" in "Daphnis and Chloe."

Serge Koussetitzky's extraordinary powers of imagination have not diminished; consider his personal, rhetorical and very free way with Tchaikovsky, which gives the Symphony unforgettable emotional glow. Consider, also, his interpretive wizardry with the Tallas Fantasia, that conjures up an English past; with the pagan languors of Debussy and the scintillant picture-music of Ravel. How well the Friday audience appreciates conductor and orchestra was obvious in the cheers and handclapping that formed a seasonal farewell when the concert was over.

By way of footnote one would like to put down here a few details that somehow were omitted, and discovered too late for correction, in the review of the Symphony season which will be printed in tomorrow's Globe. First, the ballet music "Billy the Kid," by Aaron Copland, takes its place among the best new music of the season; second, that Mr. Koussevitzky's repetition, in the same season, of the Concerto Grosso by Martinu, and the Sixth Symphony of Shostakovitch, was a departure merited by the fine quality of the scores.—C. W. D.

This Clipping From
NEW YORK, N.Y.
TIMES
MAY 2 - 1942

MUSIC IN WARTIME

Modern war involves spiritual as well as practical measures of defense. At such a time art, especially music, becomes one of the great strongholds of liberty. It is not merely a coincidence that multitudes pack Carnegie Hall and join with the maestro in singing "The Star-Spangled Banner" after Toscanini has discoursed the heroic music of Beethoven; that attendance increases at all the important musical events, and that wholly exceptional interest is manifested in the musical activities of the coming Summer. Perhaps the most striking of these manifestations is the response from every part of the United States to the announcement of the seventh annual Berkshire Symphonic Festival, which is given in late July and early August by Serge Koussevitzky and the Boston Symphony Orchestra at Stockbridge, Mass. From California and Oregon, from Georgia and Louisiana, from the Middle West and all the Atlantic seaboard—in fact, from thirty-two of the forty-eight States—orders are pouring in.

This occurs, moreover, in a year when the announcement of the definite dates of the festival was long delayed; in a year of heavy taxation, rationing of tires and gasoline and other and numerous exigencies of wartime. The evidence seems to point to a patronage satisfied with the festival's assurance that adequate means of transportation to the concerts will be provided, and determined to attend its performances with an enthusiasm transcending any difficulties that conditions of the moment may engender. Charles A. Thompson, chief of the division of cultural relations, may have been more prophetic than he knew when he said that "music is one of the great satisfactions of life that cannot be touched by rationing or priorities, cannot be sunk at sea, nor seized by conquering armies for their own use."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 5 - 1942

MUSIC IN WARTIME

(New York Times)

Modern war involves spiritual as well as practical measures of defense. At such a time art, especially music, becomes one of the great strongholds of liberty. It is not merely a coincidence that multitudes pack Carnegie Hall and join with the maestro in singing "The Star-Spangled Banner" after Toscanini has discoursed the heroic music of Beethoven; that attendance increases at all the important musical events, and that wholly exceptional interest is manifested in the musical activities of the coming summer. Perhaps the most striking of these manifestations is the response from every part of the United States to the announcement of the seventh annual Berkshire Symphonic Festival, which is given in late July and early August by Serge Koussevitzky and the Boston Symphony Orchestra at Stockbridge, Mass. From California and Oregon, from Georgia and Louisiana, from the Middle West and all the Atlantic seaboard—in fact, from 32 of the 48 states—orders are pouring in.

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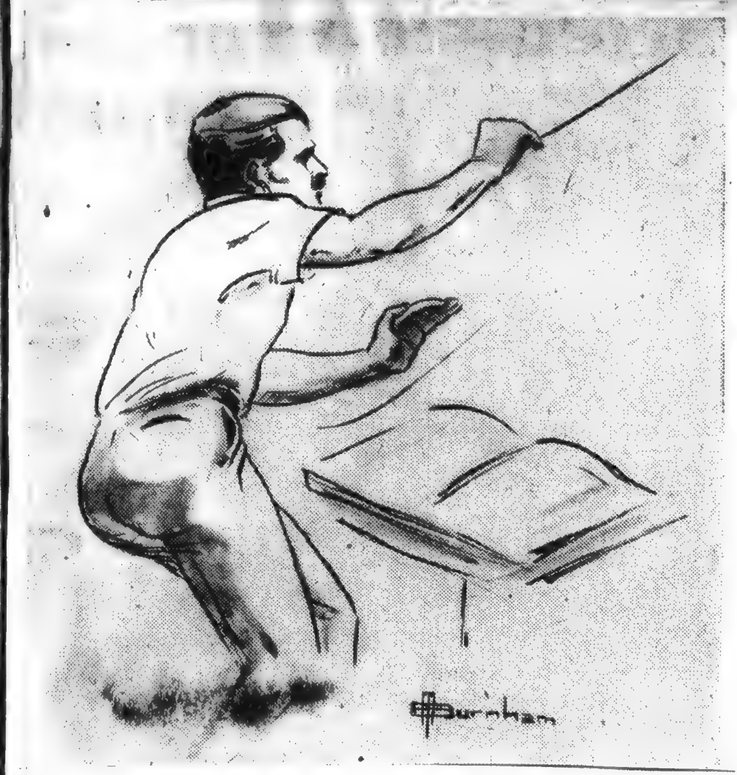

Throng Attends Opening of Pops

Stirring Patriotic Medley Wins Favor

By ELINOR HUGHES

Now that the lilacs are in bloom, the bulbs flaunting their brilliant colors in the Public Garden and Arthur Fiedler has conducted the first Pops, it may officially be stated, without fear of giving away any state secrets, that spring is here and summer just around the corner. Symphony Hall was filled, as usual, with a most cheerful and enthusiastic crowd; the green and gold lattices were in place along the side walls, there were flowers on the platform and everything looked just as it usually does at this season of the year. The only unusual notes—barring a few jocose discords in Shostakovitch's "Golden Age" ballet sweet—were the presence of many men in uniform in the audience, and the absence of the colored bulbs in the overhead chandeliers, which always look like the most magnificent of diamond sunbursts. Mr. Fiedler was as good a showman as ever and the orchestra was definitely in the groove, whether for Wagner or for jazz, and the program was typically Pops, easy to digest and possessed of no startling novelties.

Put it down as a sign of the times that a sextet of young people arrived at Symphony Hall in a two horsepower taxi, but that was the only horsedrawn vehicle noticeable during the influx or departure of the audience. There was very little formal dress, and a few women were observed knitting, but plenty of pretzels were to be seen, and a pleasant popping of corks and obligatto of clinking glasses accompanied the more frivolous sections of the program. (If they hadn't, there would have been something very much amiss with the picture). Symphony officials rubbed elbows with bomber pilots, and a former usher at the Hall, Carleton Beyer, now assistant to the music librarian, provided one of the greatest hits of the evening with his arrangement of the enormously popular song hit, "Deep in the Heart of Texas," which, I venture to guess, will be the most frequently played encore of the season. Played as an encore last night, it had to be repeated, by loud and insistent demand.

Considering the times, the abundance of patriotic music on the program was not at all surprising. Mr. Fiedler—who was being photographed every other minute with the aid of flashbulbs — led off with Sousa's "Stars and Stripes Forever," and then, after the first intermission, played the "Star Spangled Banner," like Koussevitzky, with his back to the orchestra and leading the audience in song, but at so rapid a tempo that all but the most long winded vocalizers were left a bit breathless at the end. The concert ended with a really exciting medley, "Salute to Our Fighting Forces," arranged by Peter Bodge and consisting of "Halls of Montezuma," "Keep 'Em Flying," "Anchors Aweigh," "The Caissons Are Rolling Along," and "God Bless America," all with appropriate sound effects. The uproar of applause that followed this was abundant proof of Mr. Fiedler's skill in catching the mood of his audience.

Interspersed with such familiar friends as "Voices of Spring," the overture to "Die Fledermaus" and the "Espana" Rhapsody, there were, however, some relatively unfamiliar works, the most enjoyable of which was Shostakovitch's ballet suite from "The Golden Age," written as a burlesque on bourgeois musical taste. The audience enjoyed it as a musical joke and laughed at the composer's ingenious confusion of tempos. Another novelty was J. Newell Chase's "Tanglewood Pool," a sentimental, romantic work, reminiscent of Debussy, and presumably intended as a tribute to the Berkshire Festival. Mr. Chase was present in the audience to acknowledge the applause. Robert Guyn McBride's "Strawberry Jam" proved to be an amusing work in jazz rhythms, tossed off by the orchestra with such lively enjoyment that it set the feet of the listeners to tapping in sympathy. The encores, in addition to "Deep In the Heart of Texas," consisted of short works by Kreisler, Tchaikovsky, Kalinus and Frank Bridge.

Preparations for the Pops

The fifty-seventh season begins Tuesday night at Symphony Hall, with Arthur Fiedler conducting. (Above left) Mr. Fiedler is to be seen at rehearsal; (center) the chandelier is put in place above the platform; (top right) Julius Theodorowicz, concertmaster of the Pops orchestra; (lower right) the hall receives its summer trimming of green paint.

First Week of Pops

The Pop Concerts will open their fifty-seventh season tomorrow night in Symphony Hall. Arthur Fiedler will again conduct an orchestra of 85 Symphony players, and refreshments will be served as usual at the tables which will cover the floor of Symphony Hall, and in the balconies during intermissions. The first special night will be Harvard Night next Sunday, when the Harvard Glee Club will join the orchestra. Denise Bacon, pianist, will be soloist on Friday, and Jesús María Sanromá on Saturday. The programs of the week follow:

Opening Night, May 5, at 8:30

"Stars and Stripes Forever," March ..... Sousa
Overture to "Die Fledermaus" ..... Strauss
Raftsman's Dance ..... de Filippi
(Based on the American folk tunes "Raftsman Jim" and "Going Up the River").
"España" Rhapsody ..... Chabrier
"The Golden Age," Ballet Suite, Shostakovitch
"Tanglewood Pool," Pastel Sketch .. Chase
Overture to "Tannhäuser" ..... Wagner
"Strawberry Jam (Home Made)" McBride
"Voices of Spring," Waltzes ..... Strauss
Salute to Our Fighting Forces, Arranged by Peter Bodge

Wednesday, May 6

March, "Oxford Street," from "London Again" ..... Coates
Overture to "The Merry Wives of Windsor" ..... Nicolai
"Cherry Ripe," Old Old English Song, for strings. Arranged by Frank Bridge
Fantasia, "Carmen" ..... Bizet
"Danse Macabre" ..... Saint-Saëns
"The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" ..... Delius
Finale, Fourth Symphony .. Tchaikovsky
"The Skaters," Waltzes .... Waldteufel
"Andalucia" ..... Lecuona-Gould
Russian Sailors' Dance from "The Red Poppy" ..... Gliere

Thursday, May 7

Marche Militaire ..... Schubert
Overture to "William Tell" ..... Rossini
Triumphal March from "Peter and the Wolf" ..... Prokofieff
"Soviet Iron Works" ..... Mossolov
"Peer Gynt" Suite ..... Grieg
"Deep River," Negro Spiritual Arranged by Jacchia
Roumanian Rhapsody No. 1. .... Enesco
Mechanized Forces (March Fantasy on "You're in the Army Now" ..... Lasslo
"Roses from the South," Waltzes Strauss
First Hungarian Dance ..... Brahms

Friday, May 8

Hungarian March, "Rakoczy" .. Berlioz
'Eine Kleine Nachtmusik" ..... Mozart
Slavonic Dance in C major, No. 15 Dvorak
Ballet Suite, "Nutcracker" .. Tchaikovsky
Piano Concerto No. 1 in G minor Mendelssohn
Soloist: Denise Bacon
Overture-Fantasia, "Romeo and Juliet" Tchaikovsky
"Artists' Life," Waltzes ..... Strauss
Souvenir of Vienna .. Prevost CMFWYP.
Intermezzo, Souvenir of Vienna .. Prevost
'Pomp and Circumstance," March ... Elgar

Saturday, May 9

"On the Mall," March ..... Goldman
Overture to "The Barber of Seville," Rossini
"Agnus Dei" from "L'Arlésienne" .. Bizet
"Invitation to the Dance," Weber-Berlioz
Concerto for Pianoforte in A minor, Schumann
Soloist: Jesús María Sanromá
Songs by the Regis College Glee Club, Conducted by Dolores Kimble
España ..... Chabrier
Serenade ..... Romberg
"America, My Own" ..... Cain
Gershwiniana, "Thunder and Lightning," Polka, Regis Hymn ..... Straus

Sunday, May 10

Harvard Night

Guest Conductor: Malcolm Holmes
"Knightsbridge" (March) from "London" Suite ..... Eric Coates
Overture to "The Marriage of Figaro" Mozart
Concerto for Orchestra, First Movement Walter Piston
Guest Conductor: G. Wallace Woodworth
The Harvard Glee Club
Bacchanale from "Belshazzar" .... Handel
Prisoners' Chorus from "Fidelio" Beethoven
Praestat Hoc Nobis ..... Chadwick
Guest Conductor: G. Wallace Woodworth
The Harvard Glee Club
"The Defense of Corinth" .. Elliott Carter
Written for Harvard Glee Club, 1941
Speaker: Quentin M. Hope, '42
Czechoslovakian Folk Song: "Mägdlein im Walde" ..... Arr. by Dvorak
Choruses from "The Beggar's Opera" Gay and Pepusch
Bacchanale from "La Belle Hélène" Offenbach
Choruses from The Yeomen of the Guard Sullivan
Solo: R. B. Stedman, '42
Guest Conductor: Malcolm Holmes
Tarheel Fantasy (Based on folk songs of North Carolina) ..... Melville Smith
'Tales from the Vienna Woods' Strauss
Prayer of Thanksgiving (Old Dutch Hymn) ..... Valerius-Kremser
"Fair Harvard"

AT THE POPS TONIGHT

Arthur Fiedler and the Boston Pops orchestra will present the following program tonight in Symphony Hall:

March, "Oxford Street," from "London Again" ..... Coates
Overture to "The Merry Wives of Windsor" ..... Nicolai
"Cherry Ripe," Old English Song, for strings ..... arr. by Frank Bridge
Fantasia, "Carmen" ..... Bizet
"Danse Macabre"—Symphonic Poem, Saint-Saens
"The Walk to the Paradise Garden," Intermezzo from "A Village Romeo and Juliet" ..... Delius
Finale, Fourth Symphony ..... Tchaikovsky
"The Skaters," Waltzes ..... Waldteufel
Andalucia ..... Lecuona-Gould
Russian Sailors' Dance from "The Red Poppy" ..... Gliere

Boston Symphony Records Given to Camp Edwards

CAMP EDWARDS, May 6—The Boston Symphony Orchestra has donated to Camp Edwards soldiers a large library of recordings.

The records, on hand at the Buzzards Bay U. S. O. Club near the camp, may be borrowed by the soldiers. Many of the records are of symphonic arrangements by the Boston orchestra.

Funds for the purchase were raised during a benefit concert of the Berkshire festival.

Loan of the records is made through application at the recreation office of the service club.

The Red Cross House, at the Camp Edwards Station Hospital, today announced a busy schedule.

The Leland Powers School, Boston, will present "Springtime for Henry." Camp nurses will hold a dance Friday night for officers. Saturday afternoon Mrs. Florence White will bring 20 Brockton girls to entertain soldier patients. Saturday evening a group of New Bedford players will present "Night Must Fall." On Sunday evening Miss Bessie Kranz of New Bedford will conduct a recorded hour of classical music.

Eight hundred recruits, members of the 385th Engineers Battalion, are discovering what Army life is all about.

These "rookies," drafted a few weeks ago, come from New England, West Virginia, Illinois, Indiana and Arkansas.

The 385th Engineer Battalion was activated last month here and is commanded by Maj. Linwood E. Funches, Greenville, Ala., who was transferred from the 45th Engineers at Camp Blanding, Fla.

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ARTHUR FIEDLER BOWS AND FIRST POPS CONCERT OF SEASON BEGINS

Women Knit, Uniforms in Evidence—Pops Opens New Season—"Deep in Heart of Texas" Encored

The Pops began at Symphony Hall last night, the Pops with their music and ease and smoking, their refreshments and chatter. Arthur Fiedler again presided over an orchestra of some 85 members of the Boston Symphony. The scene was familiar: The lower part of Symphony Hall transformed, gold and green the dominant colors, the big chandelier over the stage, tables on the floor, flowers on the stage.

From year to year the Pops are much the same, which is desirable. And yet, each season is in some way different. Last night there were many uniforms in the audience. Some women had brought their wartime knitting. The last number on the program was a medley of military and patriotic tunes, arranged by Peter Bodge and titled "Salute to Our Fighting Forces." Such are the Pops during war. Music, fortunately is plentiful, and does not have to be rationed. Without the Pops in Spring Boston would lose one of its prime distinctions and a source of widespread pleasure. Especially is this true at a time like the present, when it is essential to carry on as many activities of entertainment as practicable, which in their way help us all in the great effort of winning a war.

Sousa's brisk march, "Stars and Stripes Forever," appropriately started off the evening, followed by Strauss' Overture to "The Bat," the noisy "Raftsman's Dance" by Amadeo de Filippi, and the "Espana" Rhapsody of Chabrier. New to the Pops was "Tanglewood Pool," which its composer, Newell Chase, calls a "pastel sketch." Pastel is too modest a word, for the music, derivative and orchestrated in Hollywood movie style, is brightly colored. Another newcomer was Robert McBride's "Strawberry Jam Home Made," a sweet-flavored bit whose idiom suggests ragtime more than swing or a jam session.

Wagner's "Tannhauser" Overture, among the old favorites, was conspicuously applauded. So were a suite from the Shostakovitch ballet, "The Golden Age," and the Strauss Waltz, "Voices of Spring." But the biggest hand was aroused by an encore that was itself encored: "Deep in the Heart of Texas." The audience responded with that rhythmic beating of palms which is the thing to do after a certain phrase of the song. The orchestration of the number came from Carleton Beyer, formerly an usher at Symphony Hall, and now assistant to the librarian of the orchestra.

Meanwhile corks popped and glasses tinkled at the tables on the floor, and tobacco smoke rose in a cloud of contentment, and waitresses brought food and liquids.

Mr. Fiedler is evidently going to follow the admirable practice of ing the audience when he conducts "The Star Spangled Banner" and of inviting the audience to sing.

C. W. D.

ROBERT DAY

"I understand he's a scout from the Boston Symphony"

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAY 6 - 1942

Boston Hears About Texas—Loud

By the Associated Press.

BOSTON, May 6. — The clap-clap of the jitterbug echoed last night in Boston's Symphony Hall as "Pops" opened its 57th season featuring "Deep in the Heart of Texas."

Arthur Fiedler conducted the 85-piece orchestra—all but a few from the regular Boston Symphony—in a rendition of the popular song arranged by a former usher at "Pops," Charleton Byer, now assistant librarian of the orchestra.

Applause of the crowd of 2500 brought an encore—and even some of the veteran musicians seemed excited.

Waitresses served beer, wine and champagne during the concert.

This Clipping From
BROCKTON, MASS.
ENTERPRISE
MAY 13 1942

SYMPHONY TRUSTEES.

BOSTON, May 13.—(UP)—William Phillips, former ambassador to Italy, and John Nicholas Brown, Providence socialite, have been made trustees of the Boston Symphony orchestra, it was announced to-day. Brown is the first person living outside Greater Boston to be made a trustee.

This Clipping From
LAWRENCE, MASS.
EAGLE
MAY 13 1942

BOSTON, May 12. (AP)—William Phillips, of Boston, former United States ambassador to Italy, and John Nicholas Brown, Providence, R. I., corporation official, have been named trustees of the Boston Symphony orchestra. Phillips served as a trustee of the orchestra from 1931 to 1936 prior to his appointment as ambassador.

Phillips and Brown New Trustees of Symphony

William Phillips of Boston, former ambassador to Italy and distinguished diplomat, and John Nicholas Brown of Providence, active for many years as a corporation official and trustee of institutions in Providence, have been made trustees of the Boston Symphony Orchestra, it was announced yesterday.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAY 13 1942

Named Trustees of Hub Symphony Orchestra

Boston, May 12—(AP)—William Phillips of Boston, former United States embassador to Italy, and John Nicholas Brown, Providence, R. I., corporation official, have been named trustees of the Boston Symphony orchestra.

Phillips served as a trustee of the orchestra from 1931 to 1936 prior to his appointment as embassador.

This Clipping From
WILMINGTON, DEL.
NEWS
MAY 13 1942

ORCHESTRA ELECTS

BOSTON, May 12 (INS)—Trustees of the Boston Symphony orchestra tonight named William Phillips of Boston, former ambassador to Italy, and John N. Brown of Newport, R. I., to the board.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 13 1942

NAMED SYMPHONY TRUSTEE

John Nicholas Brown, of Providence, has been named a trustee of the Boston Symphony Orchestra, the first trustee outside of Greater Boston to serve on the board, it was announced yesterday.

First Non-Resident Trustee of Symphony

John Nicholas Brown, Providence corporation official, has been named the first non-resident trustee of the Boston Symphony Orchestra, it was announced last night. Re-appointed a trustee was William Phillips of Boston, former ambassador to Italy, who resigned in 1936 when he was sent to Rome.

This Clipping From
WORCESTER, MASS.
GAZETTE
MAY 13 1942

SYMPHONY TRUSTEES

BOSTON, May 13 (UP)—William Phillips, former ambassador to Italy, and John Nicholas Brown of Providence, R. I., have been made trustees of Boston Symphony Orchestra, it was announced today. Phillips formerly was a trustee five years, but his appointment as ambassador, forced his resignation. Brown is the first person living outside Greater Boston to be made a trustee.

This Clipping From
NAUGATUCK, CONN.
NEWS
MAY 13 1942

NAMED TRUSTEES

Boston, May 13—(UP)—William Phillips, former ambassador to Italy, and John Nicholas Brown, Providence (R. I.) socialite, have been made trustees of the Boston Symphony orchestra, it was announced today. Phillips formerly was a trustee for five years, but his appointment as ambassador to Italy forced his resignation. Brown is the first person living outside Greater Boston to be made a trustee.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 13 1942

Boston Orchestra Names Trustees

BOSTON—William Phillips of Boston, who resigned as trustee of the Boston Symphony Orchestra in 1936 to accept the post of ambassador to Italy, today was re-elected to the board with John Nicholas Brown of Providence, R. I.

Mr. Phillips has a long record of service with the United States Department and in 1931-32 served as chairman of the Massachusetts Emergency Committee for Unemployment and the President's committee for Employment. He is a former regent of Harvard College and former secretary of the corporation. Mr. Brown, a corporation official, was active in the movement to repeal prohibition, is a member of the advisory and executive committee of Brown University, was first chairman of the Rhode Island Planning Board.

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Phillips, Brown Elected Symphony Trustees

John Nicholas Brown of Newport, R. I., and William Phillips of Boston, were made trustees of the Boston Symphony Orchestra at a meeting of the board held to fill two vacancies.

Phillips has had a distinguished career in the diplomatic service. He has been attached intermittently to the Department of State and has served in various foreign legations: Great Britain, China, the Netherlands and Luxembourg, Belgium, Canada. He was a trustee of the Boston Symphony Orchestra from 1931 to 1936, when his appointment as United States Ambassador to Italy made his resignation necessary.

Brown is the first trustee outside of Greater Boston to serve upon the board. A resident of Newport, he has been active for a number of years as a corporation official and trustee of institutions in Providence.

The board of trustees now numbers 12, with Jerome D. Greene as president, Henry B. Sawyer as vice president, Henry B. Cabot as treasurer, Reginald C. Foster, Alvan T. Fuller, N. Penrose Hallowell, M. A. DeWolfe Howe, Roger I. Lee, Richard C. Paine, Bentley W. Warren.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

MAY 13 1942

This Clipping From
SHAMOKIN, PA.
NEWS-DISPATCH

MAY 13 1942

R. I. Man Named Symphony Trustee

John Nicholas Brown of Providence, and William Phillips of Boston, former U. S. ambassador to Italy, have been made trustees of the Boston Symphony Orchestra at a recent meeting of the board which was held to fill two vacancies.

John Nicholas Brown is the first trustee outside of greater Boston to serve upon the board. He has been active for a number of years as a corporation official and trustee of institutions in Providence. His association with the Rhode Island Historical Society and the Providence Public Library are indications of his special interest in the arts and letters. Providence was the first New England city to be regularly visited by the Boston Symphony Orchestra, which has given series of concerts here since its second season in 1882.

This Clipping From
PHILADELPHIA, PA.
BULLETIN

MAY 12 1942

Boston Takes Its Music Easy

While Arthur Fiedler conducts the Boston Symphony Orchestra in annual popular program, members of the audience sit at their tables and eat or drink while listening to the music

William Phillips, former ambassador to Italy, and John Nicholas Brown, Providence (R. I.) socialite, have been made trustees of the Boston Symphony orchestra. Phillips formerly was a trustee for five years, but his appointment as ambassador to Italy forced his resignation. Brown is the first person living outside greater Boston to be made a trustee.

This Clipping From
BOISE, IDAHO
IDAHO STATESMAN

Idaho Girl Plays With Boston Symphony

A 17-year-old Meridian girl—Althea Everitt—who went a-traveling on a piano keyboard, might have been named Cinderella, for all the glamorous and exciting things that have happened to her in the last two years.

Althea, you remember, attended Meridian public school, took part in school programs, and showed an amazing versatility in several talents, especially music. Fern Nolte Davidson, Nampa piano instructor, discovered the girl's piano ability and before long Althea was astounding not only Meridian folk but the entire Boise valley with her remarkable playing.

A New York instructor, who visited friends in Nampa, heard the then 16-year-old prodigy and urged that she be sent to New York. But 16 is pretty young to go so far from home, and living and studying in New York costs money. So Althea continued her instruction under her "fairy god mother" and soon she was being featured in solo work, in recitals and in Idaho's famous Eight-Piano Symphony.

Like Cinderella

Percy Grainger heard her play and was enthusiastically encouraging. A short time later, just like the Cinderella story, she was awarded a scholarship to study piano with the nationally famous Howard Goding, guest instructor at the University of Idaho during the summer of 1939.

The following spring, the young pianist was graduated from Meridian high school — 17 and unspoiled and with sunny disposition as she practiced and helped with the housework in the little Everitt cottage in Meridian. That fall, in 1940, came a "bolt from the blue." She was offered a scholarship (including not only a $1000 tuition, but living expenses and music as well) at Colby Junior College of Women in New London, N. H.

She Had One Dream

Althea, thrilled beyond words, left the valley of her childhood and turned her shining face to new horizons. As she said goodbye to her teacher and guide, the girl confided, with blue eyes aglow, "All my dreams are coming true. If only someday—someday after I've studied and practiced hard—if only someday I could play with the Boston Symphony orchestra just once, then all my dreams would have come true."

Since then, Althea Everitt has played in concerts with Dartmouth, Bowdoin and Harvard concert groups. (At Colby, she is studying with Gladys Gleason, former Idaho girl who has made a name for herself as a concert pianist and instructor.) Now, at 19, the Meridian girl presents programs before critics and big-wigs, with a poise and confidence and easy charm that has won her many laurels.

To Play With Symphony

And the dream of playing with the Boston Symphony orchestra? Still a dream? No, indeed, a reality! That's the sum and substance of this story — that dreams do come true for real-life Cinderellas. But let's let Althea tell it in her own words, as she wrote in a letter to her family recently:

"Oh gee, family!! Guess what!!! Your little Althea is going to play with one of the most famous symphony orchestras in the world—the Boston Symphony Orchestra!! But that isn't all—let me start at the beginning.

"Last Saturday, Arthur Fiedler, conductor of the Boston Symphony through the 'Pops' season in the spring—a very famous conductor—called Miss Gleason and told her that he wanted to hear me play the following Monday. So I practiced my Concerto and left for Boston Sunday afternoon. Well!!! Mr. Fiedler has quite a reputation for being very brusque—but he was wonderful to me. We went into Dr. Koussevitsky's room (the famous conductor of the Boston Symphony), and I began to play for him. You see, I was only auditioning to play the first movement of my Concerto, because students just NEVER play more than one movement. In the first place, students seldom play with the Boston Symphony, it seems. So it was only the first movement that I played to Mr. Fiedler.

"When I finished playing, he asked me questions about my studying, etc.—and THEN said 'How much had you planned to play?' I said the first movement, and he said, 'That isn't enough for you.'

"Oh, golly, family—Here I had gone down scared to death that he wouldn't even let me play one movement, and he ASKS me to play the whole thing!!! I still can't get over it. Because things like that just aren't done!! Students just DON'T play whole concertos—and especially at the request of the conductor. Oh, family!!—just think, on the thirtieth of May, your Althea will appear as soloist with the Boston Symphony Orchestra in Symphony Hall in Boston, Mass., playing the MacDowell Piano Concerto No. 2 under the direction of Arthur Fiedler!! Just like Rachmaninoff or Paderewski. Another dream come true!!"

ALTHEA EVERITT of Meridian, Idaho's youthful Cinderella of the keyboard, will be soloist May 30 when she plays three movements of MacDowell Concerto No. 2 with the Boston Symphony orchestra at the symphony hall in Boston.

This Clipping From
NEW YORK, N.Y.
NEWS
MAY 24 1942

This Clipping From
ST. LOUIS, MO.
GLOBE-DEMOCRAT
JUN 7 - 1942

FREE AND EASY

Knit, drink, be merry and musical. That's spirit of these patrons of the Boston Symphony Orchestra's informal but famed Pop concerts. Mrs. Charles Blanchard of Brookline, Mass., finds knitting is nice to the tune of fine music.

(By Wide World)

The tuba player comes up for—a drink! Eugene Adam rests his 35-pound instrument on a rail as he refreshes a parched throat during intermission at the annual Pop concert. Informality and excellent music are the orders of the day.

(By Wide World)

This Clipping From
BARTLESVILLE, OKLA.
ENTERPRISE
MAY 27 1942

MOSQUITO SONG (CLAP, CLAP!) GOES SNOOTY

BOSTON, May 27. — (AP) — It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But last night it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "Pops" concert next Sunday, lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song to the Evening Star" from Wagner's opera "Tannhauser."

Incidentally the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping Fro
MADISON, WIS
CAPITAL TIMES
MAY 27 1942

Texas Tune May Clap Way to Symphonic Fame

BOSTON—(AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

Symphony hall attaches, counting votes for the annual request night program of the Boston symphony "pops" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones. For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song of the Evening Star" from Wagner's opera "Tannhauser."

Incidentally the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
MAY 27 1942

Heart of Texas Aims For Symphonic Career

Boston, Mass , May 26 (AP)—It looks as though Deep In The Heart of Texas might clap its way to symphonic fame.

It's always been popular. But tonight it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony hall attaches, counting votes for the annual request night program of the Boston Symphony "pop" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones, because Deep In The Heart of Texas was in a triple tie with Schubert's Ave Maria, and the Song To The Evening Star, from Wagner's opera Tannhauser.

Incidentally, the most popular selection of all turned out to be Ravel's Bolero.

This Clipping From
NEW ORLEANS, LA.
ITEM
MAY 27 1942

Symphony Lovers Clap Texas Song

BOSTON, May 27.—(AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But last night it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "Pops" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song of the Evening Star" from Wagner's opera "Tannhauser."

Incidentally the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
MAY 27 1942

That 'Deep' Song Heads for Fame

Ties with 'Ave Maria' And Wagner Classic in Boston 'Pops' Poll

Boston — (AP) — It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But last night it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "pop" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song to the Evening Star" from Wagner's opera "Tannhauser."

Incidentally the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
TAMPA, FLA.
~~TRIBUNE~~
Times
MAY 27 1942

That Texas Lilt Voted Into Ties With Classics

Boston, May 27 (AP). It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But last night it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "Pops" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song to the Evening Star" from Wagners opera "Tannhauser."

Incidentally, the most popular selection of all turned out to be Ravel's 'Bolero."

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
MAY 27 1942

Wagner, Schubert Revolve in Graves

By the Associated Press.

BOSTON, May 27.—It looks as though deep in the heart of Texas may clap its way to symphonic fame for today. It had climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony pop concerts next Sunday, lifted eyebrows in amazement, then reached for telephones. For Deep in the Heart of Texas was in a triple tie with Schubert's Ave Maria and the Song to the Evening Star from Wagner's Tannhauser.

This Clipping From
PHILADELPHIA, PA.
RECORD
MAY 27 1942

WHAT! AIN'T THEY GOT JUKE BOXES IN BOSTON

BOSTON, May 26 (AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

Symphony Hall employes counting votes for the annual request night program of the Boston Symphony "Pops" Concert next Sunday, found it was in a triple tie with Schubert's "Ave Maria" and Wagner's "Song to the Evening Star."

(Ed note: Boston claims to be the "Athens of America.")

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
MAY 27 1942

'Deep in the . . .' (Clap, Clap) Rivals Wagner

Boston — (AP) — It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But last night it climbed up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "Pops" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song of the Evening Star" from Wagner's opera "Tannhauser."

Incidently, the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAY 27 1942

'Deep in the Heart' Clapped Into 'Pops' All-Request Program

Boston, May 27.—(INS)—Classical compositions usually played at "Pops" concerts of the Boston Symphony Orchestra today moved over to ~~make room~~ for "Deep in the Heart of Texas," which has clapped itself to favor.

A poll was taken among audiences to determine the annual "Pops" request night program. "Texas" finished in a triple tie with Schubert's "Ave Maria," and the "Song of the Evening Star," from Wagner's "Tannhauser."

Most popular selection was Ravel's "Bolero."

This Clipping From
SAN ANTONIO, TEXAS
LIGHT
MAY 27 1942

Boston Folk Like Deep In the Heart

BOSTON, May 27—(AP)—"Deep in the Heart of Texas" may clap its way to symphonic fame.

Symphony hall attaches, counting votes for the annual request night program of the Boston symphony "pops" concerts next Sunday, lifted eyebrows in amazement last night when "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song to the Evening Star" from Wagner's "Tannhauser."

Incdentally the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
BRIDGEPORT, CONN.
POST
MAY 27 1942

POPULAR TUNE INVADES BOSTON SYMPHONY

BOSTON, May 27. — (INS) Classical compositions usually played at "Pops" concerts of the Boston Symphony orchestra, today moved over to make room for "Deep in the Heart of Texas," which has clapped itself to favor.

A poll was taken among audiences to determine the annual "Pops" request night program. "Texas" finished in a triple tie with Schubert's "Ave Maria," and the "Song of the Evening Star," by Wagner's "Tannhauser."

This Clipping From
TULSA, OKLA.
TRIBUNE

'Deep in the Heart of Texas' Is Rival of Schubert, Wagner Fame

BOSTON, May 27.—(AP)—It looks as though ...eep in the Heart of Texas" may clap its way to sym...onic fame.

It's always been popular. But today it climbed ...t up among the immortals as popular voting ranked ...ith Schubert and Wagner.

Symphony hall attaches, counting votes for the ...al request night program of the Boston Symphony ..." concerts next Sunday, lifted eyebrows in amaze- and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple ...ith Schubert's "Ave Maria" and the "Song to the ...ing Star" from Wagner's opera "Tannhauser."

Incidentally, the most popular selection of all ...d out to be Ravel's "Bolero."

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
MAY 31 1942

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
MAY 31 1942

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAY 31 1942

Hale's Volumes Donated

University of New Hampshire Gets His Program Notes

Philip Hale's own bound set of Boston Symphony program notes, written by the late music critic of "The Boston Herald" over a period of thirty-three years, has been presented to the Hamilton Smith Library of the University of New Hampshire by the author's widow. The set has been placed in the Philip Hale Room in the art division of the library, where the volumes rest in the same bookcase and near the same desk the critic used when he wrote them.

Mr. Hale began the program notes for the Boston Symphony in the fall of 1901 and continued the assignment through the spring of 1933. This gift to the University of New Hampshire includes not only the thirty-three volumes covering this interval but also the notes for the previous ten years which Mr. Hale had collected and had bound, and which he used frequently for reference.

This Clipping From
WILKES BARRE, PA.
RECORD
MAY 27 1942

'Deep in the Heart of Texas' for Symphony

Boston, May 26 (AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But tonight it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "pops" concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and "Songs to the Evening Star" from Wagner's opera "Tannhauser."

Incidentally the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
WILMINGTON, DEL.
NEWS
MAY 27 1942

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 27 1942

Symphony Finds "Deep in the Heart Of Texas" Popular

BOSTON—"Deep in the Heart of Texas" has climbed right among the immortals, including the works of Schubert and Wagner, at least by popular vote.

Officials of Symphony Hall, counting votes for the annual request night program of the Boston Symphony "pops" concert Sunday, discovered to their amazement that the song was in a triple tie with Schubert's "Ave Maria" and "Song to the Evening Star," from Wagner's opera, "Tannhauser."

The most popular selection of all, however, was Ravel's "Bolero."

HEART OF TEXAS' JOINS SYMPHONIC FAVORITES

BOSTON, May 26 (AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But tonight it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "pops" concert next Sunday, lifted eyebrows in amazement.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and the "Song to the Evening Star" from Wagner's opera "Tannhauser."

This Clipping From
VARIETY
NEW YORK, N. Y.
MAY 27 1942

This Clipping From
DALLAS, TEX.
NEWS
MAY 27 1942

Deep in Heart, Etc. Claps Its Way to Symphony Claim

BOSTON, Mass., May 26 (AP).—It looks as though Deep in the Heart of Texas may clap its way to symphonic fame.

It's always been popular. But Tuesday night it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony Pops concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For Deep in the Heart of Texas was in a triple tie with Schubert's Ave Maria and the Song to the Evening Star from Wagner's opera Tannhaeuser.

Incidentally the most popular selection of all turned out to be Ravel's Bolero.

Providence Businessman A Boston Orch. Trustee

Boston, May 26.

John Nichols Brown, Providence corporation official, has been named the first non-resident trustee of the Boston Symphony Orchestra.

Reappointed a trustee was William Philips, of this city, former ambassador to Italy, who resigned in 1936 when he was sent to Rome.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 28 1942

'Heart of Texas'

Boston— (INS) —Classical compositions usually played at "pops" concerts of the Boston Symphony Orchestra, today moved over to make room for "Deep in the Heart of Texas," which has clapped itself to favor.

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
MAY 31 1942

Choo-Choos, Blues and Texas

THE CABOTS and LOWELLS, not to mention the ADAMSES and the PUTNAMS, undoubtedly gazed through their lorgnettes in patrician amazement, as *Deep in the Heart of Texas* landed on the Boston Symphony's annual "request night" program in a tie for first place in popularity with SCHUBERT'S *Ave Maria* and WAGNER'S *Song to the Evening Star*. Back Bay must have felt the foundations of civilization crumbling, when the votes came in.

For *Deep in the Heart of Texas,* is a tune so proletarian and elementary as to be intelligible to anybody who has ears. There are only 30 notes in the whole thing, and the melody has to be repeated, to an obligato of Texan handclapping and yippeeing, in order to fill out a 32-bar chorus. Just what the shades of FRANZ SCHUBERT and RICHARD WAGNER had to say, when they found this *chef d'oeuvre* by MR. and MRS. DON SWANDER, of the Lone Star State, vying with their masterpieces in Boston, of all places, can only be surmised.

Deep in the Heart of Texas completely eclipsed in popularity *Beautiful Texas,* the immortal ditty with the aid of which "Biscuit Passin' Pappy" O'DANIEL hypnotized the Lone Star voters in three different elections. Whereas *Beautiful Texas* never made the radio "Hit Parade," *Deep in the Heart of youknowwhat* was on the parade from early February until early this month, and led it for five straight weeks. It is, in fact, in the class with such deathless compositions as *Blues in the Night* and *Chattanooga Choo-Choo.* No wonder SCHUBERT and WAGNER have been thrown for a loss.

This Clipping From
TWIN FALLS, IDAHO
NEWS
MAY 31 1942

Idaho Musician Plays Concerto At Boston Hall

Althea Everitt, Nampa, was chosen by Arthur Fiedler, conductor of the Boston Symphony Pops orchestra, to appear as soloist in Symphony hall, Boston, Saturday night, May 30, at Colby Junior College Night. She played the MacDowell concerto last night.

Miss Everitt is a pupil of Miss Gladys Gleason, Jerome, who now is director of music at Colby Junior college, and has been a member of the University of Idaho summer school faculty.

She is the second Idaho girl in the past two years who has gone to Colby and been thus honored by Mr. Fiedler. Miss Maxine McCurry, Boise, played the Schumann concerto in Symphony hall two years ago. She also was a pupil of Miss Gleason. Both were discovered by Miss Gleason during her vacations, which she usually spends in Idaho.

MUSIC

SYMPHONY HALL

Malkin Pops

It was Malkin Conservatory Night at the Pops last evening. Arthur Fiedler conducted and Robert Brink, a pupil of the Malkin Conservatory, was the violin soloist in Lalo's Symphonie Espagnol for violin and orchestra.

Midway in the program came Mr. Brink's playing of the Lalo Symphonie. It was a musicianly but rather tentative performance, marked at first by rather unsteady pitch and certain uneveness of bowing. But the young musician's playing gained in poise and accuracy during the following two movements. Mr. Brink has a pleasant tone and considerable facility on his instrument. His approach to music is obviously sensitive. But his performance needed more "git up and git."

The program had begun in swinging fashion with John Philip Sousa's march, "The Bride-Elect;" the Romeo and Juliet Overture-Fantasia of Tchaikovsky; the Scherzo from Mendelssohn' Octet, and Kreisler's "Tambourin Chinois." The remaining items were Enesco's Roumanian Rhapsody No. 1 and shorter pieces by Strauss, Gould, and Brahms. And, of course, there were many encores. A capacity audience warmly showed its enjoyment of the whole program.—J. W. R.

HAROLD RUBENS, brilliant young Welsh pianist, who appears as soloist at Pops tonight.

Harold Rubens Pops Soloist Tonight

Harold Rubens, brilliant young pianist, will appear as soloist with the Boston Pops Orchestra tonight in Symphony Hall. Rubens, who was born in Cardiff, Wales, began his musical career at the age of 10. He made his London debut in 1930, following which he appeared in recital and as soloist with orchestras throughout England, France, Germany, Norway, Sweden and Holland. He has played before several of the royal families of Europe and also for the late Paderewski, who predicted a brilliant future for the young artist. The war interrupted plans for further extensive tours of Europe and Australia.

AT THE POPS TONIGHT

The Boston Pops Orchestra under Arthur Fiedler will present the following program in Symphony Hall tonight at 8:30:

*Triumphal March from "Aida".....Verdi
Overture to "Die Fledermaus".....Strauss
"Spring," for String Orchestra.....Grieg
*Fifth Hungarian Dance.....Brahms
"El Salon Mexico".....Copland
Variations on a Nursery Song, for Orchestra and Piano Obligato...Dohnanyi
Soloist: Harold Rubens
*"Wine, Woman and Song," Waltzes.....Strauss
*"The Toy Trumpet".....Scott
Salute to our Fighting Forces—Ar. by Bodge
Halls of Montezuma (Marine Hymn)—
Keep 'Em Flying—Anchors Aweigh—
When the Caissons Go Rolling Alor
(Artillery March)—God Bless Am-

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
JUN 2 - 1942

Deep in the Heart of Youknowwhat

THE CABOTS AND LOWELLS undoubtedly were nonplussed, as the editor pointed out Sunday morning, to learn that clap-clap song, *Deep in the Heart of Texas,* had run a three-way dead heat with Schubert's *Ave Maria* and Wagner's *Song to the Evening Star* on the Boston Symphony's annual "request night" program. They would probably be more surprised to learn that a Bing Crosby-Woody Herman recording of *Deep in the Heart of Texas,* autographed by Crosby, brought $1,500 at an auction. It's a fact vouchsafed by Fred Corcoran, Tournament Bureau manager of the PGA, in this month's Golfing magazine. . . . It happened at one of the exhibition golf matches Crosby and Funnyman Bob Hope played in their campaign to sell War Savings Bonds. . . . Holding up the record, Hope said, "You can buy this record for 35 cents at any music store. Now, who'll give me $1,500 for it?" . . . "I will," spoke up a Houston sportsman by the name of George Strake. And he did.

Divot Data: Maybe golf is doomed, as Mr. Pegler declares, but the attendance at tournaments played during the Winter and Spring showed a 30 per cent increase over last year. . . . Byron Nelson has finished in the money in every 1942 tournament, running to 36 the number of successive tournaments he's taken money from. He's still a long way from Ben Hogan's record of 56, however. . . . We liked Sam Snead's answer when Laurence Leonard asked him Sunday night, "How does it feel to be PGA champion?" Slamming Sam replied: "I don't feel any different than I did last night."

This Clipping From
TULSA, OKLA.
TRIBUNE
MAY 27 1942

'Deep in the Heart of Texas' Is Rival of Schubert, Wagner Fame

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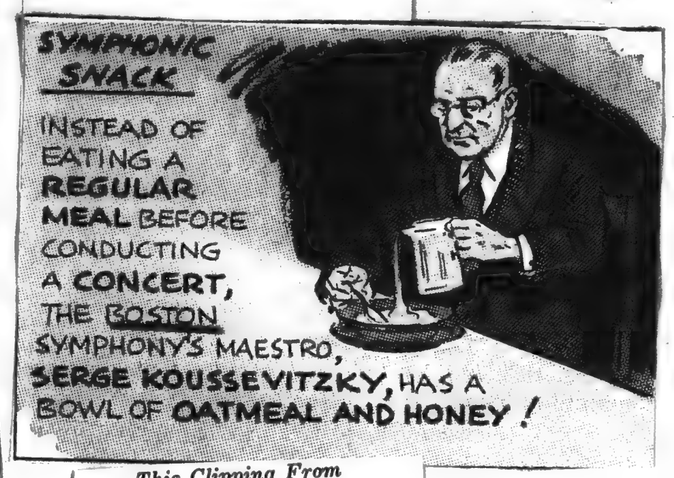
Incidentally, the most popular selection of all d out to be Ravel's "Bolero."

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE
MAY 31 1942

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
MAY 31 1942



This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAY 31 1942

Hale's Volumes Donated

University of New Hampshire Gets His Program Notes

Philip Hale's own bound set of Boston Symphony program notes, written by the late music critic of "The Boston Herald" over a period of thirty-three years, has been presented to the Hamilton Smith Library of the University of New Hampshire by the author's widow. The set has been placed in the Philip Hale Room in the art division of the library, where the volumes rest in the same bookcase and near the same desk the critic used when he wrote them.

Mr. Hale began the program notes for the Boston Symphony in the fall of 1901 and continued the assignment through the spring of 1933. This gift to the University of New Hampshire includes not only the thirty-three volumes covering this interval but also the notes for the previous ten years which Mr. Hale had collected and had bound, and which he used frequently for reference.

This Clipping From
WILKES BARRE, PA.
RECORD
MAY 27 1942

'Deep in the Heart of Texas' for Symphony

Boston, May 26 (AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

It's always been popular. But tonight it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony "pops" concerts next [illegible], lifted eyebrows in amazement and then reached for telephones.

For "Deep in the Heart of Texas" was in a triple tie with Schubert's "Ave Maria" and "Songs to the Evening Star" from Wagner's opera "Tannhauser."

Incidentally, the most popular selection of all turned out to be Ravel's "Bolero."

This Clipping From
WILMINGTON, DEL.
NEWS
MAY 27 1942

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 27 1942

Symphony Finds "Deep in the Heart Of Texas" Popular

BOSTON—"Deep in the Heart of Texas" has climbed right among the immortals, including the works of Schubert and Wagner, at least by popular vote.

Officials of Symphony Hall, counting votes for the annual request night program of the Boston Symphony "pops" concert Sunday, discovered to their amazement that the song was in a triple tie with Schubert's "Ave Maria" and "Song to the Evening Star," from Wagner's opera, "Tannhauser."

The most popular selection of all, however, was Ravel's "Bolero."

HEART OF TEXAS' JOINS SYMPHONIC FAVORITES

BOSTON, May 26 (AP)—It looks as though "Deep in the Heart of Texas" may clap its way to symphonic fame.

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This Clipping From
VARIETY
NEW YORK, N. Y.
MAY 27 1942

This Clipping From
DALLAS, TEX.
NEWS
MAY 27 1942

Deep in Heart, Etc. Claps Its Way to Symphony Claim

BOSTON, Mass., May 26 (AP).—It looks as though Deep in the Heart of Texas may clap its way to symphonic fame.

It's always been popular. But Tuesday night it climbed right up among the immortals as popular voting ranked it with Schubert and Wagner.

Symphony Hall attaches, counting votes for the annual request night program of the Boston Symphony Pops concerts next Sunday, lifted eyebrows in amazement and then reached for telephones.

For Deep in the Heart of Texas was in a triple tie with Schubert's Ave Maria and the Song to the Evening Star from Wagner's opera Tannhaeuser.

Incidentally the most popular selection of all turned out to be Ravel's Bolero.

Providence Businessman A Boston Orch. Trustee

Boston, May 26.

John Nichols Brown, Providence corporation official, has been named the first non-resident trustee of the Boston Symphony Orchestra.

Reappointed a trustee was William Philips, of this city, former ambassador to Italy, who resigned in 1936 when he was sent to Rome.

This Clipping From
HARTFORD, CONN.
TIMES
MAY 28 1942

'Heart of Texas'

Boston— (INS) —Classical compositions usually played at "pops" concerts of the Boston Symphony Orchestra, today moved over to make room for "Deep in the Heart of Texas," which has clapped itself to favor.

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
MAY 31 1942

Choo-Choos, Blues and Texas

THE CABOTS and LOWELLS, not to mention the ADAMSES and the PUTNAMS, undoubtedly gazed through their lorgnettes in patrician amazement, as *Deep in the Heart of Texas* landed on the Boston Symphony's annual "request night" program in a tie for first place in popularity with SCHUBERT'S *Ave Maria* and WAGNER'S *Song to the Evening Star*. Back Bay must have felt the foundations of civilization crumbling, when the votes came in.

For *Deep in the Heart of Texas*, is a tune so proletarian and elementary as to be intelligible to anybody who has ears. There are only 30 notes in the whole thing, and the melody has to be repeated, to an obligato of Texan handclapping and yippeeing, in order to fill out a 32-bar chorus. Just what the shades of FRANZ SCHUBERT and RICHARD WAGNER had to say, when they found this *chef d'oeuvre* by MR. and MRS. DON SWANDER, of the Lone Star State, vying with their masterpieces in Boston, of all places, can only be surmised.

Deep in the Heart of Texas completely eclipsed in popularity *Beautiful Texas*, the immortal ditty with the aid of which "Biscuit Passin' Pappy" O'DANIEL hypnotized the Lone Star voters in three different elections. Whereas *Beautiful Texas* never made the radio "Hit Parade," *Deep in the Heart of youknowwhat* was on the parade from early February until early this month, and led it for five straight weeks. It is, in fact, in the class with such deathless compositions as *Blues in the Night* and *Chattanooga Choo-Choo*. No wonder SCHUBERT and WAGNER have been thrown for a loss.

This Clipping From
TWIN FALLS, IDAHO
NEWS
MAY 31 1942

Idaho Musician Plays Concerto At Boston Hall

Althea Everitt, Nampa, was chosen by Arthur Fiedler, conductor of the Boston Symphony Pops orchestra, to appear as soloist in Symphony hall, Boston, Saturday night, May 30, at Colby Junior College Night. She played the MacDowell concerto last night.

Miss Everitt is a pupil of Miss Gladys Gleason, Jerome, who now is director of music at Colby Junior college, and has been a member of the University of Idaho summer school faculty.

She is the second Idaho girl in the past two years who has gone to Colby and been thus honored by Mr. Fiedler. Miss Maxine McCurry, Boise, played the Schumann concerto in Symphony hall two years ago. She also was a pupil of Miss Gleason. Both were discovered by Miss Gleason during her vacations, which she usually spends in Idaho.

MUSIC

SYMPHONY HALL

Malkin Pops

It was Malkin Conservatory Night at the Pops last evening. Arthur Fiedler conducted and Robert Brink, a pupil of the Malkin Conservatory, was the violin soloist in Lalo's Symphonie Espagnol for violin and orchestra.

Midway in the program came Mr. Brink's playing of the Lalo Symphonie. It was a musicianly but rather tentative performance, marked at first by rather unsteady pitch and certain uneveness of bowing. But the young musician's playing gained in poise and accuracy during the following two movements. Mr. Brink has a pleasant tone and considerable facility on his instrument. His approach to music is obviously sensitive. But his performance needed more "git up and git."

The program had begun in swinging fashion with John Philip Sousa's march, "The Bride-Elect;" the Romeo and Juliet Overture-Fantasia of Tchaikovsky; the Scherzo from Mendelssohn' Octet, and Kreisler's "Tambourin Chinois." The remaining items were Enesco's Roumanian Rhapsody No. 1 and shorter pieces by Strauss, Gould, and Brahms. And, of course, there were many encores. A capacity audience warmly showed its enjoyment of the whole program.—J. W. R.

HAROLD RUBENS, brilliant young Welsh pianist, who appears as soloist at Pops tonight.

Harold Rubens Pops Soloist Tonight

Harold Rubens, brilliant young pianist, will appear as soloist with the Boston Pops Orchestra tonight in Symphony Hall. Rubens, who was born in Cardiff, Wales, began his musical career at the age of 10. He made his London debut in 1930, following which he appeared in recital and as soloist with orchestras throughout England, France, Germany, Norway, Sweden and Holland. He has played before several of the royal families of Europe and also for the late Paderewski, who predicted a brilliant future for the young artist. The war interrupted plans for further extensive tours of Europe and Australia.

AT THE POPS TONIGHT

The Boston Pops Orchestra under Arthur Fiedler will present the following program in Symphony Hall tonight at 8:30:

*Triumphal March from "Aida".....Verdi
Overture to "Die Fledermaus".....Strauss
'Spring," for String Orchestra.....Grieg
*Fifth Hungarian Dance.....Brahms
"El Salon Mexico".....Copland
Variations on a Nursery Song, for Orchestra and Piano Obligato...Dohnanyi
Soloist: Harold Rubens
*"Wine, Woman and Song," Waltzes
Strauss
*"The Toy Trumpet".....Scott
Salute to our Fighting Forces—Ar. by Bodge
Halls of Montezuma (Marine Hymn)—
Keep 'Em Flying—Anchors Aweigh—
When the Caissons Go Rolling Alor
(Artillery Marhc)—God Bless Am

RICHMOND, VA.
TIMES DISPATCH
JUN 2 - 1942

Deep in the Heart of Youknowwhat

THE CABOTS AND LOWELLS undoubtedly were nonplussed, as the editor pointed out Sunday morning, to learn that clap-clap song, *Deep in the Heart of Texas*, had run a three-way dead heat with Schubert's *Ave Maria* and Wagner's *Song to the Evening Star* on the Boston Symphony's annual "request night" program. They would probably be more surprised to learn that a Bing Crosby-Woody Herman recording of *Deep in the Heart of Texas*, autographed by Crosby, brought $1,500 at an auction. It's a fact vouchsafed by Fred Corcoran, Tournament Bureau manager of the PGA, in this month's Golfing magazine. . . . It happened at one of the exhibition golf matches Crosby and Funnyman Bob Hope played in their campaign to sell War Savings Bonds. . . . Holding up the record, Hope said, "You can buy this record for 35 cents at any music store. Now, who'll give me $1,500 for it?" . . . "I will," spoke up a Houston sportsman by the name of George Strake. And he did.

Divot Data: Maybe golf is doomed, as Mr. Pegler declares, but the attendance at tournaments played during the Winter and Spring showed a 30 per cent increase over last year. . . . Byron Nelson has finished in the money in every 1942 tournament, running to 36 the number of successive tournaments he's taken money from. He's still a long way from Ben Hogan's record of 56, however. . . . We liked Sam Snead's answer when Laurence Leonard asked him Sunday night, "How does it feel to be PGA champion?" Slamming Sam replied: "I don't feel any different than I did last night."

BROOKLINE, MASS
CHRONICLE
6/4/42

118.

Brookline Personalities

by inez lind

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ARTHUR FIEDLER

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Enrolling at the Royal Academy in Berlin, he began studying conducting and made rapid progress, directing his first concert at seventeen. Returning to America, he was engaged by the Boston Symphony Orchestra in 1915 as violin, viola and celesta player and pianist and organist. In 1929 Mr. Fiedler organized and began conducting the outdoor symphony concerts held during the summer months on Boston's beautiful Esplanade, where an audience of 30,000 listeners is not unusual. The new shell with improved acoustics erected last year at a cost of $300,000 has made it possible for larger areas of people to hear the concerts. "The one thing I am really proud of," admitted Mr. Fiedler, in referring to his organization of these concerts. "The idea appeals to me because it is free, in the fresh, open air, and gives everyone a chance to hear good music."

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"The music taste of the public is constantly improving," Mr. Fiedler remarked, "and while many request numbers are the same each year anything that has been popular during the preceding months is sure to be asked for. This year it is the Nut Cracker Suite, heard all through the story of Fantasia." Mr. Fiedler would not be pinned down to naming his favorite compositions, composers or conductors. "There is so much of unknown men and works that one likes and so much of the famous that one does not like, so how can favorites be specified?" he questioned.

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TELEGRAM
JUN 4 - 1942

This Clipping From
DETROIT, MICH.
FREE PRESS
JUL 5 - 1942

GIVES FIRST OF USO MUSIC CHESTS

Special to the Telegram

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This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
JUN 12 1942

Concerts at Rutgers Next Winter Canceled

26-Year Series Is War Casualty as Blackout Difficulties And Gas Rationing Block Presentation; Sunday Afternoon Programs May Be Offered

After 26 successful seasons, the Rutgers University Concert Series has been canceled for next winter, according to a notice received today by subscribers.

Immediate cause of the action, it was indicated by Dr. Howard D. McKinney, head of the music department, is blackout difficulties. A recent decree issued by the university makes it impossible to use the gymnasium at night for audiences larger than those which can be properly provided for in case of a possible air raid. The large area of glass windows on three sides of the gymnasium presents formidable blackout difficulties and the 3,000-odd persons attending concerts could not be cared for elsewhere in the building during an alert.

A secondary cause is gasoline rationing, which may prevent attendance by many out-of-town subscribers.

Other Concerts Planned

While the community faces the loss of one of the best college concert series in the country, Dr. McKinney indicated that local music-lovers do not face complete lack of concerts at the university. He said the possibilities of Sunday afternoon concerts in the gymnasium are now being studied.

"All those concerned feel the utmost regret for the necessity of such a decision," Dr. McKinney said, "for they realize what these concerts have meant to the community in the past and what they might mean in terms of the present emergency. It is hoped that this cessation of concert activities at Rutgers will be temporary; plans are being made for their resumption with the same high standards prevailing, at the earliest possible moment."

In the course of a quarter century, the concerts have brought to New Brunswick the Boston Symphony Orchestra, the Philadelphia Orchestra, the Rochester Civic Orchestra, many remarkably fine smaller instrumental groups, and such leading individual artists as Paul Robeson, Kirsten Flagstad, Dorothy Maynor, Walter Gieseking, Lotte Lehmann, Lauritz Melchior, Yehudi Menuhin and Marian Anderson.

The attendance has usually averaged about 3,000 persons at a concert, and has reached 3,400 for such events as the annual Boston Symphony concert.

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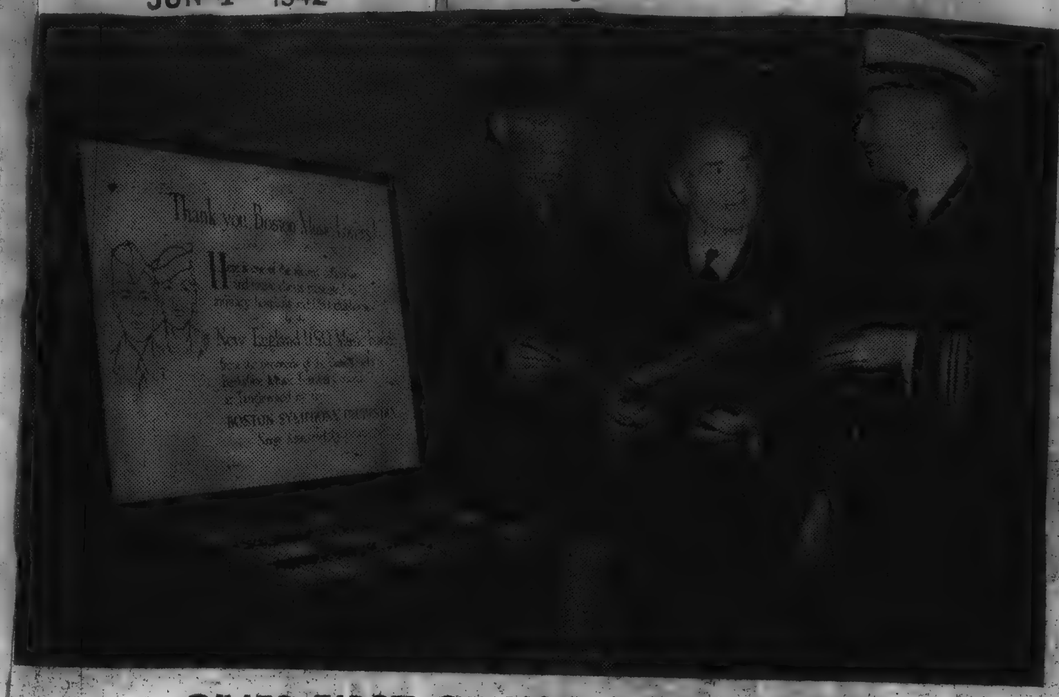

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EAGLE
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BULL FIDDLE GOES TO TOWN AT POPS

BOSTON, June 16—(AP)—The bull fiddle went to town as a solo instrument at the Pops concert in Symphony hall tonight—and it wasn't slapped once.

Often an object of derision—more than six feet high and either buried in a symphony orchestra or poked lackadaiscally by some jazz player between smokes—the massive double-bass has been generally neglected by concert performers.

But tonight Georges Edmond Moleux, first double-bass of the Boston Symphony orchestra, played a concerto by the famous early 19th century Virtuoso Domenico Dragonetti. It was the first double-bass concerto to be heard here in a number of years.

No concerto by Dragonetti ever has been performed at the winter concerts of the Boston Symphony, this in spite of the fact that Serge Koussevitzky, the conductor, ranks with Dragonetti and Giovanni Bottesini as one of the three great masters of the double-bass.

Thus the performance was a rare musical event, even for the informal and varied programs of the Pops, as conducted by Arthur Fiedler.

There were fewer rumbling, deep tones than expected. But perhaps it was just as well. The composer, Dragonetti, once imitated the approach of a thunder storm so successfully on his double-bass that he freightened the monks of San Giustina, near Padua, Italy, so badly they rushed from their cells to see what was happening.

This Clipping From
SPOKANE, WASH.
SPOKESMAN REVIEW
JUN 17 1942

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NEW YORK, N. Y.
TIMES
JUN 17 1942

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STAR
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JOURNAL
JUN 17 1942

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NEW YORK, N.Y.
HERALD TRIBUNE
JUN 18 1942

This Clipping From
READING, PA.
TIMES
JUN 19 1942

Come What May, or, A Memo to Mr. Fiedler

Herald June 21

By RUDOLPH ELIE, JR.

In the heat of battle the other night while writing a report of Georges Moleux's performance of a concerto for double bass at the Pops, we seem to have said in passing that Arthur Fiedler had been "a little remiss" in choosing "novelties" for performance this season at those celebrated nightly affairs. "What do you want," demands a reader from Winchester, "somebody to play Mozart's Concerto for Glass Harmonica or something?" He goes on from there to defend Mr. Fiedler's choice of programs (which we've never attacked, by the way), and to inform us, rather crustily, we thought, that it is enough that the Pops should include a concerto for the double bass on its programs once a season.

Now that is an attitude we deplore. We should dearly love to hear Mozart's Adagio (not Concerto, sir) for Glass Harmonica, and a fig for those timid musical souls whose musical curiosity begins and ends with Tchaikovsky's piano concerto. It seems to us that the Glass Harmonica, of which Benjamin Franklin, Gluck, and even Beethoven were especially fond and of which it is related that people went quite mad at its ravishing tonal beauty, would be a distinct sensation at the Pops. Nor should we be in the least surprised to learn that Lawrence White, the orchestra's general handy man in the percussion section, actually does perform upon the Glass Harmonica.

Be that as it may, there are a great many virtually extinct (but certainly novel) compositions we should like to hear performed rather than hear about, and we can think of no better place than a Pops concert to hear them, and certainly no better performers than the virtuoso musicians of the Pops orchestra to play them.

We do not presume to instruct Mr. Fiedler in the art of choosing programs, since it has long been proved that his knack for making them has brought the Pops to an all-time record of public acceptance, and it is difficult to find an evening during the season when Symphonoy Hall is not sold out to the chandeliers. Nor, moreover, are we so foolish as to think that Mr. Fiedler has not considered many of the masterpieces we are about to champion. Yet there are a number of novelties we should like to hear, all of them concertos, and we venture to submit that Pops-goers, many of whom are surprisingly unfamiliar with the actual tone color of the various orchestral instruments, would like to hear them too.

EVEN A TROMBONE CONCERTO

Of course, the Pops are always doing "The Swan" or "The Lost Chord" or "Meditation" from "Thais," each of which boasts of a cello or trumpet or violin solo, as the case may be, but it is rare indeed such a momentous occasion as a double bass concerto takes place. It is true the audience did not enjoy Dragonetti's quite as much as it enjoyed "Deep in the Heart of Texas," but there is no doubt that the moré serious members of the audience were delighted with it, notwithstanding the obvious hollowness of the music itself.

So we have rummaged about and have unearthed a few things we should like the Pops and its musicians to get busy on. True, the scores of many of them may be quite unavailable and true, further, many of them may be appallingly bad as music. In any case, we should like to hear Weinberger's Concerto for Timpani and Brass Choir. It is a fairly recent composition and has had recent performances, so the score and parts must be available, possibly at a prohibitive price, but it is worth looking up. Then, since we have heard Dragonetti's Concerto for Double Bass, how about a performance of Handel's Double Concerto for Double Bass, with Messrs. Moleux and Juht?

Next, we should like to hear Alschausky's Concerto for Trombone and Orchestra. We are not familiar with this gentleman's output nor, funnily enough, is Grove, but surely no trombonist worth his salt has not mastered this doubtless sterling composition. Or, if it is irrevocably buried in history's darker pages, how about an arrangement of a standard concerto for cello and orchestra? A trumpet concerto is not quite so incongruous as a trombone concerto, and there are several respectable ones in the repertoire. Haydn wrote a charming one, but (except for one movement) it appears to be lost. However, Lecail has a double concerto for trumpet and piano which is highly spoken of by those familiar with it, and Goedicke's concerto for trumpet and orchestra, performed recently in London, is also well recommended. Another recent effort in the field is Pilss's, about which we have no information whatever.

NEVER MIND THE SAXOPHONE, THOUGH

There is a splendid literature for the bassoon; Mozart has a lovely concerto for it, Weber another (which was done in Boston some years ago), Hummel several and Wolf-Ferrari, of "Jewels of the Madonna" fame, one. Wolf-Ferrari also has an Idyll for oboe and orchestra which must be interesting, while there are fine oboe concerti by Handel and Telemann among the old composers and by Goossens and Beck among the contemporaries. There is, of course, a very large literature for flute and orchestra, not forgetting the marvelous B minor Suite of Bach and the delightful A minor Suite of Telemann. Mozart, Vivaldi and Handel have a number for that instrument, while Ibert, among the moderns, has composed for it.

On Tuesday, come to think of it, Joseph Singer of the orchestra will perform Mozart's E flat major concerto for French horn and orchestra, but there are many others; one by the above-mentioned Goedicke, for instance. The clarinet has not been neglected, either; Mozart, Weber, Rimsky-Korsakov composed for it, while Spohr industriously turned his attention to the matter. We can find no record of a concerto for bass clarinet, though, an instrument with a beautiful tone quality. There is, on the other hand, a concerto by Glazounov (not very good, either) for the E flat alto saxophon and, of course, Debussy's Rhapsody, also a distinctly inferior work. Aa s solo instrument, however, the saxophone leaves us very passive.

Well, there are probably many more novel concertos for solo instruments, including the marimba, but we defy anyone to find a concerto for the tuba. Indeed, if anyone does, we shall make such a to-do about it that Mr. Fiedler will be obliged to have it performed for us, even though we are its solitary auditor. But until it comes along, may we look forward to some of these musical treats on the Pops program next year, Mr. Fiedler?

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL
JUN 19 1942

Boston Conservatory Bows to 'Pops' Music

Boston, June 19 (AP).—Popular music is on the upbeat in Boston. The New England Conservatory of Music, one of the oldest independent conservatories in the United States, has announced that it will open a school of popular music in September.

Only recently, "Deep in the Heart of Texas" was played in a Boston Symphony Hall "pops" concert.

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HARTFORD, CONN.
TIMES
JUN 19 1942

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DAILY TIMES
JUN 19 1942

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NEWS-FREE PRESS
JUN 23 1942

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RICHMOND, VA.
NEWS LEADER
JUN 19 1942

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FREE PRESS
JUN 25 1942

The Czar's Edict

Whether the threatened relegation of juke boxes to the junk heap is a good move or a bad thing is beside the point.

There is the much more important question of whether James C. Petrillo, the all-high czar of the American Federation of Musicians, is acting in the public's or Petrillo's interest when he puts forth such an edict as he did in Dallas, Texas, where he told the union's convention that after August 1 union musicians would make no more records for juke boxes.

Petrillo's record indicates that he cares nothing about the public. Petrillo's only interest in life is to see that his musicians get as much money as possible. He shows no interest in music or the enjoyment of music. Petrillo's union forces theaters to hire and pay salaries to musicians who are not needed and who do not play a single note, which is plain racketeering. He blacklisted Serge Koussevitsky, eminent conductor of the Boston Symphony because he would not join the union.

All this is very fine for Petrillo. It keeps him in an office to which some power is attached—and he is not so big that he won't "go after" high school bands—and it assures him a very lucrative salary. Yes, it is very fine for Petrillo. But what about the public which has to pay higher prices for theater tickets because of Petrillo? And what about the musicians who are slaves of the union and are steadily losing respect as citizens and as musicians?

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JUN 22 1942

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JUL 6 1942

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RECORD
JUN 23 1942
1/5

Young Artist Winner Award Is Quadrupled

4 Solos With Boston And Philadelphia Orchestras Promised

At least four solo appearances with major orchestras are guaranteed to the 1943 National Federation of Music Clubs Young Artist winner, who is fortunate enough to capture also the Schubert Memorial Award.

These are a pair of concerts with the Boston Symphony in Boston and two concerts wtih the Philadelphia Orchestra in Philadelphia.

The announcement, which is of interest not only in St. Augustine but throughout the United States, was made jointly by Bruno Walter, president of the Schubert Memorial, and Ruth M. Ferry of New Haven, Conn., chairman of Young Artist Auditions for the National Federation of Music Clubs.

The year, 1943, will be the first year in which the Boston Symphony has participated in the award, it is pointed out.

Winner of the new quadruple award will be chosen in a series of state and district contests under National Federation of Music Clubs auspices held during the winter of 1942-43, ending in the Young Artist Auditions at the biennial convention in Detroit April 28-May 5, 1943, when winners in voice, violin and piano from sixteen districts compete in the semi-finals. The two outstanding young artists in each classification meet in the finals.

Application blanks for the 1943 student musicians contests may be obtained locally from Mrs. H. P. Hahn, chairman of the South Atlantic District of the National Federation of Music Clubs. Miss Bertha Foster at Miami University, state chairman, also is disseminating information and material on this competition.

—V—

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
JUN 28 1942

POP CONCERTS NEXT MONTH

The Boston Symphony Orchestra announces that the season of Pop Concerts in Symphony Hall, Boston, which usually ends at the beginning of July, will be extended into next month.

It is definitely announced that there will be a season of free concerts on the Charles River Esplanade by members of the Boston Symphony Orchestra, Arthur Fiedler, conductor. This season will likewise be extended.

The Berkshire Music Center, the school of which Serge Koussevitzky is Director, its faculty including the principal members of the Boston Symphony Orchestra, will be held as usual at Tanglewood in Lenox, Mass. Although the Berkshire Symphony Festival has necessarily been cancelled for this year on account of the limitations upon transportation, facilities are adequate for the school. The Orchestra is thus fortunate in being able to give its usual full-length season of forty-six weeks, past mid-August. The sixty-second season of the Boston Symphony Orchestra will begin in Symphony Hall on October 9.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
JUN 28 1942

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Listening to a number at a Boston "Pops" concert. (Left) A violinist takes time out to massage his hands.

BLENDING THE SOLACES AT *Boston Pops*

With Half-Century Tradition

By Martin Sheridan

SUMMER evenings in the Europe that once was, citizens of all classes would gather in halls or gardens. They would sit about board tables and drink coffee or yellow wine or beer from stone mugs. They would listen while noted orchestras mixed a program of popular favorites with classics, perhaps with bits of grand opera. Everything was friendly and informal.

Those popular concerts and friendly gatherings have been transplanted, strangely enough, to America; even more strangely, to Boston.

In the Hub City's famous Symphony Hall, Back Bay and Beacon Hill, the Cabots and Lowells gather with humbler citizens in friendly informality. For early summer customary rows of black leather seats give way to small green tables and chairs. Friendliness is promoted among the proletariat with mugs of beer, soft drinks, dishes of chocolate ice cream, a selection from about sixty varieties of wines. Beacon Street as a rule sticks to tea and cookies.

Nightly programs are presented by one of the world's most celebrated popular concert organization. It is composed of eighty-five Boston Symphony musicians and conducted by Arthur Fiedler.

In fact the continental music hall atmosphere, astonishingly varied programs, star quality of the musicians, perhaps most of all refreshments - with - music all together compose Boston "Pops," concerts which are renowned wherever music is known. They are more than a local institution because they draw people from all parts of the East; yet they never have been successful when they were tried out in other cities.

The programs are as heterogeneous as the audience. A few years ago Fiedler turned from Tchaikovsky's "1812" overture and Handel's "Largo" to lead his symphocats through some tunes from "Snow White." He then introduced a number called "Swing Stuff." During the current season interpretations of symphonies and concertos are sandwiched with "Deep in the Heart of Texas" while the audience of 2000 provides the handclaps.

Classics and Swing

UNDER the Fiedler regime the repertory features alike popular classics which have stood the test of time and musical hits of the hour with enough tunefulness or character to warrant arrangement for a full sized symphony orchestra. Cole Porter, George Gershwin, Jerome Kern rub shoulders with Wagner, Strauss, Beethoven. Audiences love the change of pace; the musicians delight in demonstrating their versatility.

"The programs of the Pops always have been planned with a view to accompaniment of tobacco and other physical solaces," Fiedler explains. "A partially different public always has been ready for the semi-classical music we have provided along with symphonic pieces."

But even though the Pops are the principal summer gathering place of Boston's entertainment seekers, he maintains that the music, not the drinks and sandwiches, attract audiences. "After all, they came to the Pops when only lemonade and ice water were served for sixteen years," he points out.

The Pops are the result of an attempt made more than fifty-five years ago to establish in Boston something similar to the popular concerts in Europe which combined beer garden and music hall. The project came into being at the end of the Boston Symphony Orchestra's fourth season; and one of its objects was to keep intact through summer months the personnel of the orchestra. Previously many musicians had accepted engagements in other cities where they remained.

Robin Hood Dell in Fairmount Park also was founded to keep intact the personnel of the Philadelphia Orchestra. It has attracted as many as 8000 persons nighty to listen to classic and semi-classic music.

In the Waltz Era

GAY affairs through their first four years, the Boston Pops became too gay at times for artists playing in the old Music Hall. Hard liquor never was sold; but in 1890 the city licensing board refused renewal of the light alcoholic beverages license. City fathers relented the following year however.

Old timers recall that glasses of beer stood on every table in the Eighties; and that conversation continued through waltzes, gallops and marches. Many years later prohibition concentrated more serious attention upon the program. Already there had been variation in points stressed by different conductors including Franz Kneisel, Timothee Adamowski, Alfred Casella. Now Agide Jacchia made such innovations as the "Scheherazade" finale a permanent favorite.

During the prohibition era there was no popping of corks but to compensate trickily dressed pretty girls were substituted for men waiters. They served ginger beer, lemonade, ice cream and smokes.

Arthur Fiedler, who has guided the destiny of the orchestra since 1930, has drawn the largest audiences of any Pops conductor. Born in Boston, the son of Emanuel Fiedler, a first violinist of Boston Symphony Orchestra and original member of the Kneisel Quartet, he conducts the MacDowell Club orchestra in the winter and has given concerts of chamber music under auspices of the New Friends of Music in New York. At the conclusion of the Pops series in July, Fiedler moves his musicians to the Charles River Esplanade where he presents free open air concerts.

A FEW Bostonians remember a night at the Symphony Hall which was wilder even than the gay Eighties. It was when Harvard students reserved the entire first floor for "Graduation Night." At a signal the students, in turtle-necks and buttoned shoes, snake-danced around the hall, then piled tables one a-top the next until the tower all but reached the ceiling. While the astonished orchestra conductor craned to watch, a student triumphantly unfurled the Harvard banner from the pinnacle.

The huge electric marquee outside the Symphony Hall is blacked out these evenings but that doesn't matter. Boston music lovers need no reminder that this is the season of the Pops. Just as Philadelphians need no reminder of Robin Hood Dell.

Photos by Martin Sheridan

Music lovers flock to the balconies where they pay thirty to fifty-five cents for seats and have their own refreshments.

This Clipping From
MONTREAL, CANADA
GAZETTE
JUN 30 1942

SHOSTAKOVICH SEVENTH.

The new symphony by Dimitri Shostakovich, his seventh, which was received from Russia a few weeks ago, will have its American premiere in a broadcast by the NBC Symphony Orchestra under the direction of Arturo Tosacrini on Sunday, July 19, in a radio concert to be heard from 4.15 until 6.00 p.m. The symphony will be given on a coast-to-coast hook up and will also be broadcast to the world by short-wave.

The performance will mark the symphony's premiere in the Western Hemisphere. That premiere, according to previous plans, was to have been given at the Berkshire Music Festival at Tanglewood under the direction of Serge Koussevitzki on August 8. Dr. Koussevitzky, however, will still have the honor of conducting the first concert performance of the Shostakovich work.

Arthur Fiedler, conductor, and the famous "Pops" orchestra of Boston.

KOUSSEVITZKY AT TANGLEWOOD

DR. Serge Koussevitzky's Summer school, which has been known as the Berkshire Music Center and has functioned in the past under the sponsorship of the trustees of the Boston Symphony Orchestra, will continue its activities this Summer at Tanglewood, near Lenox, Mass., under a new orientation. The Berkshire Music Center has become the Koussevitzky Musical Foundation, Inc.

The foundation uses the grounds and buildings at Tanglewood through the courtesy of the Boston Symphony Orchestra and the Berkshire Symphonic Festival, Inc. But the music school is directed by Dr. Koussevitzky and a board, and is neither financed nor in any way directed by the Boston Symphony Orchestra.

Twenty-two first desk men of the Boston Symphony Orchestra will be among the members of the faculty of the school. Orchestral concerts will be given by players selected from the students enrolled, who will appear under Dr. Koussevitzky's baton. And during the last three weeks of the school's season Dr. Koussevitzky will conduct programs on Saturday nights and Sunday afternoons, at which an important repertory will be performed, including Beethoven's ninth symphony and the Bach "Magnificat," in which the chorus of the Koussevitzky Musical Foundation will supplement the orchestra.

Faculty Unchanged

The instructors, classes and special lecture series will remain the same as previously announced by the school under its former name of the Berkshire Music Center.

Financial responsibilities of the school, which will hold its six-week session from July 5 to Aug. 16, will be borne principally by Dr. Koussevitzky himself, the Boston Symphony Orchestra having felt unable for financial reasons to back the organization as it did last season. Certain private persons also have promised aid and support.

The school, in spite of enlistments of a number of students of last season in the Army and Navy, will apparently have classes at least as large this Summer as last, although the students may be

Organizes Foundation to Continue School—Concerts Planned

younger than those in attendance a year ago, whose average age was 26 years. More than 600 applications have been received, with many to follow, from those who have waited for announcement of the completed plans of the foundation. Classes for some of the departments are filled, but applications are being accepted for the fifth department, that of music and culture.

Operas Planned

Performances of symphonic, operatic and choral music, including presentations of Nicolai's "Merry Wives of Windsor" and Stravinsky's "Histoire d'un Soldat," by the classes of Dr. Herbert Graf of the Metropolitan Opera Association, will be given and the seats sold to the public, the financial return of these events to be devoted to the maintenance and support of the foundation.

The foundation will offer a variety of courses. These include orchestral conducting, under Dr. Koussevitzky and Stanley Chapple; choral conducting, under Hugh Ross and Ifor Jones; the advanced orchestra, under Dr. Koussevitzky, Richard Burgin and Mr. Chapple; chamber music, under Gregor Piatigorsky; composition, under Aaron Copland and Igor Stravinsky, and opera, under Dr. Graf, Boris Goldovsky and Richard Rychtarik.

The largest department is that of music and culture, which has no formal entrance requirements, being designed for all music students, college students, teachers and amateurs interested in Summer work in the musical field. This department includes a chorus, trained by Mr. Ross and Mr. Jones, which will prepare works to be presented under Dr. Koussevitzky, and also will sing motets, madrigals and compositions of later origin.

The department has an orchestra of its own, less advanced than the other, which will be coached by members of the Boston Symphony Orchestra and will have rehearsals and performances under Mr. Burgin, Mr. Chapple and Leonard Bernstein. There also will be chamber music groups. The choral and instrumental works studied will be reviewed at informal lecture-concerts on Saturday afternoons. Lectures by Olin Downes, with illustrations by the students, will relate the music studied to its cultural and historical background.

Special lectures will be given by Archibald T. Davison, Howard Hanson, Lucien Price, Deems Taylor and others, which all members of the foundation are entitled to attend.

New courses in the department of music and culture include Gregorian Chant and Polyphonic Music (600-1600), under Dr. R. Mills Silby, and Twentieth - Century Music, under Mr. Copland, assisted by Mr. Chapple and Mr. Bernstein.

A new course in opera production, for stage directors, conductors, designers, composers and librettists, has been added in the opera department. Besides the performance of the operas by Nicolai and Stravinsky mentioned, the course for singers also will comprise presentations of scenes from other operatic works.

In continuance of the policy inaugurated last Summer, five scholarships have been made available to students from Latin America. These awards have been made to three composers, a violinist and a soprano.

CONCERTS IN CAMPS

USO-Camp shows presented seventy-nine concerts for the men in the armed forces during the first five months of the year. They range from one by Jascha Heifetz in Camp Roberts, Calif., on Jan. 23, to one by Rubinoff at Camp Lee, Va., on May 22. March led with thirty-two concerts, eight of which were given by Alec Templeton.

Concerts have been given all over the country and in all sorts of military stations, including the Edgewood Arsenal in Maryland, Lawton General Hospital in Georgia, Paine Field in Washington, the port of embarkation in New Orleans, the United States Military Academy at West Point, the Coast Guard Station on Ellis Island and the United States Submarine Base at New London, Conn.

POPS PREMIERE FOR CONCERTO OF NOTED COMPOSER

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THIS column was concerned last Sunday with the problem of musical genius. The latter exhibits queer forms. If it frequently develops at a preposterously early age, it may also lie hidden until its possessor is well on the way to maturity. One of the most remarkable examples of the latter phenomenon is to be found in the case of the Armenian-Russian composer, Aram Khatchaturian, whose Piano Concerto will have its local premiere at tomorrow evening's Pop Concert, with Bernhard Weiser as soloist.

The son of a bookbinder, Khatchaturian was born at Tiflis in the now fiercely-disputed Caucasus on June 6, 1903. The date 1904 is also given, but the usually-dependable Nicholas Slonimsky ("Music Since 1900"), gives his support to the other. At the age of 19 Khatchaturian presented himself at Michael Gnessin's music school in Moscow and demanded instruction. As the story goes, he had at that time no knowledge of musical theory, no acquaintance with the standard works of music, no opinion as to what branch of the study he wished to pursue, but only a profound conviction that he was a musician. For two years he applied himself to the 'cello, after which he entered Gnessin's class in composition. In 1929 he transferred to the Conservatory, where his principal teacher was Miaskovsky, and there he remained until 1934.

Gerald Abraham, writing in the British periodical, the "Monthly Musical Record," finds in Khatchaturian's early music "a tendency to loose, rhapsodic structures, a keen rhythmic sense and a love of warm, colorful sound effects. The Khatchaturian of this period," he says, "was in the position of an eager, intelligent child who has just been given the run of a toyshop. . . . Everything was equally new to him, Bach and Ravel, Glinka and Scriabin."

* * * *

Three of Khatchaturian's works have attracted attention outside the boundaries of his own country, a Trio for Clarinet, Violin and Piano, which has been performed here at a concert of the Flute Players' Club; a Symphony, which had its first American performance last Friday evening by Dean Dixon, the talented Negro conductor, and the New York Philharmonic-Symphony at a Lewisohn Stadium Concert; and the Piano Concerto, now impending at Symphony Hall. The Concerto was introduced to London by Morna Lympany in the spring of 1940. Mr. Abraham in the article mentioned above describes it as "an extremely attractive work; it has," he continues, "abundant life and plenty of color, qualities that distinguished it from its neighbors in the programme, the fifth symphony of that over-praised talent, Shostakovitch (Hear, hear!) and the 16th of the alarmingly prolific veteran Miaskovsky."

* * * *

Later in the same article Mr. Abraham gives us a more detailed description: "Khatchaturian's next big work after the symphony was the now fairly familiar piano concerto. . . . It shows Khatchaturian learning self discipline but also losing a little of his individuality. Both the slow movement and the serene subject of the first movement are somewhat Borodinesque, while the dry, brilliant finale reminds one of Prokofieff. The first movement is quite orthodox in form." Elsewhere, Mr. Abraham remarks that the piece has already attained considerable popularity in England.

By a narrow margin Boston missed the American premiere. The Concerto was played on March 14 at a concert of the Juilliard School in New York, when the pianist was the composer's compatriot, Maro Ajemian. It was repeated on May 17 with Miss Ajemian again as the soloist at a concert sponsored by the Armenian War Relief Committee of the benefit of Russian War Relief in the Cosmopolitan Opera House. The orchestra was again that of the Juilliard School with Albert Stoessel conducting. One reviewer, who may not be identified here, declared that in time it might rival the popularity of the First Concerto of Tchaikovsky; a tall order.

Apparently Khatchaturian was once seduced by the harmonic audacities of modernism but has since reverted to a distinctly melodic style, strongly influenced by Armenian and Caucasian folktunes. For a final estimate of his music, and these are still hard to come by in English, we may turn to an article, "Music in Russia," by Mr. Slonimsky, which appears in the 1941 edition of "Who Is Who in Music:" "Another Caucasian composer, Khatchaturian, has now mounted into the first rank of Soviet composers. There is romance and melancholy in his music. He cares little for harmonic and contrapuntal elaboration, but he has simple power of invention, and that is what counts in his case."

* * * *

As the Pops go into their final week Mr. Slonimsky, himself, will be represented as composer. On Tuesday evening, Children's Night, Arthur Fiedler will conduct the first performance of "My Toy Balloon," Variations on a Brazilian Kindergarten Tune. This is plainly a fruit of Mr. Slonimsky's recent six months' sojourn in South America, where he gathered material for a forthcoming book.

FINAL POPS

TOMORROW EVENING

French Military March.....Saint-Saens
Unfinished Symphony, First Movement.
Schubert
Dance of the Swans from the Ballet, "Swan Lake".....Tchaikovsky
Procession of the Sardar from the Caucasian Sketches.....Ippolitov-Ivanov
Largo from "Xerxes".....Handel
Piano Concerto.....Khatchatourian
Soloist—Bernhard Weiser
"Estudiantina," Waltzes.....Waldteufel
Moto perpetuo.....Strauss
"Wintergreen for President".....Gershwin

TUESDAY—CHILDREN'S NIGHT

"Up the Street," March.....Morse
Overture to "Light Cavalry".....Suppe
Polka from "The Golden Age".Shostakovitch
Finale from the Seventh Symphony.
Beethoven
"My Toy Balloon," Variations on a Brazilian Kindergarten Tune.Slonimsky
'The Animals' Carnival.....Saint-Saens
Pianos—Leo Litwin, Harold Rubens
'Columbia,' Fantasy Polka.....Rollinson
Trombone Solo—C. J. Coffey
'Yankee Doodle Went to Town".....Gould
Salute to our Fighting Forces..Arr. by Bodge

WEDNESDAY

Garden Club Night

"Oxford Street," March.....Coates
"Aida," Fantasia.....Verdi
"To a Water Lily".....MacDowell
"Nutcracker," Ballet Suite.....Tchaikovsky
Dance of the Penny Whistles
Waltz of the Flowers
"Espana," Rhapsody.....Chabrier
Variations on a Nursery Song, for Orchestra and Piano Obligato.....Dohnanyi
Soloist: Harold Rubens
"Southern Roses," Waltzes.....Strauss
Jazz Pizzicato.....Anderson
Spanish Dance from "La Vida Breve".....deFalla

THURSDAY

Harvard Summer School Night
Malcolm Holmes, '28, conducting
Wedding March from "Le Coq d'Or"
Rimsky-Korsakov
Prelude and Fugue from the Concerto Grosse for Strings and Piano.....Bloch
Piano: Leo Litwin
Sixth Symphony (2d and 3d movements)
Tchaikovsky
G. Wallace Woodworth, '24, conducting
Harvard Summer School Chorus
"The Heavens Are Telling" from "The Creation".....Haydn
Masonic Music.....Mozart
"Mirth, With Thee I Mean to Live," from "L'Allegro".....Handel
Symphony No. 104 in D major (two movements).....Haydn
Academic Festival Overture.....Brahms
Malcolm Holmes conducting
Suite from "The Incredible Flutist"
Walter Piston, '24
"Emperor" Waltzes.....Strauss
"Knightsbridge," March.....Coates

FRIDAY—Closing Night

(Sponsored by the Army and Navy Club of Boston)

"Navy Wings," March.....Weeks-Fazioli
Overture to "Mignon".....Thomas
Irish Air from County Derry
Arranged by Percy Grainger
"The Ride of the Valkyries".....Wagner
"Peer Gynt" Suite.....Grieg
Prayer of Thanksgiving, Old Dutch Hymn.....Valerius
Rhapsody in Blue.....Gershwin
Piano Solo: Leo Litwin
"Over There," A Selection of American War Songs.....Arranged by M. L. Lake
"Arkansas Traveler".....Guion
Salute to Our Fighting Forces

FEATURE BACH MUSIC AT POPS

S. Seiniger and E. Power Biggs Applauded

BY WARREN STOREY SMITH

To last evening's Pop Concert the Boston Symphony Orchestra gave both a soloist, E. Power Biggs, who was heard in Guilmant's First Symphony for Organ and Orchestra, and an orchestral transcriber, Samuel Seiniger, of the violins, whose arrangement of Bach's Organ Toccata and Fugue in D minor came to its first performance under Arthur Fiedler's energetic direction.

Bach's great Toccata and Fugue is associated in the minds of many with Leopold Stokowski, whose brilliant arrangement of the piece progressed from the concert hall to the records and finally ended up in Walt Disney's "Fantasia," where it is heard to the accompaniment of Mr. Disney's visual abstractions. Now no one but Mr. Stokowski himself or the Philadelphia Orchestra, can use this version. There is another by Sir Henry Wood, which apparently has not been heard in Boston. Granting the propriety of transcribing Bach's organ works and this commentator is all for it, Mr. Seiniger has done us a service.

Although he could hardly have copied the Stokowski arrangement, since the score is not on exhibition, Mr. Seiniger has undoubtedly been somewhat influenced by it. Intrinsically the piece is one of the boldest that Bach ever wrote and a transcriber should approach it in similar spirit. Here is no place for orchestral pussyfooting. Mr. Seiniger has been plenty bold.

But with all its boldness the transcription, praise be, is never thick, cumbersome or inflated. There is plenty of sonority, but there is also sharpness of outline. From his seat in the orchestra Mr. Seiniger came repeatedly to the front of the platform to acknowledge the applause.

After Bach in these terms Guilmant's Symphony, described on last evening's programme as a Concerto, sounded pretty tame and in places decidedly smug. The first two movements are the best and Mr. Biggs, who played with his usual competence, made much of his extended solo opportunity in the Pastorale. He, too, was recalled repeatedly.

MUSIC

SYMPHONY HALL

Pops

Tuesday at the Pops in Symphony Hall, these past few weeks, have had especial interest. Last night Arthur Fiedler put in the middle of the program two scores involving that stranger to the conventional concert: The organ. The first of these was an orchestral transcription, by Samuel Seiniger of the orchestra, of Bach's D minor Organ Toccata and Fugue; the second, Guilmant's Organ Concerto No. 1, in D minor with E. Power Biggs as soloist.

There has been a lot of orchestrated Bach, and the D minor Toccata and Fugue has been a popular target in the sport. Some have transcribed with an object of making the orchestra imitate the organ; others have gone all out for color, thick, vivid and much of it, others have gone to the other extreme and put Bach into pallid orchestration, while a fourth group have merely attempted to set in terms of orchestral resources and idiom a work originally conceived for the wind keyboard and pedal instrument.

Mr. Seiniger's version belongs to the last class, generally speaking. His orchestration is prevailingly discreet and it sounds well, if with heavy emphasis in the bass, for which he uses the organ. His choice of assorted percussion — kettledrums, cymbal, brief touches of xylophone and bell—is open to debate as a matter of personal taste. These instruments are available to the modern orchestra, so why not use them? A good argument, which cannot be thrust aside. But at least to this reviewer. Mr. Seiniger's otherwise fine transcription would have been better without them.

Alexandre Guilmant, one of the great among 19th Century organ virtuosos, is not favored as a concert program composer except for organ recitals. His spectacular Concerto, which Mr. Biggs played with great poise and skill, is inherently slight but effective. Its material, apart from the lyrical second movement in which a fragment of a tune from Cesar Franck's D minor Symphony comes frequently to mind, never ventures much beyond the highly moral nature of its tonic-and-dominant introduction. But there are displayful bass passages for the soloist's feet, some toccata-like work for his 10 fingers, and pleasing tunes, together with a middle-class peroration, in the finale, emphasizing trumpets and trombones.—C. W. D.

This Clipping From
NEW BRITAIN, CONN. HERALD
JUL 7 - 1942

Musicians Threaten Auditorium Blacklist

Springfield, Mass., July 7 (UP)—The Springfield municipal auditorium was threatened with "blacklisting" today if the Boston Symphony orchestra is allowed to play in the hall during a series of community concerts.

Edwin H. Lyman, secretary of the Springfield local of the American Federation of Musicians (A. F. L.), said other opera companies and symphony orchestras would be forbidden to appear if the Boston orchestra, a non-union organization, is allowed to play.

In August 1940, James C. Petrillo, national president of the union, barred the Boston orchestra from making phonograph records or broadcasting over the radio.

The Springfield Junior League said it had tentatively booked the Philadelphia Symphony orchestra to appear in place of the Boston symphony if an agreement cannot be reached.

This Clipping From
WILLIMANTIC, CONN. CHRONICLE
JUL 7 - 1942

This Clipping From
PAWTUCKET, R. I. TIMES
JUL 7 - 1942

This Clipping From
BRIDGEPORT, CONN. POST
JUL 7 - 1942

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WATERBURY, CONN. DEMOCRAT
JUL 7 - 1942

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NEW YORK, N.Y. WORLD-TELEGRAM
JUL 7 - 1942

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WORCESTER, MASS. GAZETTE
JUL 7 - 1942

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PITTSFIELD, MASS. BERKSHIRE EAGLE
JUL 7 - 1942

This Clipping From
NEW YORK, N.Y. TELEGRAPH
JUL 8 - 1942

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NEW YORK, N. Y. TIMES
JUL 8 - 1942

This Clipping From
SPRINGFIELD, MASS. MORNING UNION
JUL 8 - 1942

This Clipping From
NEW YORK, N.Y. HERALD TRIBUNE
JUL 8 - 1942

This Clipping From
ATLANTA, GA. JOURNAL
JUL 8 - 1942

COLUMBIA, S. C.—(AP)—Carl Behr, 85, a charter member of the Boston, Mass., Symphony Orchestra and organizer of the first children's orchestra in North Carolina, died Tuesday night at the Lowman (Lutheran) Home near here, where he had resided since 1939.

This Clipping From
SYRACUSE, N. Y. POST-STANDARD
JUL 9 - 1942

Record Libraries Sought for Soldiers

Syracusans will have an opportunity to share in a nationwide movement in the interest of supplying our armed forces with the finest in music thru new phonograph records of the world's great music. Instead of old castoff records, it is felt that the men should be supplied with the finest recorded music available, hence the formation of a committee consisting of Walter Damrosch, Deems Taylor, Albert Stoessel, Howard Hanson, Sergei Koussevitsky and others.

Each city is aiming to furnish one $100 library of fine records, in cabinet form, and Syracuse headquarters is at the Clark Music company, 416 S. Salina st. Dorothy Clark is local representative.

This Clipping From
INDIANAPOLIS, IND. STAR
JUL

Toscanini Introduces Symphony

New York, July 11.—(U.P.) THE FIRST American performance of Dmitri Shostakovich's "war symphony" — the seventh — will be given by the NBC Symphony Orchestra under Arturo Toscanini on Sunday, July 19, it is announced by the National Broadcasting Company.

The program will be broadcast from 4:15 to 6 p.m. (Eastern war time) over a national hookup. It will be carried by short wave to the rest of the world.

The first public concert performance, as previously announced, will be by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, at the Berkshire Music Center in Massachusetts during August and will be followed by one led by Toscanini with the New York Philharmonic-Symphony at Carnegie Hall in October.

The symphony, written by the young Soviet composer under fire during the German siege of Leningrad last year, runs about an hour and a half and calls for an enlarged orchestra. It was first performed in Kuibishev last March, but has not been heard outside Russia. The score, reproduced on microfilm, was brought here by airplane and is being enlarged for distribution to the instrumentalists of the orchestra.

This Clipping From
TIFFIN, OHIO ADVERTISER-TRIBUNE
JUL 11 1942

This Clipping From
AUSTIN, TEXAS STATESMAN
JUL 2 1942

This Clipping From
MONTGOMERY, ALA. ADVERTISER
JUL 12 1942

This Clipping From
NEWARK, N. J. CALL
JUL 19 1942

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HOUSTON, TEXAS POST
JUL 19 1942

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LEWISTON, IDAHO TRIBUNE
JUL 19 1942

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BALTIMORE, MD. MORNING SUN
JUL 19 1942

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TOLEDO, OHIO BLADE
JUL 22 1942

This Clipping From
DAYTON, OHIO JOURNAL
JUL 20 1942

This Clipping From
INDIANAPOLIS, IND STAR
JUL 19 1942

This Clipping From
HYANNIS, MASS. CAPE COD STANDARD TIMES
JUL 13 1942

War Not to Curtail Concerts on Esplanade

BOSTON, July 13 (UP)—Despite the coastal dimout and the war, members of the Boston Symphony Orchestra under director Arthur Fiedler will open their 14th season of free Esplanade concerts July 20, it was announced today.

Thirty concerts will be included in the Summer program this year instead of the customary 24. Four concerts will be given Wednesday mornings for children at the Hatch Memorial Shell.

Pops Concert

The Boston Pops orchestra, under the direction of Arthur Fiedler, presented the 65th concert of its 57th season last night at Symphony hall. Bernhard Weiser, pianist, was the soloist. The program was as follows:

French Military March.....Saint Saens
Unfinished Symphony, First Movement, Allegro Moderato.....Schubert
Dance of the Swans, from the ballet "Swan Lake".....Tchaikovsky
Procession of the Sardar from the Caucasian Sketches.....Ippolitov-Ivanov
The Star Spangled Banner
Largo from "Xerxes".....Handel
Piano Concerto.....Khatchatourian
Soloist: Bernhard Weiser
Estudiantina Waltzes.....Waldeufel
Moto Perpetuo.....Strauss
Wintergreen For President, from "Of Thee I Sing".....Gershwin
OETAOIN SHRDLU ETAOIN SHRDLUE

The elements which go to make up the exciting Piano Concerto of the brilliant young Soviet composer, Khatchatourian, are many and varied enough to insure a maximum amount of audience appeal, and certainly last night's Pops audience greeted the first Boston performance of this work with genuine enthusiasm.

All the fireworks of the traditional concerto are there, as well as in the second movement, a haunting lyricism. Both are presented in fresh, modern style. The composer is not obviously trying to differ radically from his predecessors—the series of ascending and descending chords in the first movement, for instance, are reminiscent of Tschaikovsky—but Khatchatourian's treatment and thematic material as a whole are far from hackneyed.

There is, particularly in the strongly rhythmic first movement, great emphasis on technical brilliance, especially on the part of the soloist, and the choice of Mr. Weiser, whose forte is technique, was thus completely justified from the start. His playing throughout was authoritative and towards the middle of the first movement his obvious understanding of his material did much to dispell the idea, which might easily have crept into the listener's mind, that the composer had perhaps lost sight, for the moment, of just where he was going.

MUSIC

SYMPHONY HALL

The Pops

A new voice in modern Russian music is beginning to be heard beyond the reaches of the Soviet Union. Aram Khatchaturian, Armenian of ancestry, is the composer of a Symphony which was played on the radio last week, and also the author of a brilliant piano concerto which Arthur Fiedler conducted in the first American performance at Pops last night with Bernhard Weiser as the soloist.

The first Khatchaturian work to be heard in Boston, according to available records, was a Trio for violin, clarinet and piano, presented at the Flute Players Club a year ago last February. He was born in Tiflis in 1903, but did not begin the study of music until he was 19 years old—the same age at which Shostakovitch wrote his erudite First Symphony.

On hearing the Piano Concerto one is tempted to venture the opinion that Khatchaturian is a name to be reckoned with in modern music. He has something of consequence to say, if not with the sophistication of some of the modern Russians, at least with artistic sincerity.

The Concerto is strongly nationalistic in flavor with themes built of close intervals and well knit into the fabric of the three movements. Rhythmically the Concerto is varied with some evidences of ragtime. Harmonically it is learned, with not a few diminished and natural seconds. The two outside movements are technically brilliant and dramatic in scope, while the lyrical middle movement is a poetic waltz and a fine example of a modern slow movement.

Mr. Weiser's playing of the solo parts of the Concerto was outwardly brilliant and vigorous. But it was also a knowing and sympathetic performance. Mr. Fiedler and his band gave Mr. Weiser excellent support. The program opened with Saint-Saens' "French Military March," and included works of Schubert, Tchaikovsky, Ippolitov-Ivanov, Handel, Waldteufel, Strauss and Gershwin. —J. W. R.

The second movement is a truly lovely example of modern lyricism, with strings and piano blending to perfection. Mr. Weiser's treatment of the beautiful legato passages could hardly have been improved upon and made this movement, relatively unspectacular in style when compared with the spirited and crashing first movement and finale, the highlight of the entire Concerto.

So modern was the opening theme of the piano in the Finale that it brought to mind the best of the pre-swing jazz piano masters. Like the first, this movement laid emphasis on rhythm, and at the end swung back to the characteristic phrase of the opening.

The performance of the concerto drew bravos from the audience, both for orchestra and soloist, and the former joined in applauding Mr. Weiser.

Mr. Fiedler's program, as usual, was admirably chosen and supplemented with encores. Especially lovely was the arrangement of Handel's perpetually moving "Largo," with organ and strings.

SOVIET MUSIC AT POPS

BY WARREN STOREY SMITH

With an appropriateness perhaps quite unpremeditated Arthur Fiedler presented music from the Caucasus at the Pop Concert last evening. There were two pieces on his list which derived their inspiration from the region toward which Hitler's legions are now striving, the "Procession of the Sardar" from Ippolitov-Ivanov's "Caucasian Sketches" and the Piano Concerto of Aram Khatchaturian, which was receiving its first performance in Boston, with Bernhard Weiser as the soloist. Incidentally the savage energies of the latter piece are a long way removed from the conventional and somewhat corny exoticisms of the Suite from which the former was taken.

Khatchaturian and his Concerto were discussed at some length in these columns last Sunday. Suffice it to say now that this Armenian-Russian composer, who claims Tiflis as his birthplace, has just turned 39. His music made its way to England two or three years ago and the Concerto in particular caught the popular fancy. It reached the United States much more recently. The Symphony had its American premiere at a New York Philarmonic-Symphony stadium concert last Friday, and last evening's performance of the Piano Concerto may be described as the first professional one in the United States, since it had been heard heretofore only at concerts of the Juilliard School in New York, when the pianist was Maro Ajemian. On Saturday evening William Kapell will play it at a stadium concert. From all appearances we are soon to become Khatchaturian-conscious.

There is an immediate temptation to compare this Soviet composer with his now very well known compatriot, Shostakovitch. The two are about the same age, but their careers have been widely different. When the one was producing his masterly First Symphony at the age of 19 the other was beginning his serious study of music. In contrast to the fierce primitivism of Khatchaturian Shostakovitch appears as a world-weary sophisticate, the sources of whose inspiration are frequently found outside the borders of his country. Khatchaturian, on the other hand, sticks to his Caucasian and Armenian guns. There are still traces of crudity in his music; in texture it inclines to be thick, but there is no mistaking the genuine creative impulse that lies back of it. With Mr. Weiser, who made his Boston debut last February, playing in brilliant fashion, the fiery Finale, in particular, swept everything before it. An important premiere may be a risky thing on a hot night in July, but that of last evening turned out to be a triple triumph—for Mr. Fiedler, for Mr. Weiser and for the composer.

MUSIC

By RUDOLPH ELIE, JR.

The Boston Pops orchestra, conducted by Arthur Fiedler, gave its regular concert in Symphony Hall last night. Robert Brink, violinist, was the soloist. The program was as follows:

"The Bride-Elect," March.....Sousa
"Romeo and Juliet," Overture-Fantasia.....Tchaikovsky
Scherzo from the Octet.....Mendelssohn
"Tambourina Chinois".....Kreisler
"Symphonie Espagnole" for Violin and Orchestra, Op 21.....Lalo
Soloist: Robert Brink
Roumanian Rhapsody No. 1.....Enesco
"Southern Roses," Waltzes.....Strauss
"Guaracho" from the Latin-American Symphonette.....Gould
Sixth Hungarian Dance.....Brahms

Enlivened to a certain extent by the fiddling of Robert Brink, the Pops were otherwise on the placid side last night. The orchestra has performed a good deal better on other occasions with less interesting or entertaining programs than was the case, and the conductor has certainly conducted with far more brilliance and verve. Yet it would be inaccurate to infer that the concert was dreary; it's simply that we've come to expect so much of the Pops that a slight let-down is almost as noteworthy as a crashing triumph.

Robert Brink, performing the solo part of Lalo's Symphonie Espagnole for violin and orchestra, found a cordial (and, needless to say, a capacity) audience on hand to hear him negotiate its difficulties. The young violinist from the Malkin school, using a rare Guarnarius violin lent to him for the occasion, improved as he went along, but never achieved the degree of artistry and virtuosity he demonstrated in the Bruch concerto at one of the Pops concerts last year.

His best work came in the lyric selections, which he projected with a glowing tone and phrased with good taste. The bravura passages fared rather less well, not always coming through over the orchestral accompaniment, and not being especially clearly articulated when they did. The promise for a very fine future is still there, though, and a little more security in front of the orchestra might well make all the difference. As always, Mr. Fiedler and the orchestra were generous with encores, which the audience devoured, along with the main course, with gusto. One change in the announced program was made when the parts of Elmer Olsson's Rondo in F could not be completed in time.

This Clipping From
NEW YORK, N.Y.
TIMES

SHOSTAKOVICH UPHELD

Koussevitzky Chides Critics for Opinions on 7th Symphony

LENOX, Mass., Aug. 1 (AP)—When some music critics belittled the Seventh symphony of Dmitri Shostakovich, Soviet composer, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview today.

Written during the recent siege of Leningrad and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven" and "program music."

Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius one must listen not once but many times."

"No one since Beethoven," he added, "has had the esthetic sense, the approach to musical material that Shostakovich has * * * his language is as rich as the world; his emotion is absolutely universal."

This Clipping From
WILMINGTON, N. C.
STAR News
AUG 2 1942

This Clipping From
FALL RIVER, MASS.
HERALD-NEWS
AUG 3 - 1942

Coast Guard Opens Recruiting Campaign

BOSTON, Aug. 3, (UP)—New England Coast Guard recruiting stations today opened a drive for record enlistments after 60,000 persons packed the Charles River Esplanade to view the services anniversary program.

The crowd—largest ever to gather in the area around the Hatch Memorial Shell—saw 100 men sworn into the service branch and a four-hour demonstration on land and the river by Coast Guards. The spectacle opened Coast Guard Week and celebration of the service's 152d birthday.

A parade, rescue by breeches buoy and boat races were included in the program which ended with a concert by 70 members of the Boston Symphony Orchestra directed by Arthur Fiedler.

This Clipping From
QUINCY, MASS.
PATRIOT LEDGER
AUG 5 - 1942

10,000 Children at Hub Concert Program

BOSTON, Aug. 5 (UP)—A record-breaking crowd of more than 10,000 children, aged mostly from four to 14, jammed the Charles river Esplanade today to voice boisterous approval of the concert program they had chosen for Conductor Arthur Fiedler and the Boston Symphony orchestra to play for them.

Fiedler played the program they selected by ballot last Wednesday and added a surprise—a trombone solo, "Columbia," a fantasy polka—which the children enthusiastically applauded. The attendance at the third in a series of four children's concerts was nearly double the previous record.

This Clipping From
N. ATTLEBORO, MASS.
EVE. CHRONICLE
AUG 5 - 1942

This Clipping From
HOUSTON, TEXAS
POST
AUG

Symphony to Travel From Beethoven Fifth To Texas Opus Tonight

Baritone Soloists and Smetana's 'Moldau' Also on Program for Fourth Concert At Miller Theater

By HUBERT ROUSSEL

THIS is a year in which the greater composers have been heavily raided by the dance bands, and lately symphony orchestras have been having some fun turning the tables. Now they are making Commando stabs of their own at the popular ditties, to see how they will sound in full dress. Accordingly when the Houston Summer Symphony orchestra offers its fourth concert of the season at Miller theater at 8:15 tonight, we will hear on the same program with Mozart, Beethoven and other musical giants a resounding and fire-breathing arrangement of that illustrious hotstep, "Deep in the Heart of Texas," which is whammed out with all the hep in the catalogue.

ROUSSEL

This bouncing and irresistible version of the opus that wore callouses on the hands of the nation is the work of Carlton Beyer, assistant librarian of the Boston Symphony orchestra, and has been the great hit of that organization's summer performances. It is full of lusty and surprising effects, and its Texas premiere has been wisely reserved for the end of tonight's program, since anything seems likely to happen. For the rest we will have a rich list of selections by the world's master composers, who are still holding their own at this writing, and the first soloist of the current "Music for Everybody" season. The guest artist will be Edward Bing, who will put his fine baritone voice to use in two numbers from opera.

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Excerpts From Two Great Operas

CONDUCTOR ERNST HOFFMANN and the orchestra will open the program with Sousa's "King Cotton" march, and thereafter will play the overture to "The Bat," by Johann Strauss; two movements of Beethoven's Symphony No. 5; Smetana's tone poem, "The River Moldau"; Drigo's "Serenade" and Brahms' Hungarian Dance No. 5 before taking on Beyer's giddyap ode to Texas.

Mr. Bing, who will make his appearance just after the intermission period, will be heard in the Figaro aria ("Non piu andrai") from Mozart's "Marriage of Figaro," and the prologue to Leoncavallo's "Pagliacci."

The soloist is well known to most members of the Summer Symphony audience, having sung with the orchestra last season and scored a ringing success with his pleasing manner, splendid vocal equipment and sure command of the operatic style.

Mr. Bing received his training in Europe and was leading baritone of the state opera in Prague, Czechoslovakia, when the blight of oppression caused him to seek an environment more suitable to the cultivation of art. On coming to this country he settled in Tyler, where for some years he has been a teacher of voice. He has appeared on winter programs of the Houston and Dallas symphony orchestras, and impressed critics and public as a singer of unusual perception and high technical skill.

Of the symphonic selections, the principal items are the two movements of the Beethoven Fifth and "The River Moldau," which offer some of the most wonderful music ever assigned to the Miller theater programs.

To indulge in explanatory comment on the Beethoven Fifth is more presumptuous than ever nowadays, since the few people to whom it was unknown at the start of the war have now acquired a degree of familiarity with its first movement at least, due to the V campaign. The four imperative notes with which it opens, long the most famous in music, have come to symbolize the world fight for freedom, and at this moment nobody can hear these so-called "three dots and a dash" without feeling a new sense of resolution.

✦✦✦

Stuff of Which Victory Is Made

BUT all the great power of the Fifth is not spent in its marvelous first section. If this opening is a fierce challenge to fate, the fourth movement is a pean in celebration of victory. In it there is nothing but triumph, and now as never before we have need of its inspirational message. This will be the first time the finale has been played in the park.

"The Moldau" also is new to the programs, and is a work we have long wanted to offer. The composer, Freidrich Smetana, was a Bohemian who lived close to the soil. He is chiefly known for his opera, "The Bartered Bride." But in "The Moldau" he is more himself, perhaps, than in any other of his various works. It is one of the most graceful, sentimental and instantly winning of all tone poems, and it is music whose spell should be greatly enhanced by such surroundings as we have in the park.

The Moldau is a river that wanders through the land formerly known as Bohemia—now, of course, the conquered and devastated Czechoslovakia. What Smetana set out to do was to tell in music the story of this river, from its birth at a bubbling spring in the mountains to its final merging with the vast and mysterious sea.

He accomplished his intention with brilliance. The piece opens with a rippling figure in the violins and woodwinds that gives a perfect suggestion of the spring. When the river forms and begins flowing, it is characterized by a melody of intense beauty and richness, which gradually takes on breadth. Under it runs a liquid accompaniment which is truly inspired—a vivid impression of the eddies and whirlpools of the stream.

At one point the river passes a peasant festival, whose simple music is heard; at another it flows through a ghostly and desolate swamp. Then, finally, in a turbulent climax, it cascades over the rapids, and reaching its greatest beauty and grandeur, bids a moving farewell to the land as it disappears into the sea. It is the story of a river—or the story of life—in a lovely and unforgettable language.

So all is ready for another evening of beauty. Should rain or stormy conditions force a postponement, the program will be played at 8:15 p. m. Wednesday.

This Clipping From
NEW YORK, N.Y.
PM
AUG 5 - 1942

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Themes and Variations

By HENRY SIMON

Musical Diary

Friday, July 31—Power of the Press Department: Harry Futterman of Armed Forces Master Records called up to say that the little item I ran here a few weeks ago had so far produced nine of the 51 libraries of records sent to various camps. Articles in other papers brought in an extra five. Any reader with $75 dollars to spare can endow a camp or naval station of his own choice with a complete library in his name. AFMR will take care of the details.

* * *

Saturday—At the Stadium the First Piano Quartet made its successful New York concert debut. I sat with a group of the Quartet's good friends—delightful people, but more nervous about the success of the affair than the boys on the stage could have been and still play all their scurrying notes. I suggested that one number they played was not quite so good as another and had my face playfully but literally slapped. Then I went home to write an uterly, utterly impartial review. I'm genuinely fond of my friends, but sometimes I get attacks of lumbago from leaning over backwards.

* * *

Sunday—The argument on the merits of the Shostakovich Seventh goes on merrily. Olin Downes devotes a second Sunday sermon in the *Times* to defending his original lack of enthusiasm for the work. "In the end," he writes, "the argument does resolve itself down to whether Shostakovich is creatively capable of adequate expression, judged by sheerly musical and aesthetic standards, of what he wanted to say. We believe it to be incontestably clear that he has not done this, despite manifestations of great and exceptional talent." *Time* magazine quotes all shades of criticism, but suggests that my own report—the most enthusiastic in New York—was dictated by PM "to which nothing Russian is alien." Serge Koussevitsky (to whom nothing Russian is alien either, I suppose) goes me one better. "No one since Beethoven," he said yesterday at Lenox, Mass., "has had the aesthetic sense, the approach to musical material that Shostakovich had. . . . His language is as rich as the world; his emotion is absolutely universal." Critics who didn't like the Seventh, says the good gray doctor, "will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once, but many times."

That's a dictum which cuts both ways; so before I unleash any more enthusiasm I shall travel up to Lenox to hear Dr. K. conduct a couple of performances of the Symphony on Aug. 14 and 16. His student orchestra, initial reports say, is quite up to doing a first-rate job on it.

* * *

Monday—Dimitri Shostakovich himself, apparently quite unaware of the tempest his symphony has stirred in U. S. musical hearts, reports on the state of music in beseiged Leningrad. The *New Masses* prints the whole story in its Aug. 4 issue.

"Our philharmonic orchestras," writes the composer, "are conducting their current concert season with great success. Our soloist musicians, with their deep understanding of the musical works, continue to make us composers happy. Our demanding Soviet audiences avidly continue to crowd our concerts and plays.

"This fact, so remarkable and pleasing to us, is terrifying for the Hitlers and Goebbels. We can proclaim to the world that during these days of bloody battles and ceaseless thunder of guns, music never became silent in besieged Leningrad. Art, which in any other country would have had to step aside at such times and find shelter in the quiet zones far from the fighting lines, became in our country a new type of armament striking the enemy."

One report says that Shostakovich recently tried to enlist in a combat regiment and was ordered to cease and desist on pain of imprisonment.

* * *

Tuesday—During most of the Village Vanguard's floor show, a rather boisterous business, the audience taps with its feet, laughs, talks. Then Richard Dyer-Bennett brings on his Swedish lute and sings items like *So We'll Go No More A-Roving* and old English ballads with quiet intensity and complete conviction. Absolute stillness descends on the room, like turning off the motor in a boat. Even Jerome Weidman, as aggressively unmusical a man as I know felt the spell.

Richard Dyer-Bennett

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This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
AUG 7 - 1942

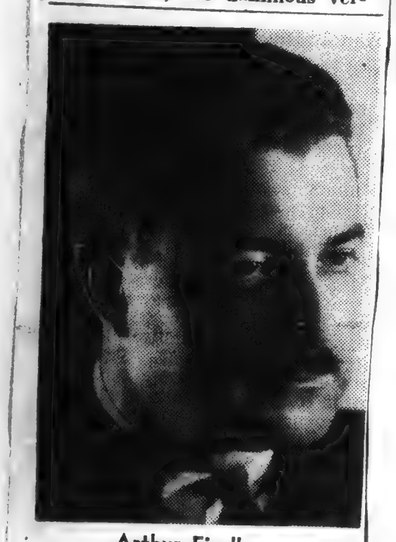
Who Is This Man Fiedler?

He Puts Pep, Polish, Patriotism Into the Pops

By SIDNEY R. FLEET

LOWELL—Arthur Fiedler, who will conduct an orchestra of 75 players from the Boston Symphony in a concert to be given in the Memorial Auditorium on Sunday afternoon, Aug. 16 at 2.30, for the benefit of Russian war relief, is the man who has put pep, polish and patriotism into the Pops.

As conductor of the Pops and of the open air concerts on the Charles river esplanade in Boston, the unanimous ver-



Arthur Fiedler

dict would be that more than any other musician in New England, he has helped to bring fine music to the people. Now volunteering for the concert in Lowell, for once, at least, he is giving us a similar opportunity to hear a thrilling program of music by virtuosi musicians for a worthy cause.

If Arthur Fiedler had gone in for a career on the stage, he might have been a matinee idol. On what the radio announces invariably call the podium, he is a dapper and engaging figure. But, more important, for the interpretation of fine music, he is a colorful and dynamic leader who knows what he wants, and how to get it.

Arthur Fiedler has been conductor of the Pops since May, 1930. About that time also, he conceived the idea of the Esplanade concerts which were established largely through his personal efforts. The Hatch Memorial shell is the headquarters also of the Boston chapter of the N. Y. A., and Mr. Fiedler is chief conductor of the National Youth Orchestra which he organized and which played here in Lowell under Mr. Hoyen's direction. He also is the director of the Cecelia society, a group of trained singers, frequently appearing with the Boston Symphony orchestra in the presentation of great choral works.

The son of Emmanuel Fiedler, who for 25 years was a violinist in the Boston Symphony orchestra and an original member of the famous Kneisel quartet, Arthur Fiedler comes of a long musical line, his grandparents, both having been musicians. Born in Boston in 1894, Arthur Fiedler, after graduation from the Boston Latin school, naturally went abroad for musical study under distinguished masters. He joined the Boston Symphony orchestra in 1915.

The patriotic motive of aid to Russia ought to be enough to help the energetic and representative local committee to carry the forthcoming concert here to success. As for the unusual opportunity to enjoy the music of a great orchestra here, it ought to be a matter of local pride to see to it that full attendance signifies our appreciation.

There will be another meeting of the general committee on Monday evening at 7.45 at the Lowell Commercial college, 226 Central street. All interested to help in the project are invited to attend.

More Patrons and Patronesses For Russian Relief Concert

LOWELL—This evening at 7.45 an important meeting will be held at the Lowell Commercial college for all committee members and those interested in the success of the concert to be given next Sunday afternon, August 16, at the Lowell Memorial auditorium, at 2.30 by the Boston Symphony Pops orchestra. Members of the ticket committee particularly are urged to attend this meting or at least to see that returns are made of any tickets that they feel they may not be able to sell.

For next Sunday's concert Arthur Fiedler, conductor, the 80 members of the Boston Symphony orchestra, and Bernhard Weiser, guest pianist, are volunteering their services for the benefit of medical relief to Russia. Their concert gives music lovers of Merrimack valley an opportunity not only to hear a program of symphonic music but at the same time to aid financially in sending medical supplies to our valiant ally. The cause is a humanitarian one.

Doors of the Memorial auditorium will be opened at 1.30 o'clock on the afternon of the concert. It is expected that every seat in the building will be taken, so great has been the enthusiastic response among greater Lowell, Nashua and Lawrence people. Although the arrangement of tables and chairs with the serving of refreshments was considered, it seemed best to model the concert on those given on summer evenings by the same orchestra on the Esplanade in Boston. Tables will not be used and there will be no refreshments served. There will be an air of informality, however. Members of the orchestra will wear white trousers and blue coats; Mr. Fiedler and Mr. Weiser will wear dark trousers and white coats.

Beginning tomorrow and extending through Saturday there will be a public sale of tickets in a booth on the main floor of A. G. Pollards. If tickets remain after this public sale, they will be available at the box office at the Auditorium on Sunday .

Ticket Committee

Mrs. Marjorie Lake MacAusland, choirman of tickets, announces that the following in addition to those already named are assisting her with the sale of tickets: Miss Doris Atkinson, Archie Barlofsky, Miss Berniece Bigelow, Stanley Bigda, C. Belida, Donald Brown, Miss Irene Cushing, John Derakisian, Miss Siranoush Der Manuelian, Miss Jeanne Dozois, Miss Marion H. Fogg, Miss Stephanie Gawlik, Mrs. Clifford Hartley, Mrs. Katherine Krasiuk, Miss Ida Lemire, James McCormack, Paul Novick and John Sullivan.

Tickets may still be secured from the International Institute of Lowell, dial 9031, at the studio of Julius Woessner, East Merrimack street, dial 2952 and at the Lowell Commercial college, 226 Central street, dial 5000.

Additional Patrons

In addition to those already announced, Mrs. George H. Upton, chairman of patrons and patronesses, gives the following list of subscribers:

Miss Helen Barnes, Mr. Edward W. Brigham, Mr. and Mrs. Everett O. Coburn, Dr. and Mrs. Harry R. Coburn, Mr. and Mrs. Garfield A. Davis, Mr. and Mrs. Sidney R. Fleet, Mr. and Mrs. Henry H. Harris, Mr. and Mrs. Ralph A. Johnson, Mr. and Mrs. S. Stanley Kent, Mr. and Mrs. Daniel H. Levan, Mr. and Mrs. Carlton J. Lombard, Mr. and Mrs. Leo R. Mongeau, Miss Fannie H. Murphy, Mr. and Mrs. John A. McGuire, Mrs. Thomas J. O'Donnell, Mr. and Mrs. Henry Protzmann, Lieut Col. and Mrs. John Riddell, Mr. and Mrs. John L. Robertson, Jr., Dr. Emma E. Y. Slaughter, Mr. and Mrs. Arthur L. Turcotte, Mrs. Ashley Welcome.

Mr. and Mrs. Robert A. Abbott, Mrs. Mary C. Allard, Mr. and Mrs. Jonas Banks, Mr. and Mrs. Thomas E. Banks, Mr. and Mrs. Ferdinand W. Bechard, Mr. and Mrs. Albert L. Bourgeois, Dr. and Mrs. Charles L. Brennan, Mr. and Mrs. Charles E. Cooke, Mrs. Irene D'Arsenief, Miss Kathleen F. Delaney, R. N., Miss Margaret D. Delaney, R. N., Miss Sally P. Delaney, R. N., Mr. and Mrs. William P. Duggan, Leslie A. Field, Jr., Mr. and Mrs. Edward Fisher, Miss Sally Foster, Dr. Archibald R. Gardner, Mr. and Mrs. Frank A. Groves, Miss Mary E. Greenan, R. N., Mr. and Mrs. Frederick W. Hanson, Mr. and Mrs. Clifford L. Haynes, Mrs. James Gilbert Hill, Mrs. Cyrus W. Irish, Mr. and Mrs. John H. Johnson, Miss Katharine H. Johnson, Frank B. Kenney, Mrs. James J. Kerwin, Miss Shelagh Kerwin, Miss Evelyn E. Lovejoy, R. N., Major and Mrs. Winfred C. MacBrayne.

Mr. and Mrs. Walter E. Morse, Sr., Mrs. Arthur J. Murkland, Mrs. Martha E. McCabe, R. N., Mr. and Mrs. Bernard C. McGuire, Mr. and Mrs. Hubert L. McLaughlin, Mrs. Thomas Nesmith, Jr., Miss Inez A. Newell, Mr. and Mrs. H. Hutchins Parker, Mrs. Arnold C. Perham, Mr. and Mrs. Willard D. Pratt, Mrs. Frances M. Regnier, R. N., St. Joseph's Nurses Alumnae association, Mr. and Mrs. W. D. Schmidt, Mrs. Mary V. Slattery, Mr. and Mrs. Philip H. Southwell, Mr. and Mrs. Arthur C. Spalding, Miss Helen W. Sweeney, R. N., Mrs. Albert W. Thompson, Mrs. Margaret C. Warner, Mr. and Mrs. Norman Weisberg, Mrs. Frederick C. Weld, Miss Helen Weld, Dr. and Mrs. Charles O. Wilson, Mrs. John G. Wolcott and Mr. and Mrs. Francis C. Zacharer.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 23 1942

Outdoor Series Ends On Boston's Esplanade

Large Attendance Reported for Fourteenth Season

The fourteenth season of outdoor concerts on the Esplanade in Boston, played by members of the Boston Symphony Orchestra under Arthur Fiedler's direction, closed last Tuesday. Thirty concerts were scheduled, twenty-six on the evenings between July 20 and Aug. 18, except for Saturdays, and four children's concerts on Wednesday mornings. Three of the evening concerts were canceled on account of rain, and two curtailed on that account. The estimated attendance for the series was 300,000.

The number of players, seventy-seven, was slightly larger than before, and the schedule was longer by six concerts than its predecessor. There is no admission charge. The funds for supporting the concerts come from answers to solicitations by mail, contributions in coin boxes on the grounds, optional contributions for program notes and rentals of chairs at one dime each. Three works for piano and orchestra were scheduled and two played, and Mr. Fiedler also offered a Handel organ concerto. Two choruses took part in the series, the Harvard Summer School chorus with G. Wallace Woodworth conducting, and the Apollo Club of Boston with Wheeler Beckett conducting.

This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 13 1942

Miss Dusser De Barenne Announces Wedding Plans

Only Members of Families Will Attend Next Thursday's Ceremony in Pittsfield, Mass.—Corbins Going to Maine

The Rev. James E. Gregg, retired minister of the First Congregational Church, Pittsfield, Mass., will officiate on next Thursday afternoon at 12:45 o'clock at the wedding of Miss Dorothea Dusser de Barenne, formerly of this city, daughter of the late Dr. J. G. Dusser de Barenne, professor of neurophysiology at the Yale Medical School, to Mr. Jerome D. Greene, president of the Boston Symphony Orchestra. The ceremony will take place in the home of the brother-in-law and sister of the prospective bride, Dr. and Mrs. D. Crosby Greene, Jr., in Pittsfield, Mass.

Doctor Greene, who is a nephew of the bridegroom-elect, expects to give his sister-in-law in marriage, if he can obtain leave from Westover Field, Mass., where he is stationed. Neither Miss Dusser de Barenne or Mr. Greene will be attended, and only members of the families will witness the ceremony.

Mr. Greene and his bride will make their home in Garden Street, Cambridge, Mass.

GREAT BARRINGTON
MASS
BERKSHIRE COURIER
8/20/42

FINAL CONCERT SERIES

Russian Benefit Friday Night Nets a Total of Nearly $10,000.

In spite of uncertain weather the largest crowd of the season gathered at Tanglewood last Friday evening for the Russian War Relief benefit when the Music Center orchestra under the direction of Dr. Serge Koussevitzky presented the first concert performance in the country of Shostakovitch's Seventh Symphony. Many notables were present among the 5000 persons at the benefit which raised a total of nearly $10,000 for Russian War Relief. Princess Juliana of the Netherlands, Maxim M. Litvinoff, Soviet ambassador to the United States, and Mrs. Litvinoff put in an appearance.

At the manifestation, which followed the student programs in the various Center departments, Miss Dorothy Thompson, noted columnist, emphasized the importance of aid to Russia so that that country may be kept in the war for the present and spoke of the need for an immediate second front. Edward C. Carter, chairman of Russian Relief, also spoke and delivered a message from Dr. Koussevitzky.

The impressive presentation of the Shostakovitch symphony was wildly acclaimed by the audience who recalled Dr. Koussevitzky more times than ever before at the Music Shed. Later three distinguished and popular artists, Albert Spalding, violinist, Gregor Piatigorsky, 'cellist, and Dorothy Maynor, soloist, were enthusiastically received in brief recitals. The benefit closed with the drawing for winners on numerous prizes donated to the cause.

Last week-end marked the final concert program of the Music Center which this year was sponsored by the Koussevitzky Music Foundation. Dr. Koussevitzky, in making a fine orchestra from a group of young musicians in the course of a few weeks, has won new honor for himself as well as the students. The enthusiastic audiences at the concerts the past three week-ends have testified both to the skill of the orchestra and the admiration and affection with which the director is regarded.

SYMPHONY THRILLS LOWELL AUDIENCE—Greater Lowell turned out magnificently yesterday afternoon to hear the Boston Symphony orchestra at Memorial Auditorium, for the benefit of Russian War Relief. In the photo, left to right, are Harry U. Quinn and Julius Woessner, general co-chairmen; Arthur Fiedler, guest conductor; Mrs. Fiedler, Bernhardt Weiser, guest pianist, and Professor Michael Harpovich of Harvard university, speaker.

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Mr. Fiedler, the musicians of the orchestra, and Bernhard Weiser, solo pianist, gave their services for the occasion. Members of the local concert committee, headed by Harry U. Quinn and Julius Woessner as co-chairmen, and all who helped to promote the affair so successfully within the short space of two weeks, felt that they could be no less generous. This reviewer would like to pay a tribute of appreciation to each of the long list; but, perforce, in a review of this sort must be content with a blanket endorsement of their work. The fact is, that not for a long time, has there been an effort sponsored by civic organizations that so fully enlisted the aid of all elements in the city without regard to race, politics or creed. And that, in view of the urgency of the cause, was tremendously gratifying. It was proof, too, that our people, and especially the younger generation, appreciated the opportunity to hear good music.

The Relief Appeal

As for the motive of Russian relief the force of the appeal was shown by the generous response to the collection taken up by the picturesque group of young women in Russian peasant costume during the intermission. There was the testimony of one of them, Miss Nancy Robertson, that her basket contained a $10 bill. And all said there were many of other denominations. So there should be an interesting report to make later. The collection was the sequel to a resume of the record of Russia since the Nazi invasion by Professor Michael Karpovich, associate professor of history at Harvard university. Encouraging was his prediction that despite the grave situation in the northern Caucasus, the Russians would keep the armies intact to beat the Nazis in the end. Supplementing his talk was a stirring two-minute appeal by Dr. Claude M. Fuess, headmaster of neighboring Phillips academy, Andover.

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It was a colorful program of Russian music which Mr. Fiedler had provided for us, for the most part bright and stirring and of strong rhythmic quality. Only when the Glazounov arrangement of the Song of Volga Boatmen was given as an encore was there a reversion to Slavic melancholy. And its plaintive strains clearly touched the hearts of many in the audience.

Rapper and dynamic, Arthur Fiedler brought out the rich qualities of the orchestra to the full in the "Wedding Procession," from Rimsky-Korsakoff's "Le Coq d'Or" and in the merry overture from Glika's opera "Russian and Ludmilla." The third movement from Tschaikowsky's Sixth and last symphony was given with all the fervor and emotion that characterized the last work of the composer. Mr. Fiedler knows how to infuse the main theme in march tempo with pulsating life and movement. Played as his musicians responded to his beat, it was stirring music, thoroughly Russian.

Needless to say, the same composer's "Marche Slav," with the deep tones of the brasses to sound the old Russian hymn, made its customary appeal.

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The ensuing Russian Dance was reminiscent of a rural carnival. Each was cleverly orchestrated in comparatively simple fashion.

Unless we are mistaken, yesterday's performance of the new Piano Concerto by Aram Khatchatourian, was the second in public, the first having been given under the same auspices at the Pops last month. Bernhard Weiser, young American pianist, was the soloist. The composer is a contemporary of Shastokovitch and about the same age and is of Caucasian-Armenian origin. Under Mr. Weiser's nimble fingers and with the well adjusted orchestral background moulded by Mr. Fiedler and his men, this was exciting as contrasted with ingratiating music. To use architectural terms, it suggests the skyscraper or the industrial plant rather than the Parthenon. But there is no denying that it stirs the pulses. Nothing lackadaisical about this concerto, albeit in form at least, it follows the traditional pattern. If the performer pastes the piano, that is what the composer calls for. There is a suggestion of lyricism in the quieter second movement, although one doubts whether it justifies a Boston critic's description as haunting. The furious finale provides brilliant pianistic fireworks and sonorous orchestra background. The obvious difficulties of the score and the rapid-fire pace had no terrors for young Mr. Weiser. He had the technical means for display. And this listener has a notion that, given another medium, the pianist could shine in the more songful mood. At any rate, time will tell whether the popular tunesmiths will transcribe themes for this concerto for the benefit of the lovers of jive. One saw a possibility in one melodious strain in the final movement. Let it be said that Mr. Weiser was warmly applauded by the audience and musicians after his tour de force and on the stage there were the customary handshakes all around.

It ought to be said that Lawrence, Haverhill, Nashua and other cities sent their quotas to the concert. Mrs. Fiedler and friends came up from Boston for the occasion. Previous to the concert, the musicians were entertained at lunch in the auditorium. Immediately after the program they left for Boston where they were due for the last Sunday concert of the season in the evening on the Charles river esplanade.

This Clipping From
COLUMBIA, S. C.
STATE

12,5

0 1942

Koussevitsky Champion of Shostakovich

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The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, the performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climatic." Many other critics," however, praised it unreservedly.

Waving a passionate hand of reputation, Doctor Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to mfiusical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Doctor Koussevitzky gave the first American concept performance of the work here Friday for the benefit of Russian war relief. The student orchestra of the Berkshire music center played the concert.

THIS CLIPPING FROM
LAKE WORTH, FLA.
LEADER
AUG

ROYAL LISTENER — Princess Juliana of The Netherlands momentarily forgets the plight of her homeland as she listens to the new Symphony No. 7 by Shostakovitch, conducted by Koussevitsky at Berkshire Music Festival, Lenox, Mass.

This Clipping From
ALAMEDA, CALIF.
TIMES-STAR

AUG 25 1942

THIS CLIPPING FROM
ANADARKO, OKLA.
NEWS

AUG 25 1942

This Clipping From
NILES, OHIO
TIMES

AUG 27

This Clipping From
GLOUCESTER, MASS.
TIMES

AUG 31 1942

Symphony Players Gave Rare Delight In Benefit Concert

ROCKPORT, Aug. 31.—Good music in an art gallery is a treat enjoyed by many on Cape Ann from time to time. Yesterday afternoon's concert by Boston Symphony orchestra members in the Rockport Art association gallery was a worthy addition to past events of this nature, and the more worthy because of ts benefitting of France Forever, the organization of the fighting French, and the sponsoring Art association.

Louis Kronberg, chairman of the committee, was complimented on the success of the occasion, which was indeed a delightful concert of chamber music featuring the unusual combination of violin, oboe and piano. The concerto in C minor by Bach was written for these three instruments, each answering the other in the characteristic style of Bach. Yesterday's performance showed excellent team work on the part of the performers, S. J. Leibovici, violinist; Louis Speyer, oboeist; and Rita LaPlante, pianist.

Miss LaPlante, who is from Salem, opened a group of piano solos with the Chopin Waltz in B minor, which she played with delicacy and charm. Debussy numbers, Reflets dans e'eau and Feux d'artifice, were beautifully done, bringing out the various moods with fine technique and feeling. Her closing number was Bouree fantasque by Chabrier.

Havanaise, by Saint-Saens, revealed Mr. Leibovici's brilliant technique with the violin—delicate harmonics, perfect double stopping and rich tone.

After intermission, when the pictures came in for a share of the attention, the Loeillet Sonata in three movements was played by the trio bringing out quaint old-world charm. Louis Speyer chose for his solo Romance and rondo by Mozart for oboe. The oboe is seldom heard in full length solo, as the extreme sensitiveness of the small reed mouthpiece makes it a very difficult instrument to play, but Mr. Speyer brought out with seeming ease the plaintive, fairylike quality of the instrument and held the rapt attention of the audience.

The program closed with the beautiful sonata for violin and piano by Cesar Franck in four movements. Both artists gave it sympathetic understanding to make it a dramatic and satisfying close to a most enjoyable concert.

E. K.

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Japan, on the other hand, has never known defeat. Her first intimation of defeat came when Doolittle's angels flew over Tokio. Now, however, with the Yanks rolling on on the Road Back Ja[illegible] lyricism in the quieter second movement, although one doubts whether it justifies a Boston critic's description as haunting. The furious finale provides brilliant pianistic fireworks and sonorous orchestra background. The obvious difficulties of the score and the rapid-fire pace had no terrors for young Mr. Weiser. He had the technical means for display. And this listener has a notion that, given another medium, the pianist could shine in the more songful mood. At any rate, time will tell whether the popular tunesmiths will transcribe themes for this concerto for the benefit of the lovers of jive. One saw a possibility in one melodious strain in the final movement. Let it be said that Mr. Weiser was warmly applauded by the audience and musicians after his tour de force and on the stage there were the customary handshakes all around.

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ANADARKO, OKLA.
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This Clipping From
NILES, OHIO
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[illegible]

This Clipping From
GALVESTON, TEXAS
TRIBUNE
AUG 29 1942

This Clipping From
COLUMBIA, S. C.
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Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, the performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climatic." Many other critics," however, praised it unreservedly.

Waving a passionate hand of reputation, Doctor Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to mfiusical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Doctor Koussevitzky gave the first American concept performance of the work here Friday for the benefit of Russian war relief. The student orchestra of the Berkshire music center played the concert.

This Clipping From
GLOUCESTER, MASS.
TIMES
AUG 31 1942

Symphony Players Gave Rare Delight In Benefit Concert

ROCKPORT, Aug. 31.—Good music in an art gallery is a treat enjoyed by many on Cape Ann from time to time. Yesterday afternoon's concert by Boston Symphony orchestra members in the Rockport Art association gallery was a worthy addition to past events of this nature, and the more worthy because of ts benefitting of France Forever, the organization of the fighting French, and the sponsoring Art association.

Louis Kronberg, chairman of the committee, was complimented on the success of the occasion, which was indeed a delightful concert of chamber music featuring the unusual combination of violin, oboe and piano. The concerto in C minor by Bach was written for these three instruments, each answering the other in the characteristic style of Bach. Yesterday's performance showed excellent team work on the part of the performers, S. J. Leibovici, violinist; Louis Speyer, oboeist; and Rita LaPlante, pianist.

Miss LaPlante, who is from Salem, opened a group of piano solos with the Chopin Waltz in B minor, which she played with delicacy and charm. Debussy numbers, Reflets dans e'eau and Feux d'artifice, were beautifully done, bringing out the various moods with fine technique and feeling. Her closing number was Bouree fantasque by Chabrier.

Havanaise, by Saint-Saens, revealed Mr. Leibovici's brilliant technique with the violin—delicate harmonics, perfect double stopping and rich tone.

After intermission, when the pictures came in for a share of the attention, the Loeillet Sonata in three movements was played by the trio bringing out quaint old-world charm. Louis Speyer chose for his solo Romance and rondo by Mozart for oboe. The oboe is seldom heard in full length solo, as the extreme sensitiveness of the small reed mouthpiece makes it a very difficult instrument to play, but Mr. Speyer brought out with seeming ease the plaintive, fairylike quality of the instrument and held the rapt attention of the audience.

The program closed with the beautiful sonata for violin and piano by Cesar Franck in four movements. Both artists gave it sympathetic understanding to make it a dramatic and satisfying close to a most enjoyable concert.

E. . K.

This Clipping From
TYLER, TEXAS
TELEGRAPH

SEP 3 - 1942

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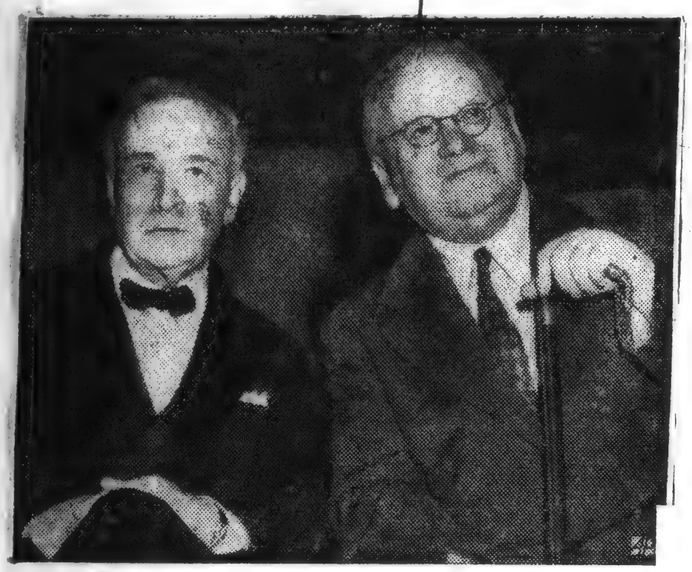

LITVINOFF AND CONDUCTOR—Soviet Ambassador Maxim Litvinoff (right) sits with Boston Symphony conductor Serge Koussevitsky after a concert at the Berkshire Music Center near Lenox, Mass.

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SEP 6 - 1942

MERCHANTVILLE, N.J.
NEWS
8/27/42

MUSICAL NOTE

Latest move of Heckler of Happiness James C. Petrillo, president of American Federation of Musicians, was to stop the Boston Symphony Orchestra concert in Rochester, N. Y. The orchestra has been an annual attraction for 40 years but is non-union. Petrillo told the theater to cancel the engagement or suffer the loss of future shows, because union musicians would not play at the house.

EMBASSY OF THE UNION OF SOVIET SOCIALIST REPUBLICS

Information Bulletin

Special Issue — Washington, D. C., August 10, 1942 — 75

SEVENTH SYMPHONY CONCERT PREMIERE

DMITRI SHOSTAKOVICH

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(continued on page two)

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REPUBLICAN
SEP 1 - 1942

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PHILADELPHIA, PA.
SEP - - 1942

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127

Koussevitsky Leads Students In Two Concerts

Hanson Symphony, Mozart and Tchaikovsky Works Presented in Berkshire

By Robert Lawrence

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There is time now to discuss last night's concert by the same orchestra at greater length than was possible in yesterday's review. All of the works on the program — Howard Hanson's symphony No. 3: Mozart's concerto in E flat major for two pianos and orchestra (K. 365), with Pierre Luboshutz and Genia Nemenoff as soloists; and Brahms's symphony No. 4 in E minor—were brilliantly performed. But any estimate of this concert in retrospect must take, basically, the form of a tribute to Serge Koussevitzky.

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SHOSTAKOVICH'S *SEVENTH SYMPHONY*

By Alexei Tolstoi

On March 5, 1942, Dmitri Shostakovich's Seventh Symphony was performed for the first time in the Bolshoi Academic Theater of the USSR in Kuibyshev. Included in the program was the following article by the renowned Russian writer, Alexei Tolstoi, who was present at the first rehearsal:

One of the world's most perfect musical ensembles, the Orchestra of the Moscow Bolshoi Theater, assembles between the columns of the big foyer. At the conductor's desk stands Samosud in his shirt sleeves, ready for work. Shostakovich, who is sitting just behind, resembles a cross little boy. High above in the gallery the rehearsal audience strains forward, elbows on the oaken rail, and listens spellbound.

Now, after correction of the score, all four movements are to be played. Samosud tosses back his damp hair, gives a sweep of the baton, and the violins begin to sing of the tranquil life of a happy man.

The triumph of the human in mankind is the theme of the *Seventh Symphony*. Let us try to gain a partial insight into the trend of Shostakovich's musical thought, which led him through the sinister gloom of Leningrad nights, through crashing explosions and the lurid glare of fires, to the creation of this candid work.

At the outbreak of the war an acquaintance of mine remarked, "Self-destroying forces are latent in mankind, and it is still doubtful whether man will remain at the head of the animate world, or whether the future may not bring the extinction of the human race, which will be supplanted by some more perfect creatures—ants, perhaps, of extraordinary proportions."

Shostakovich Not Intimidated

That is the effect fascism has on some people. It reduces them to a state of sheer, ghastly, capitulatory panic. My acquaintance looked back at the glorious path traversed by the human animal from the gnawing of bones in paleolithic caves to the conquest of the air, and was disheartened because he saw only what seemed to him the bitter end of a road—Hitler turning man away from the temples of music, from the august quiet of libraries and laboratories, back to the gnawed bones.

But Shostakovich was not to be intimidated by Hitler. Shostakovich is a Russian and therefore a man of temper. When he is thoroughly angered he is capable of fantastic deeds. To fascism's threat of dehumanizing man he replied with a symphony expressing the triumph of all that is noblest and finest, created by human culture.

The *Seventh Symphony* had its origin in the spirit of the Russian people, who went forth unhesitatingly to battle with the dark forces of evil. Written during the bombing of Leningrad, it expanded to the dimensions of a titanic work of art comprehensive to people in all lands, because it tells the truth about man in this terrible year of disaster and trial. Transparent in its vast complexity, the *Seventh Symphony* has an austere and masculine lyrical quality. It presses on toward a future that opens beyond the borderline where the victory of man over beast was won.

Harmony Shattered by War

The violins sing of untroubled bliss wherein lies disaster—of a bliss still blind and restricted as a fledgling that "flutters blithely along a path of ruin." From this contentment emerges, from the depths of unsolved contradictions, the theme of war—brief, cold, clear-cut, not unlike steel.

Resembling at first a simple but ghastly dance, the antics of tame rats to a rat-catcher's piping, the war theme appears in the distance. Then, gathering force like the wind, this theme gradually sways the orchestra, masters it—swelling, rising, gaining in volume. The rat-catcher with his iron rats looms in the distance, presses forward. This is a war which exults in kettle-drums and drums, and draws from the violins shrieks of agony and despair. You sit gripping the oaken rail with nervous fingers and wonder, "Is it all over then? Is everything wrecked and shattered?" Confusion and chaos prevail in the orchestra.

But no! Man proves stronger than the forces of chaos. The strings begin to struggle: harmony of violins and the human voice of the bassoon overpower the rattles of the asses' skins on the drums. The desperate beating of your own heart contributes to the triumph of harmony. The violins resolve the chaos of war and the violence of the uncouth bellowing of cavemen.

The accursed rat-catcher has vanished—swept away into the chasm of time. There are tears in the eyes of some of the violinists as they lower their bows. Reflective and stern after so much loss and desolation is the human voice of the bassoon.

(Continued on page eight)

CONCERT PREMIERE

(Continued from page one)

Many notables will be present, including Ambassador of the USSR and Madame Maxim Litvinov. The sponsoring committee includes Mrs. John Alden Carpenter, Mrs. Gerry Chadwick, Miss Alice Clapp, Mrs. Edward C. Carter, whose husband is national president of Russian War Relief, Inc., Philip Allen, Mrs. John Pratt, Lucien Wulsin, Mrs. Robert Littell, Mrs. Frederick Schenck and Albert Spalding.

The program will begin at 5 P. M. with the "Berkshire Music Center on Parade." Following this there will be a lawn party and supper, after which the main concert will take place.

CABLE GREETINGS FOR CONCERT PREMIERE

For the occasion of the first concert performance in the Western Hemisphere of the Seventh Symphony, the composer cabled the following message to Dr. Serge Koussevitzky, who will conduct:

Gratified that you will conduct my *Seventh Symphony* on August 14. Happy to learn it has proved of interest to such a master conductor as yourself.

Dmitri Shostakovich.

People's Artist of the USSR, Samuel A. Samosud, who conducted the first Moscow performance of the symphony,

Dmitri Shostakovich (right) and Conductor Samuel A. Samosud, on their way to the House of the Trade Unions for the first Moscow performance of the *Seventh Symphony*.

also cabled a greeting to Dr. Koussevitzky:

On behalf of the Orchestra of the Bolshoi Theatre of the USSR, first to perform Shostakovich's *Seventh Symphony*, and also on my own behalf, I welcome the performance of this composition under your masterly baton the forthcoming August 14. I trust you share the profound satisfaction my colleagues and I experienced in working on this majestic composition. I congratulate you in advance on your undoubted success.

Samosud, Conductor
Orchestra Bolshoi Theatre

"THE SIMPLICITY AND WISDOM OF SHOSTAKOVICH"

By Dr. Serge Koussevitzky

"The darker the night, the brighter the stars."

In the epoch of destruction and world tragedy values are being created which are firm and stable, and part of a supreme and lasting order. In the country where the invading barbarian is inflicting destruction, amid the smoking ruins of peaceful life, one of the greatest creations of musical art has been born.

It is the good fortune of the creator to be able to comprehend his native land—to express its living cultural strength. Only on the soil of cultural consciousness can folk art live, and along side the external struggle and destruction create new, powerful cultural values.

Shostakovich is the bright torch of the Russian people and its creative forces—inexhaustible as the earth itself. That is why his music is so overwhelming and human and can be compared with the universality and humanism of Beethoven's genius, which, like that of Shostakovich, was born in an epoch of world-shattering events. His esthetics may be considered equal to the esthetics of Beethoven.

Having an exceptionally wide scope and freedom of form, which in the *Seventh Symphony* take on grandiose proportions, Shostakovich never loses the feeling of measure, line and unity. His symphony is as solid as granite. In it we see the freedom of the master who has subordinated his instrument to his craftsmanship. In his hand the unyielding granite is sculptured like pliable wax.

(Continued on page six)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
SEP 1 - 1942

PERATING DEFICIT AID TO BE SMALL AT MUSIC CENTER

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ds of the conductor of the Symphony orchestra consid- s an excellent showing in view dicaps, which included gasoline e rationing and opposition of Symphony orchestra trustees, owever, gave the use of Tan- d to the Koussevitzky Music tion under which name it was d this summer. Friends of the tor said he expects to have hool next year if the orchestra es again will give him the use nglewood.

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SERGE KOUSSEVITZKY

THE BERKSHIRE MUSIC CENTER, at Tanglewood, Massachusetts, opened its third season on July 5 with an announced registration of two hundred and fifty-three from all parts of the country. The advance registration for the orchestra numbered ninety-five. Among the events during August, the outstanding one was on August 14, when the first concert performance in America of the "Seventh Symphony" of Shostakovich was presented by the student orchestra, under Dr. Koussevitzky.

GROWTH OF AN ARTIST

By Vera Vassina

In 1925 the *First Symphony* of Dmitri Shostakovich was played in Leningrad. This first big work of the nineteen year old composer strongly impressed the audience by its wonderful combination of youthful freshness and mature artistry. In the history of music there are not many examples of such brilliant debuts. One is reminded of Mendelssohn, who first appeared before the public when he was sixteen years of age with his famous overture, *Midsummer Night's Dream*, and Glazunov, whose high school uniform astonished the audience that applauded his first symphony. Shostakovich immediately attracted attention and aroused interest.

His *First Symphony* was preceded by years of study, years of arduous work, of artistic quests. Shostakovich began to study music at the age of nine. His first teacher was his mother, a fine musician. She prepared the boy to enter music school. Dmitri made good progress, and in 1919, at the age of thirteen, was accepted as a student in the piano department of the Leningrad Conservatory of Music, in Professor Rozanova's class. The same year he also began to study composition under Professor Steinberg.

Shostakovich began to compose at a very early age —creative work always having been an organic urge of his nature. Everything that stirred the young boy found expression in his childishly naive but always sincere and ardent musical compositions. His reaction to the war of 1914-1918 found expression in the musical poem, *Soldier*. The revolutionary events of February and October, 1917 inspired him to compose *Revolutionary Symphony* and *Funeral March To Those Who Died For The Revolution*. All this was naive and immature, but already in these childish works one discerns the traits of an artist and citizen which found such forceful expression twenty-five years later in his remarkable *Seventh Symphony*.

His compositions of the Conservatory period—several miniatures for piano and pieces for string orchestra—lack independence and reflect a variety of influences: Scriabin, Glazunov, and ever more strongly, Prokofiev. In 1923 Shostakovich graduated from Professor Nikolayev's piano-class, and in 1925 from Professor Steinberg's composition class. His graduation work, *First Symphony*, gained the young composer recognition not only in his own country, but abroad. Outstanding conductors—Stokowski, Klemperer, Bruno Walter—included it in their concerts.

At the same time Shostakovich continued working as a pianist. Today the composer Shostakovich almost entirely eclipses Shostakovich the pianist. Yet he is one of the finest Russian pianists. Trained in Professor Nikolayev's school, he, with the pianists Vladimir Sofronitsky and Maria Yudina, is one of its most interesting representatives. At the present time he plays only his own compositions, and also appears in traditional annual concerts of Nikolayev's pupils.

The path of Shostakovich as a composer, so boldly and confidently initiated by his *First Symphony*, subsequently became more intricate and tortuous. The years separating the *First Symphony* from the *Fifth Symphony*, composed in 1937, were marked by an extraordinary productivity and variety: three symphonies, two operas—an adaptation of Gogol's *Nose* and *Lady Macbeth of Mtsensk* (after Leskov's work) —three ballets, *Bolt*, *Golden Age*, and *Clear Brook;* music for stage productions, motion pictures, pieces for piano and chamber music.

Outstanding among his works during those years are his compositions for films, *Counter-plan*, *One Woman*, *Golden Mountains*, and *The Maxim Trilogy*. His music for the *Maxim Trilogy* is especially fascinating. Here are old familiar songs of the working class suburbs known throughout Russia, come to life again in a wonderfully fresh and poetic treatment.

After a long quest the composer has found his proper path—that of grand art based on lofty ideas. The work of his *Fifth Symphony* is of great philosophical profundity and significance. "The theme of this symphony," says the composer, "is the assertion of personality. It was Man with all his emotions and experiences that I saw as a focus of design in this work, which is lyrical in conception from the beginning to the end." In this symphony, Shostakovich in musical images and with stirring profundity and cogency reveals Man's inner world of tormenting doubts, dreams, aspirations. In the end a path of joy is found. The symphony appeals to very wide circles. Musicians, the writer Alexei Tolstoi, and the flier Mikhail Gromov, all expressed admiration in equally enthusiastic terms.

The *Fifth Symphony* was followed by works in the nature of lyrical intermezzi: *String Quartet* and the *Sixth Symphony*, fascinating for their freshness and youthful joy of life, but which do not deal with profound and significant problems as does the *Fifth Symphony*.

Shostakovich scored a new and great artistic success in his *Piano Quintet*, which was first played in November, 1940 and which won him the Stalin Prize. This work proved a triumph in concert halls such as has hardly been the case with any other modern work of chamber music. Not a single performance of the *Quintet* passed without the scherzo and finale being encored, and in one case the audience insisted on the entire *Quintet* being played over again from the beginning to the end. The *Quintet* is rather intricate in style with a wide use of polyphony combined with a wonderful clarity of general design.

Shostakovich's *Seventh Symphony*, composed in besieged Leningrad, is his latest contribution to the music of the democratic world.

A TRIUMPH OF RUSSIAN MUSIC

By Eugene Petrov

The following article was written by the brilliant Soviet author a few months before his death in the last days of the heroic defense of Sevastopol:

Recently I talked with a German prisoner, Reinhard Reif, who before the war had taught the theory of music in the Conservatory of Kassel. Reif is a pianist and violinist, and a typical young Hitlerite, brought up like hundreds of thousands of other young Hitlerities. We began talking of music. I soon discovered that this Hitlerite professional musician was a complete ignoramus in matters of music. He knew only more or less thoroughly German classical music. He was entirely unacquainted with Italian music, had only the vaguest idea of Russian music, and was firmly convinced that there is no music in France and that the French have no ability to compose.

Musical Concentration Camps

These are frightful facts. They mean that from his earliest years a creatively gifted youth had been put in a musical concentration camp where only one music—German—was allowed to exist. He was separated by barbed wire from the rest of the world, from all else that had been created by man in the sphere of music, from all the beauty of the world. Hitler had got what he wanted—he had reared in his stifling incubator an ignoramus convinced that all the peoples of the world are fit only to be German slaves. Therefore one can murder them with indifference and plunder and destroy their homes. It is possible, without thinking about it at all, to destroy them as a boot destroys small insects on a road.

Hitler took the heart out of the breast of a German youth and inserted instead a piece of rusty iron; he drowned the youth's brain with concrete. The youth stopped feeling and thinking. He was deprived of that without which a two-footed being cannot be considered a man, even if it is taught to wear trousers, to shoot, to clean its teeth, and to cry "halt" and "zuruck."

And so it was that millions of these young men, unable to feel or think, were thrown into our land by the hand of an evil maniac.

Men Soulless as Machines

With an iron clanking—one-two, left, right— machines as intelligent as men and men as soulless as machines approached our frontiers. The idiotic pomposity with which they marched—left, right, one-two—might have seemed comic if they had not been coming to kill. The bloody sun of June 22 rose.

So opens the theme of war in Shostakovich's *Seventh Symphony*.

It arises after a long, slow and serene harmony that culminates the introductory theme. It arises unexpectedly, yet, at the same time, inevitably. It begins with a whisper of drums; and to the accompaniment of this whisper, after a violin pizzicato, some sort of reed quietly pipes an idiotically simple, yet intricate, jocular, yet terrifying, melody. You still don't realize that this is war, but the composer already has clutched your heart in his masterly hand.

The melody is repeated again and then again, a fifth, a sixth and a tenth time. It assumes an integument of iron and blood. It shakes the hall. It shakes the world. An iron machine runs over human bones and you hear them crack. You clench your fists. You want to shoot at this monster with a zinc snout that is marching down upon you, inexorably and methodically.

When it seems that nothing more can save you, when the limit of might is reached of this monster which cannot think or feel, and there is no force on earth which can stop it—behold a musical miracle takes place, which as far as I know is without parallel in the world's symphonic literature.

A few bars and in the middle of its career, when the orchestra is at its full pitch of intensity, the idiotically simple, yet intricate and jocular, yet terrifying theme of fascism triumphant breaks off and is replaced by a theme, direct and serene and overwhelming, the theme of resistance.

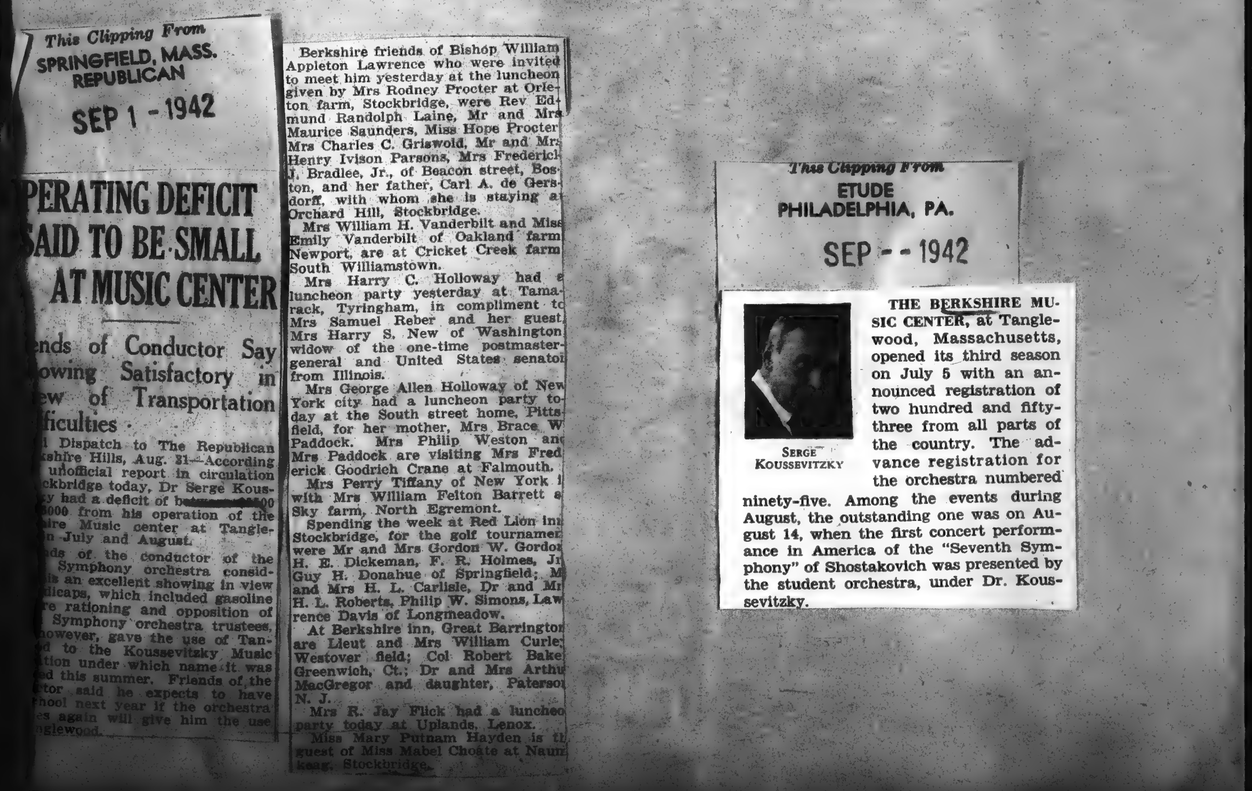
Grandeur of Resistance

The composer holds you firmly by the heart. If anything he presses it still tighter. But now you experience neither anxiety nor fear. Now you are stirred to your depth by the grandeur of the battle between men who burn books and men who revere them; between men who deny education to all men and men who strive to make education the possession of all; between men who destroy music in their own country and men who foster and promote music; between the forces of evil and the forces of good.

This battle is majestic and it is expressed by the orchestra with supreme energy. Nothing can surpass it. It is the ultimate limit of intensity.

But the composer does not let go of your heart. He even presses it a little tighter. Again a few bars and the theme of conflict is transformed with miraculous speed into a theme of woe—profound, courageous woe of the people. It is a memorial to those who have fallen in the battle for the motherland, a funeral march. It does not evoke tears. The grief is too deep for tears. The march evokes too many thoughts and feelings to evoke tears which are a sign of weakness. No, this is not the time for weakness! No weakness, not even for a minute, not even for a second! The requiem leaves you with dry eyes and clenched fists.

Now the theme subsides and the reed pipes softly —again that idiotically simple, yet intricate, jocular and terrifying melody.



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Remember, this is only the beginning! A long and bloody path has still to be traversed. It has still to be traversed. Remember, the enemy is strong! He is here. Remember!

The first part of the symphony is finished. It lasted half an hour, but it seemed to me only three or four minutes.

I raised my head and saw the empty Hall of Columns where the biers of Lenin and Maxim Gorky had stood. The platform was still crowded with the large orchestra. Samosud, the famous conductor, was wiping his forehead with his handkerchief and excitedly explaining something to the first violinist.

In the midst of the empty hall, somewhere in the tenth or eleventh row, his elbows propped on the back of a seat, sat a very pale and very slender man with a sharp nose wearing very light horn-rimmed glasses and with auburn bristling hair cut student fashion. Suddenly he sprang up, catching his foot in the seat, and with a sliding gait he almost ran towards the orchestra. He came to an abrupt stop at the conductor's stand. The conductor stooped down and they entered into warm conversation.

It was Dmitri Shostakovich. He began writing the *Seventh Symphony* in Leningrad in August, 1941. On September 3, the first movement was ready. The second movement was completed on September 17 and the third by the end of that month. Then Shostakovich left Leningrad by plane. The finale was written in Kuibyshev in December.

The charm of the music is that it leaves complete freedom to one's impressions. Even the so-called program music, which sometimes delights and entrances one, causes one to seek in vain for the program. But never yet have I heard any musical work with such a clear, definite and firm program as Shostakovich's *Seventh Symphony*.

Whether Shostakovich will write the program for this new symphony or not I do not know. And this is not important. The first movement needs no interpretation. As to the second, the scherzo, and the third, the andante, all I can say about them is that they are just as brilliant as the first. Everybody who hears them will interpret them as his feelings suggest.

I don't know what they meant to say. All I know is what arose in my imagination and what I felt and experienced. I saw mothers bidding farewell to their sons and tender brides to their sweethearts leaving for the front. I saw the tenseness of cities frozen in expectation of the invisible monster with the zinc snout who was flying toward them in the black night sky. I saw staunch men and weak men. I saw beams of searchlights and the dotted courses of tracer bullets reflected in the windows of high buildings. Again I saw the roads of the war areas and experienced that indescribable feeling that seizes a man when he crosses that vague and indeterminate line called the front. I saw the bodies of Red Army soldiers with their heads bent forever to the ground and turned toward the enemy; and the field dressing station and the surgeon with his blood-covered rubber gloves and the nurse bending over a hero as he utters his last breath; and the subdued Russian landscape, and children, and human passions, and tenderness and grief and smiles and all that which filled our minds and hearts in the early months of the war.

And the heart was tightly held all the time by the hand of the thin, pale man with reddish hair who sat alone in the midst of the huge empty hall. For the last time he pressed the heart more tightly still with his mighty and caressing hand, until it seemed impossible to breathe from torment and happiness.

Then came the finale. The finale that will be played in Red Square by an orchestra of 5,000 on the day of our victory!

A Triumph of Truth

It is a triumph of truth. A triumph of a man who thinks and feels.

Just for its sound, apart from its meaning, the music is so good that one does not want to part with it. One wants to hear it again and again. One wants to have it at home—to have it always with one.

Shostakovich's *Seventh Symphony* is a perfect creation. It is a triumph of Russian music. It is a remarkable continuation of both Tchaikowsky and Musorgsky, so different in every way, common only in their genius. At the same time, it is a universal musical experience perceived by an astonishing Russian composer, a noble and intelligent musician who was reared by the Soviet country in the spirit of respect and love for all the world's culture.

And what has Germany given to the world for the last several decades? Hitler is the end of that gloomy road upon which Wilhelm II. set out. Hilter has got what he wanted. A youth brought up in the spirit of hatred for other nations is impotent to create even the semblance of art. More than that, this youth is so ignorant it does not even know of the existence of the world's great art.

The Soviet Union has cared for and multiplied the incalculable riches of culture it inherited. The Soviet country is proud of Shostakovich, as an exacting artist is proud of the work he creates after years of hard and patient toil.

WISDOM OF SHOSTAKOVICH

(*Continued from page three*)

For the performance of such a symphony as the Shostakovich *Seventh*, at a moment when the life and future of the cultural world are being decided on the battlefields of the suffering Russian land, an inner unity is necessary. Those who perform it must comprehend the four dimensions—height, length, breadth and depth—of the creating genius of Shostakovich.

His music flows from the heart of the creator to the heart of the listener. In this is his simplicity, and in this is his wisdom.

The first Moscow performance of Shostakovich's Seventh Symphony in the Hall of Columns, House of the Trade Unions, under the direction of People's Artist of the USSR Samuel A. Samosud.

SHOSTAKOVICH SPEAKS FOR OUR PEOPLE

By Constantin Finn

Young Soviet Author

Dmitri Shostakovich's *Seventh Symphony* is an event in Moscow's life. The Muscovites are very fond of music. Moscow's concert halls are always crowded. The Muscovites are very exacting. They have been pampered with regard to concerts—all the year round they are offered a variety of them.

The Muscovites have grown enamored of Shostakovich's *Seventh Symphony*. They are enthusiastic about it. Only people enamored and enthusiastic can cheer and applaud as Moscow audiences cheer and applaud the composer Shostakovich. These ovations, I might say, are of a special kind. They are brought about not only because of the musical merits of the *Seventh Symphony*, which are undoubtedly extremely great. They are explained by the fact that the composer here speaks on behalf of his people. He speaks of our country's hatred for the enemy and of the coming of victory.

Yes, this lean young composer, Dmitri Shostakovich, speaks on behalf of his mighty people. He succeeded in translating the voice of his people into the sounds of the powerful *Seventh Symphony*. That is why the people have appreciated and recognized him —that is why his music is great national music.

No one and nothing can prevent the people from listening to this music. No one and nothing dares to interrupt this passionate communion of the Russian composer with the Russian people. Actually there were attempts to interfere. Men in airplanes, murderers, bombers, were trying to raid Moscow just then. The swastika was in the air. The swastika hates music, just as it hates all that is beautiful.

The audience was listening to the music with bated breath. The orchestra was playing the fourth movement—the finale. Its sounds—bitter and triumphant, soft and powerful—are unique in expressing clearly the sentiments which Shostakovich wanted to express. It seemed that no other sounds could express these sentiments. They are the exact sounds conceived by a great heart. That is why all understand this music. Why all listen with bated breath.

A man in military uniform appeared in the orchestra. He was an air raid warden. All knew his errand. There was an air raid warning. But all remained seated—no one stirred. The warden's position became rather embarrassing. He looked at Samosud, the conductor, but the latter went on conducting, passionate and inspired.

What could the warden do? He couldn't think of interrupting the symphony. He became a listener himself.

The orchestra was playing the solemn ode to the heroes of the Patriotic War repelling the foreign invaders. The audience was listening rapturously to Shostakovich's music. The ode by the orchestra was growing in volume. Could anybody interrupt that? The man in the military uniform took a vacant chair and sat down. He sat in the orchestra until the symphony was finished. When the last note sounded he got up, raised his hand and said, "Citizens, the air raid warnings have been sounded."

"We know," voices replied from the audience. They began to applaud Shostakovich. The oration lasted 20 minutes. Only then did the people calmly and unhurriedly began to disperse from the Hall of Columns.

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SERGE KOUSSEVITZKY

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THE *SEVENTH SYMPHONY* IN SIBERIA

July 9 marked the Fete of Musical Culture in Novosibirsk, Siberia. Shortly before that date Dmitri Shostakovich arrived to take part in the rehearsals of his *Seventh Symphony* by the Leningrad Philharmonic Orchestra, temporarily domiciled in Novosibirsk.

Under the baton of the celebrated Soviet conductor, Eugene Mravinsky, the Philharmonic Orchestra gave a consummate rendition of the *Seventh Symphony*. The hall was crowded, and the Novosiberians warmly greeted Shostakovich, as well as the brilliant performance of the orchestra.

In an interview for the press Shostakovich said:

"It was with great and pleasant anticipation I awaited the meeting with the Leningrad Philharmonic Orchestra, as my whole musical career has been bound up with this group. Sixteen years ago the Leningrad Orchestra first played my *First Symphony*, and ever since my close association with this body has been uninterrupted. All my symphonic works were first performed by this orchestra, and in these artists I have always found attentive and sensitive friends and inspired and talented performers.

"Circumstances were such that during the past twelve months we have been domiciled in different cities—the Leningrad Philharmonic Orchestra worked in Novosibirsk and I in Kuibyshev. The first performance of the *Seventh Symphony* was given in Kuibyshev by the orchestra of the Bolshoi Theater under the baton of Samuel A. Samosud, after which it was performed five times in Moscow. Upon learning that the Leningrad Philharmonic Orchestra contemplated performing my symphony, I immediately took a plane for Novosibirsk.

"Novosibirsk is a large industrial center in Siberia, and the city lives a tense and throbbing life. Its factories and mills turn out formidable products for the front. Its cultural institutions are working on the development of science and art. From the first days of my stay in Novosibirsk I sensed a tense creative pulsation in this splendid city. Then the orchestra began rehearsing my work under the supervision of Eugene Mravinsky—one of the finest Soviet music conductors and an unfailing performer and brilliant interpreter of my compositions.

"I had not heard the performance of the Leningrad Philharmonic Orchestra and its chief conductor, Mravinsky, for about a year, and their work on rehearsals of the *Seventh Symphony* was really magnificent. Within a short period the orchestra rehearsed it to perfection, and on July 9 gave its first performance in Novosibirsk.

"It is difficult for me to speak of what I experienced and of my emotions in connection with this concert and the entire rehearsal period. The main thing is that this orchestra has made great progress and its qualities have vastly increased. In general it was the same orchestra I knew on the Neva's banks in Leningrad, with the exception that in the last twelve months it has achieved a tremendous success. And this is due to the Philharmonic's leaders—art director Sollertinsky and chief conductor Mravinsky.

"In these strenuous days of the great Patriotic War we wage against our worst enemy—Hitlerism—our cultural life is not suspended but, on the contrary, is flourishing, constituting for our enemies a redoubtable symbol of our might and grandeur."

SEVENTH SYMPHONY

(*Continued from page two*)

For the world's beauty men shed their blood. Beauty is not a toy, a solace or a holiday garment—beauty is the recreation and rearrangement of the will of nature by man's hand and genius. The symphony seems to touch airily, breathlessly, the great heritage of man's path and to reanimate it. The symphony's middle movement is a renaissance—beauty reborn out of dust and ashes. It is like the vision of a contemporary Dante. The threat of death to great art, great good, is revoked by the force of austere and lyrical contemplation.

The closing movement wings far into the future. Vistas of a sublime world of lofty passions and ideas open before the listeners who sit leaning against the tall white columns. This is a world worth living for, worth fighting for. The powerful human theme speaks now. You are caught up into the light, swept into its vortex. With rising agitation you await the finale, the culmination of this stupendous musical experience. You are swept away by the violins to an atmosphere as rare as that of the mountain tops, and with the tempest of orchestral harmony you are borne, in a tension indescribable, toward a future of a higher order.

It was not granted to Hitler to take Leningrad and Moscow. The accursed rat-catcher and his rats are weltering in blood. It was not granted to him to turn the Russian people back to the gnawed bones of the caveman state. The Red Army is writing its own awe-inspiring symphony of victory.

Shostakovich laid his ear to his country's heart and played its triumphal song.

These were the thoughts and feelings that mastered us as we listened to the rehearsal of the *Seventh Symphony* in the Bolshoi Theater in Kuibyshev.

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PORTLAND, ME.
PRESS HERALD
SEP 2 - 1942

New York Critic Describes Berkshire Music Center

Dr. Serge Koussevitzky's Connection With Project Traced By Olin Downs

By Staff Correspondent

Providence, R. I., Sept. 1—Olin Downs, noted music critic of The New York Times, was the guest speaker at the Little Red House luncheon held in the Providence Biltmore Hotel ballroom today, in connection with the fall meeting of the National Board of Directors, the State and District Presidents' Council and national chairmen of the National Federation of Music Clubs. Mr. Downs spoke in place of Dr. Sedge Koussevitzky, director of the Boston Symphony, who was unable to be present but in whose honor the luncheon was arranged.

Being closely connected with the Berkshire Music Center as a member of the faculty, Mr. Downs gave in simple style the dramatic story of Koussevitzky's connection with the center and the school for young people which he financed almost entirely the past Summer, when war conditions caused the cancellation of the Berkshire Festival by the Boston Symphony Orchestra. Mr. Downs' story concerned the belief of one man in the musical ability of the young people at the school and his faith that there is nothing more important than this thing he has started. High tribute was paid the conductor not only by Mr. Downs but by Mrs. Guy P. Gannett, of Cape Elizabeth, Me., president of the National Federation who presided at the luncheon.

Proof of the interest of the Federation in the Berkshire Music Center was the presentation of Joseph Pepper of New Jersey, violinist who was one of the federation scholarship winners at the school this Summer. Mr. Pepper, still in his early teens, played three numbers, showing considerable artistery in his playing.

The Little Red House project was introduced by Mrs. Gennett, who explained that it is the intention of the Federation to rebuilt the Little Red House at Tanglewood at the Berkshire Music Center, which had been occupied by Nathaniel Hawthorne, but had burned in 1890. The house when rebuilt on the foundations which still remain, will be used as studios for the school with one room reserved for Hawthorne mementoes.

Mrs. Ada Holding Miller of Providence, chairman of the Finance Committee, who was introduced by Mrs. Gannett, told of the plans for financing the project, through the contribution of $1 from every club in the federation and by private subscription. Miss Ettelka Evans of Cincinnati, O., presented Mrs. Gannett with a piece of charred beam from the original house which she picked up as a very small girl and which had reposed in a New England attic since then. Mrs. Gannett in her acceptance announced that it would find a place in the room to be dedicated to Hawthorne.

An authority on the life of Hawthorne, and the author of several books on his life, Dr. Randall Stewart of Brown University, was introduced by Mrs. Gannett. Dr. Stewart confined his talk to the period of 1850 and 51, during which Hawthorne lived in the Little Red House, and read from letters and diaries written by Hawthorne and his wife which described life at Stockbridge, and Hawthorne's literary associates of the period. He spoke briefly of the years Hawthorne spent at Raymond, Me., and as a student at Bowdoin College, as well as of his years at Salem, West Roxbury, Boston and Rome.

This evening's concert at Music Monsion, the home of Mrs. George Hail, was featured by a concert by Hugh McColl, winner of a composition contest sponsored by the Federation. The speaker was Gregg Paine, general manager of Ascap, New York.

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'Little Red House' in Berkshires to Rise Again As Music Center

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Senator Arthur Vandenberg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music, Mrs. Elizabeth Sprague Coolidge, outstanding patron of Chamber Music, are a few of the many nationally and internationaly famous men and women on the list.

The sponsors of the "Little Red House" project were announced to the Board of Directors of the National Federation of Music Clubs, in conjunction with a luncheon tendered at Providence, R. I., by the Federation to Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Centre, who is chairman of the Boston Symphony Committee colaborating with the "Little Red House" project. Professor Randall Stewart, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and of his literary associations there.

Joseph Pepper, one of three scholarship students in strings who has been spending the Summer at the Berkshire Music Centre and played in the Student Orchestra under Dr. Koussevitzky's baton furnished the musical program.

Mrs. Gannett said that as soon as building materials become available the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, Boston architect, a member of the firm which was in large measure responsible for the restoration of Williamsburg, will be the architect supervising construction. He was prompted to offer his services for the project because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Centre.

The majority of the 48 states were represented on the sponsor list for the project as made public by Mrs. Gannett.

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ARGONAUT
SAN FRANCISCO, CAL
9/4/42

* * *

SERGE KOUSSEVITZKY, eminent conductor of the Boston Symphony orchestra, has continued his Music Center at Tanglewood, Stockbridge, Mass., throughout the summer. Olin Downes, writing in the New York *Times* states: "It was not with a rhetorical purpose that a soldier recently wrote Dr. Koussevitzky at Stockbridge that he was coming from far away, in an interval of duty, to hear his performances, because he needed them, and because those performances represented what he was fighting for. And it may here be pointed out that Russia at the moment the most tragically involved of all the nations still capable of combatting Hitlerism, cultivates music and by every possible means encourages not only its performance but its composition. This fostering of the art extends all the way from the dissemination of the superb marching songs of the Red Army to the vast proportions of the seventh symphony by Dmitri Shostakovich . . ."

Incidentally Koussevitzky presented the first American concert performance of Shostokovich's Seventh Symphony with the Berkshire Music Center Orchestra, August 14, with the assistance of Dorothy Maynor, Gregor Piatigorsky and Albert Spaulding in a gala benefit concert for the Russian War Relief. The symphony was introduced to the Chicago area by the Chicago Symphony Orchestra under Frederick Stock's direction, at Ravinia, Ill., August 22.

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Senator Arthur Vandenberg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music, Mrs. Elizabeth Sprague Coolidge, outstanding patron of Chamber Music, are a few of the many nationally and internationaly famous men and women on the list.

The sponsors of the "Little Red House" project were announced to the Board of Directors of the National Federation of Music Clubs, in conjunction with a luncheon tendered at Providence, R. I., by the Federation to Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Centre, who is chairman of the Boston Symphony Committee colaborating with the "Little Red House" project. Professor Randall Stewart, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and of his literary associations there.

Joseph Pepper, one of three scholarship students in strings who has been spending the Summer at the Berkshire Music Centre and played in the Student Orchestra under Dr. Koussevitzky's baton furnished the musical program.

Mrs. Gannett said that as soon as building materials become available the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, Boston architect, a member of the firm which was in large measure responsible for the restoration of Williamsburg, will be the architect supervising construction. He was prompted to offer his services for the project because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Centre.

The majority of the 48 states were represented on the sponsor list for the project as made public by Mrs. Gannett.

ARGONAUT
SAN FRANCISCO, CAL.
9/5/42

* * *

SERGE KOUSSEVITZKY, eminent conductor of the Boston Symphony orchestra, has continued his Music Center at Tanglewood, Stockbridge, Mass., throughout the summer. Olin Downes, writing in the New York *Times* states: "It was not with a rhetorical purpose that a soldier recently wrote Dr. Koussevitzky at Stockbridge that he was coming from far away, in an interval of duty, to hear his performances, because he needed them, and because those performances represented what he was fighting for. And it may here be pointed out that Russia at the moment the most tragically involved of all the nations still capable of combatting Hitlerism, cultivates music and by every possible means encourages not only its performance but its composition. This fostering of the art extends all the way from the dissemination of the superb marching songs of the Red Army to the vast proportions of the seventh symphony by Dmitri Shostakovich . . ."

Incidentally Koussevitzky presented the first American concert performance of Shostokovich's Seventh Symphony with the Berkshire Music Center Orchestra, August 14, with the assistance of Dorothy Maynor, Gregor Piatigorsky and Albert Spaulding in a gala benefit concert for the Russian War Relief. The symphony was introduced to the Chicago area by the Chicago Symphony Orchestra under Frederick Stock's direction, at Ravinia, Ill., August 22.

* * *

This Clipping From
HARTFORD, CONN.
TIMES
SEP 7 - 1942

MUSIC

By Carl E. Lindstrom

Providence, R. I.—(AP)—American music critics and conductors who "bow and scrape" to European musicians were criticized last night by John Gregg Paine, general manager of the American Society of Composers, Authors and Publishers.

THE unhappy creatures whom fate designed to be music critics are so vulnerable that there shouldn't be any need of probing, after the fashion of Rommel in Egypt, to find a soft spot before launching an attack. Critics are quite soft and quite defenseless on all fronts.

Only an inexperienced attacker like Mr. Paine would make the mistake of cutting loose in about the only quarter where the general run of critics are pretty well armored—that is, in the year-in year-out championship of American composers. Even the critic who is not too sure of his perception and acumen knows that it is good insurance to whoop it up for the native product. They are sincere about it too. Bach, Schubert, Palestrini will take care of themselves; Josten, Sowerby, Barber need help. To encourage Beethoven is to be a fool; to discourage Copland (if that were possible) is to be another.

Through the years any writer with a self-protective instinct builds up the sort of defense which enables him to reach into his clippings and produce such a paragraph as this concerning Shostakovich's Quintet:

"There are half a dozen American composers who can write with as much skill and greater intensity of inspiration but who have not had the benefit of Shostakovich's publicity."

There has been a good deal of bowing and scraping but most of it on the part of the great ticket-buying public. People will pay good money to hear Tschaikowsky but are considerably less willing when it comes to anything by William Schuman. Carmen was a great success at Bushnell (all four performances); Gruenberg's "Emperor Jones" was not. Next season's operas will probably not include one by Deems Taylor, Gian-Carlo Menotti, Hanson or Hageman.

Maybe the public is right. Who knows?

Paine said the episode of three of America's greatest conductors, Koussevitzky, Toscanini and Stokowski, "Fighting to conduct the American premiere of Shostakovich's Seventh Symphony" was an example.

STOKOWSKI was never in the running, so far as this column ever heard, but Arthur Rodzinski did have hopes. It is an understandable impulse on the part of any conductor to seek to garner so great an audience as the Shostakovich build-up was bound to produce.

No doubt a great many people who had never taken the trouble to listen to a symphony before heard this one. Some of these may be content not to hear another but it is equally possible that as many others might try again. The music makers' first problem is to get attention. One can't very well blame them for seizing the chance of a life-time.

"Had Roy Harris, an American composer, written the symphony and taken it to Toscanini or Koussevitzky, they wouldn't have performed it," Paine told a convention session of the National Federation of Music Clubs.

Toscanini's aversion to American music is such an old story as not to be news in anybody's convention but he doesn't like Tschaikowsky either and he has been indulged in the human right to his own tastes. Stokowski performs a good deal of American music. His predilection is for sensational novelties no matter where they come from.

Koussevitzky, on the other hand, is in a unique position with regard to home-grown music. It is a toss-up whether he or Frederick Stock of Chicago is to be credited with first place for honoring prophets in their own country.

It was too bad that Mr. Paine had to pick just the name of Harris in this connection for herein again he proved himself an inexperienced attacker. It is indeed Dr. Koussevitzky and no other that Harris has to thank for a good many of his premieres.

Last winter it was the Third Symphony. If the Librarian will be good enough to bring us the picture of Mr. and Mrs. Harris and Dr. Koussevitzky taken on the occasion of the premiere of Harris's Third Symphony—yes, that's the one, thank you.

See, here 'tis:

"The whole middle passage of Shostakovich's Seventh Symphony was lifted almost bodily from Strauss, but none of the critics mentioned it," Paine added.

YES, they did. Nicholas Nabokov writing in The New Republic dated Aug. 3 said:

"Is it necessary to employ an eclectic style combining all kinds of cliches like those found in such 'popular' pieces as Tschaikowsky's Overture of 1812, the Heldenleben of Richard Strauss, and the Bolero of Ravel?'

And Olin Downes too discovered "some of Richard Strauss's battle scene in Heldenleben." He also discovered a bit of Respighi and Mr. Nabokov heard strains of Mahler. Your own reporter found that "a quieter episode hints at Cesar Franck . . . " and "allusions to Sibelius, Ravel and Rimsky-Korsakoff."

But there is no use bringing all that up now. Examination of a few other reviews reveals that derivations were found from practically every composer except Ethelbert Nevin and Buxtehude.

* * *

In Mr. Paine's talk, for the first time, critics and conductors are lumped into the same category and that, of course, is flattering. However, the business of defending music criticism brings to mind the episode of the treasurable, un-financial soul who never did solve the mysteries of banking and whose check writing habits were more optimistic than arithmetical.

One particular victim of these checks (it was before the day of rubber rationing) finally caught up with our ingenuous artist, cholerically shook the offending paper in the miscreant's face and shouted: "Your check is no good!"

To which the guileless one replied:

"Well, I never said it was any good, did I?"

And that's often the way I feel about all music criticism.

This Clipping From
HARTFORD, CONN.
TIMES
SEP 7 - 1942

'Little Red House' Sponsors Announced

Mrs. Guy Gannett, president of Clubs, has announced the list of the National Federation of Music prominent sponsors of the "Little Red House" project of the Federation. The project involves rebuilding the former Nathaniel Hawthorne home at Tanglewood as a summer studio for the Berkshire Music Center.

Among the sponsors are Senator Arthur Vandenberg; Dr. Walter Damrosch; Mrs. Mary Curtis Bok, president of the Curtis Institute; Mrs. Elizabeth Sprague Coolidge; Charles Wakefield Cadman; Frank LaForge; Rudolph Ganz; Dr. Edgar Stillman Kelley; Grace Moore; Mrs. Lytle Hull, president of the New Opera Company, and Mrs. Carle Jackson, formerly Rosa Ponselle.

WEISER TO PLAY NEW WORK HERE

LOWELL Sun 9-10 JUTD

Tunesmith's Transcriptions of Tschaikowsky's Tingling Tones Take Terror From Concerto

By SIDNEY R. FLEET

LOWELL—Now that the big name bands have adopted and adapted the tingling tunes of Tschaikowsky nobody is afraid of a piano concerto.

That is what makes it interesting to learn that the young American pianist, Bernhard Weiser, will play one with the 80 men of the Boston Pops orchestra under Arthur Fiedler's direction in the concert for Russian war relief in the Memorial Auditorium next Sunday afternoon.

And they do say that this particular concerto composed by Aran Khatchourian, a young Soviet-Armenian musician, has more than a touch of ragtime in it.

At any rate when it was played for its first professional performance in America recently at a Boston Pops concert, with Mr. Weiser as soloist, it was received with enthusiastic acclaim by an audience which goes to the Pops to be entertained.

The composer is about the same age as Shostakovitch, his compatriot, who is now very much in the limelight by reason of first performances in this country of his Seventh Symphony.

Khatchourian hails from the Caucasian region where the Russians are now desperately battling the Nazis. And he derives his nationalistic music from there. That makes the Concerto especially timely.

Bernhard Weiser

American born Bernhard Weiser began the study of music at the age of eight. He won a scholarship in the Institute of Musical Art of the Juillard School of Music in New York. Then he had a period of intensive study abroad. Returning to America, he was awarded a fellowship in the Juillard graduate school, where he remained for four years in the class of the celebrated Carl Friedburg. In 1938 he went to Europe again and made a successful concert tour of the Scandinavian countries. Back in New York he was given the honor of a recital by the Madrigal society and played the Beethoven Emperor concerto with the Colorado Springs symphony and the Boston Pops orchestra. His New York debut was in the Town Hall last October when the critics acclaimed him as an artist of great talent. In Boston he made a fine impression last season in a recital in Jordan hall.

At the concert next Sunday, therefore, we are to get a sample of the talents of a young pianist and a young composer who is evidently on the road to still wider musical fame.

And to further the success of the coming concert, here is a reminder that there will be a meeting of the general committee at the Lowell Commercial college, 226 Central street, at 7.45 tonight.

This Clipping From
BOSTON, MASS.
ADVERTISER
SEP 13 1942

New Russian Symphonies on Boston Symphony Schedule

A SYMPHONY by Tikhon Khrennikov, the eminent young composer of Soviet Russia, will have its first western performance at the concerts of the Boston Symphony Orchestra during the season which is to open in Symphony Hall on Friday afternoon, Oct. 9.

Serge Koussevitzky, then beginning his 19th season as the conductor of the Symphony Orchestra, has announced the new Seventh Symphony of Shostakovitch for the opening program, in which he is also going to include the Second Symphony of Beethoven. The First Symphony of Shostakovitch, by which this composer became popular in this country and which Koussevitzky has not yet conducted, will also figure in the season's concerts.

Two symphonies written for the Boston Symphony Orchestra will have their first performances: one by Bohuslav Martinu, the Czech composer now living in America; and the other by Nicolai Berezowsky. A new symphony by Roy Harris will be performed, and the recent work of Aaron Copland, "A Lincoln Portrait."

Further new works are promised, together with the always predominant symphonic masterpieces of the past. The orchestra will give the usual four series of concerts at Symphony Hall—24 pairs on Friday afternoons and Saturday evenings, and six pairs on Monday evenings and Tuesday afternoons. Subscriptions are now being taken for each of the four series.

Miller at RKO Boston
Glenn Miller, in his farewell engagement before entering the army, will play at RKO Boston theatre for a week starting Friday.

This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 13 1942

Khrennikov Work on List of New Music for Boston Symphony

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This Clipping From
BOSTON, MASS.
HERALD
SEP 15 1942

Mrs. Dreyfus Taken by Death

Leader in Clubs Was Musician, Scluptor

Mrs. Sylvia Goulston Dreyfus, prominent clubwoman and wife of Carl Dreyfus, member of the board of trustees of the Boston City Hospital for 25 years died last night at the Beth Israel Hospital after an illness of six months.

She was a trustee of the New England Conservatory of Music, a member of the advisory board of the Berkshire Festival, honorary chairman of the Boston Committe of the Palestine Orchestra Fund, Inc., formerly chairman of the Brittany Coffee Shop, and formerly president of the Hecht Neighborhood House.

She published many articles on music, among them interviews with musicians, for national periodicals, includin gher "Conversation with Koussevitzky" which made its appearance in "Modern American Vistas," and a collection of essays for freshman English studies.

She was a talented sculptor and had modelled the heads of Serge Koussevitzky, a family friend of long standing, and many others.

Born in Boston, the former Sylvia Goulston, she was a graduate of Wellesley College. Her home was at 312 Dartmouth street.

Besides her husband, she leaves three children, Carl Dreyfus, Jr., Lt. Edward G. Dreyfus, U. S. A., stationed at Ft. Munroe, Va., and Mrs. Charles F. Haas of Dayton, Ohio; a grandson, David Haas; and her mother, Mrs. Edward Goulston of Commonwealth avenue.

Funeral services will be announced later.

MRS. CARL DREYFUS

This Clipping From
NEW YORK, N.Y.
TIMES
SEP 15 1942

Perfect costume for the traditional Friday concerts is Ellen Moseley's slim black corduroy suit.

Saturday night concerts are week-end favorites too and Joan Greiss' fragile black lace and crepe dinner gown is a nice choice for the evening program.

This Clipping From
BOSTON, MASS.
AMERICAN
SEP 23 1942

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Khrennikov, born in 1913, is known by a Piano Concerto, by his opera, "Loneliness," and his Symphony, which has been heard in this country. He is now composing a Second Symphony.

The season's program will consist of the Second Symphony of Beethoven in D major.

The sale of subscription tickets is now open at Symphony Hall for each of the four series. There will be 24 Friday afternoon, 24 Saturday evening, six Monday evening, six Tuesday afternoon concerts.

Few concerts are missed by the Sears family. Mrs. Benjamin Gardiner (Elizabeth Sears) will be on hand as usual for the first program.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
SEP 18 1942

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This Clipping From
DALLAS, TEX.
NEWS
SEP 19 1942

Chatterbox

Boaz Piller, basoonist of the Boston Symphony for twenty-seven seasons, was in town Friday. . . . His ghost was Dean Paul van Katwijk of Southernd Methodist University school of music, who was a classmate of Piller's at the Hague Conservatory. . . . Piller, like Mr. Van, is Dutch. . . .

Society and Symphony

The stirring strains of the national anthem will bring an audience of thousands to their feet on that much anticipated Friday afternoon in October which marks the opening of another season of Boston Symphony concerts under the conducting genius of Serge Koussevitsky.

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Society

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By MARJORIE WATTS

One of the luckiest audiences left in the world will gather quietly by subway, bus and train a week from Friday to open the 62d season of the Boston Symphony Orchestra. The sad echoes of a world at war have reached the familiar marble corridors of the handsome hall on Huntington av. before, but never perhaps have the uniforms in an audience stood for so grim a reminder that great music and the freedom to hear it have all but perished from the scorched earth of Europe.

Reminder, too, will be the orchestra's distinguished and well-loved conductor, Dr. Koussevitzky, whose valiant people are so gallantly fighting the length and breadth of their land.

Engrossed in the war effort as she is, Boston, staunch patron of the fine arts so integral a part of the civilization the Allied world is fighting to preserve, will not fail to take her seat on Friday—and usually in the same row where her mother sat a quarter of a century ago, for symphony seats have been a heritage along with the family silver and pearls since. Cabots and Coolidges first subscribed to the orchestra founded by Henry Lee Higginson in 1881.

And many of the names which will fill the society pages after next week's opening concert will be the same as those listed in October of 1900 when the orchestra played its first concert in Symphony Hall, after nearly two decades in Boston's historic and beloved Music Hall. Endicotts and Shaws and Saltonstalls, many with seat numbers dating back to the old Music Hall days, Lowells and Gardners, Paines and Putnams, Hallowells and Hemenways, Lothrops, Lees, and Whitneys, are still in the neat black books kept so faithfully by Emma Kelliher in her small shining office in Symphony Hall. Her industry and records have replaced the picturesque September auctions that used to bring such fabulous prices for preferred locations (Mrs. Jack Gardner paid more than $1000 for one pair of $12 season tickets at one of these spirited "advance sales" famous for their feuds).

Seat-holders are now good neighbors, many of them for more than a decade of Friday afternoons spent with the stirring symphonies of the composers whose likenesses in marble line either side of the long hall. Mrs. Francis W. Hallowell and Mrs. Thomas D. Cabot are still neighbors in Row O, and in M, Mrs. Francis P. Sears and Mrs. Frederick Ayer, North Shore neighbors in Hamilton, will once again share seats 12, 13, 14 and 15. Mrs. Moses Williams, Mrs. Eben S. Draper, Mrs. F. Wayland Ayer and Mrs. Alvan T. Fuller are also M neighbors of long standing, as are Mrs. Edwin S. Webster and Mrs. Frederic Sprague Goodwin, Mrs. George Lewis Jr., Mrs. Rene Paine and Mrs. John W. Bartol.

As cherished as floor seats are the choice seats of the balconies, and there both the Governor's wife, Mrs. Leverett Saltonstall, and Mrs. Richard Saltonstall have their seats; there, too, Mrs. Nelson A. Lee, Mrs. Ernest B. Dane, Allston Burr, Mrs. George Hawley, Mrs. Frederick S. Moseley, Mrs. James B. Ayer, Mrs. Robert Treat Paine, Mrs. Bartow Crocker, Mrs. Edward Brandegee, Mrs. John W. Hallowell, Mrs. Charles G. Mixter, Mrs. Oliver Wolcott, Mrs. Edward P. Motley, Mrs. Sherman Thayer and Mrs. Lucius Thayer, and Mrs. Francis W. Bird, whose daughter, Miss Anna Bird, also has her own seat.

And on the opposite side of the balcony Mrs. Charles S. Bird Jr., Mrs. James Jackson, Mrs. Henry S. Grew, Mrs. Samuel Hoar, Mrs. Frederick Lowell, Mrs. Malcolm Donald, Mrs. Thaddeus De Friez and her daughter, Mrs. C. Chauncey Gray, Mrs. Thomas N. Metcalf, Mrs. Andrew Hepburn, Mrs. Philip Chase, Mrs. Benjamin S. Blake and Miss Elizabeth Blake, Mrs. Robert F. Herrick, Mrs. George R. Agassiz, Mrs. Allan Forbes, Mrs. George H. Monks, Mrs. Parkman D. Howe, Mrs. Charles Collens and Miss Ellen Bullard.

Although the Christian Herters are in Washington this year, they have kept their Symphony seats, and another busy war worker who will find the precious time for her cherished symphony is Mrs. George Saltonstall West, and still others working extra hours at Red Cross and war relief centers to "pay" on Friday afternoons will be Mrs. Franklin W. Hobbs, back in her familiar seats in Row E, where Mrs. Philip R. Allen, Mrs. Stephen Paine, and Mrs. William I. Morse will also be as usual.

Mrs. Henry S. Hall and her daughter, Miss Edith Hall, will both be seat-holders this year, and still others of the familiar company will be Lady Herbert Ames, Mrs. Richard D. Fay, Mrs. Stephen Sabine, Mrs. Edward Harding, Mrs. Endicott Peabody, Mrs. George U. Crocker, Mrs. J. Lewis Bremer, Mrs. Neal Rantoul, Mrs. Augustus Soule, Mrs. James Garfield, Mrs. Charles Almy, Maxim Karolik, Mrs. William H. Coolidge Sr., Mrs. Charles F. Ayer, Miss Elizabeth Leland, Mrs. William Lindsey, and Mrs. Arthur Cabot.

And also Mrs. Russell Grinnell, Mrs.G. Glover Crocker, Mrs. Galen L. Stone, Mrs. Royal Little, Mrs. Edward Jackson Holmes, Mrs. S. V. R. Crosby, Mrs. Louis A. Frothingham, Miss Mary Q. Thorndike, Mrs. Edward A. Taft, Mrs. George H. Swift, Mrs. Pierpont L. Stackpole, Mrs. Dudley L. Pickman, Mrs. Robert H. Stevenson, Mrs. Arthur Bell, Mrs. Frank C. Paine, Mrs. Carl T. Keller, Mrs. James Dean, Mrs. Roger Wolcott, Mrs. John G. Coolidge, Mrs. William Phillips, Mrs. Charles O. Rimmer, Mrs. Theodore E. Brown, Mrs. William B. Long, Mrs. George E. Warren, Mrs. Stephen B. Ames, Mrs. Wallace Goodrich, Mrs. James G. Storrow, Miss Alice Stackpole, Mrs. Bayard Warren, Mrs. J. Hampden Robb, Mrs. Edward F. MacNichol, Miss Mary Iasigi, Miss Mary Hooper, Mrs. Frederick H. Chase, Mrs. Gilbert King, Mrs. Sewall Cabot, Mrs. Alexander Ladd, Mrs. Paul Gring, Mrs. Lyon Weyburn, Mrs. Thomas S. Blumer, Mrs. F. Douglas Cochrane, Mrs. Pliny Jewell and Mrs. Pliny Jewell Jr., Mrs. Phineas W. Sprague, Mrs. Arthur Jones, Miss Eleanor Jones, Mrs. Guy Lowell, Mrs. George Clapp, Mrs. Benjamin C. Tower, Miss Betsy Tower, Mrs. Malcolmn B. French, Mrs. William H. Coburn, Mrs. Benjamin D. Shreve Mrs. Stephen Paine, Miss Mary Clapp and Mrs. James H. Ropes.

Boston Symphony Season Opens

By L. A. Sloper

The Boston Symphony Orchestra opened its sixty-second season on the afternoon of Oct. 9 in Symphony Hall, with Dr. Koussevitzky again in charge. The program consisted of the Second Symphony of Beethoven and the Seventh of Shostakovitch. Conductor and orchestra were in splendid form.

The audience was alert, and warmly responsive. It was obviously aware that this fall, more than ever, we are fortunate in seeing the symphony season inaugurated as usual. The United Nations are fighting for their existence, there is a labor problem (apparently on the way to solution), economic pressure is more stringent than ever.

Nevertheless, the Boston Symphony Orchestra carries on, its spirit untouched, its standards unimpaired. It is one of the chief glories of the city, and it has never been needed more than now. So long as the symphony concerts continue, it is possible to feel that things might be a great deal worse.

Friday's audience displayed its pleasure throughout the afternoon. Mr. Burgin was applauded when he entered. Audience and orchestra rose to welcome Dr. Koussevitzky. There was eager applause for the Beethoven symphony, which was played with the virtuosity, malleabiity, and tonal beauty for which the orchestra is famous. The listeners burst into spontaneous clapping after the first movement of the Shostakovitch, and Dr. Koussevitzky sanctioned the breach of custom. They cheered at the end.

A second hearing of the Shostakovitch Seventh, which has stirred so much interest and received so many indorsements from distinguished sources, did not serve to modify the opinion I formed of it last summer in New York. It has the usual virtues and the usual shortcomings of its composer's work. It is brilliant and dull, individual and imitative, terse and repetitious—not all at the same time, but in protracted succession. For all the many influences it reflects, its principal characteristic remains for me its Russian national flavor.

One of the most penetrating comments on it was made by an English critic, who wrote that whatever may be said of its debt to Tchaikovsky, Strauss, Liszt, and who not, its real musical ancestor was Berlioz. A useful remark; for while the piece is Russian in spirit, owes much of its orchestral color to Strauss, and exceeds even Liszt in its bombast, it is closer in its form, or lack of form, to Berlioz than to anybody else one can think of. It is discursive, redundant, and all but shapeless. It is noisy and pretentious, yet who shall say that it is not sincere?

Dr. Koussevitzky of course brought it to brilliant realization in tone and color. He made its national flavor pungent, its emotion fervid. Naturally he could not make clear a structure that is amorphous; nor could be help it if the listener sometimes thought, "Yes, yes; go on."

One thing he could have done, though; he could have started the long crescendo in the first movement with a much dimmer pianissimo; it should be played, at most, *pppppp*, in order to give full effectiveness to the climax; though, in all conscience, it was climactic enough on this occasion.

LOWELL, MASS.
SUN
10/5/42

May Unionize Famed Boston Symphonians

BOSTON, Oct. 5, (UP) — The way may be opened in June for the famed 62-year-old Boston symphony orchestra to become unionized.

President James C. Petrillo of the American Federation of Musicians (AFL) is expected to propose to his organizatoin's convention at that time certain amendments to the union by-laws which would meet with the approval of the orchestra trustees.

The trustees' views on the matter were contained last night in the first public appeal for funds to make up last year's deficit of $38,000 and for $150,000 to carry out the 1942-43 program.

The trustees doubted that their orchestra, only non-union group among the nation's major symphony orchestras, could "maintain its musical integrity" under the union's existing by-laws.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

NEGOTIATE WITH PETRILLO

BOSTON, Oct. 5 (AP)—The Boston Symphony Orchestra, sole major non-union orchestra in the country, disclosed today it had been negotiating with James C. Petrillo, president of the American Federation of Musicians (A.F.L.) concerning union recognition, but that certain barriers remained to be overcome before an agreement could be reached.

NEW SYMPHONY OPENS SEASON

"Leningrad" Given Local Premiere

BY WARREN STOREY SMITH

The opening of the 62d Boston Symphony season, as an occasion in itself, was quite overshadowed yesterday by the local premiere of the most discussed, one might say the best publicized orchestral work of our day, the Seventh or "Leningrad" Symphony of Dmitri Shostakovitch. When the Symphony had run its appointed course of 70-odd minutes the audience spontaneously broke into applause that, though extremely vociferous, was not long continued; but the hour was already late and the Friday afternoon subscribers are not given to lingering.

Having found that other Shostakovitch symphonies improved upon acquaintance, this reviewer is prepared to admit that the following verdict on this war-born seventh is not his final one. Also it is always risky to expect too much, and there may have been many others yesterday who felt that the piece did not live up to all the claims that have been made for it.

At any rate, the Symphony does not disappoint at the outset. The opening theme is superb and, while the mood changes, the music does not lose its grip. Then comes the celebrated passage, descriptive of the onset of war, that every commentator has likened to Ravel's Bolero. However different the treatment, particularly at the end with its clashing counterpoint, it's almost unbearable volume of sound, this comparison is unavoidable. Both composers have taken a salient theme, Shostakovitch's is much the shorter, and with a persistent, insistent rhythm have built up a long, steady, unrelenting crescendo.

Two other martial moments in symphonic music are brought to mind by this undeniably effective and exciting episode, the fourth movement of Respighi's "Pines of Rome," that somewhat similarly depicts the approach of Caesar's legions and the grimly ominous "August, 1914" section of Schelling's "Impressions from an Artist's Life," that later found its way into "A Victory Ball." The ensuing threnody for solo bassoon over plucked chords in the strings is one passage that might well grow upon you; and the final reminiscense of the battle-picture is a master stroke.

Almost a piece in itself is this first movement. Yesterday Dr. Koussevitzky not only permitted applause here but bade the players rise in acknowledgement of it. Inevitably the next two divisions, an almost Scherzo and a slow movement, are anti-climatic, and though both, particularly the latter, have their points, they might well be cut in half or omitted altogether. They contribute little or nothing to the Symphony's dramatic scheme and the listener who does not grow restive during them must have a deal of patience.

With the Finale we come nearer to the mood and to the level of the beginning which, in retrospect, seems far and away the most striking portion of the whole. In point of volume the final peroration, which speaks of victory to come, leaves nothing to be desired. But sonority is not everything and yesterday this hearer, at least, did not receive the anticipated thrill.

Dr. Koussevitzky, who played the Symphony twice at his student festival in the Berkshires last summer, has expressed his faith in the Symphony both by word and deed. It is difficult to see how any performance of it could be more eloquent than that of yesterday or could better disclose the varied content of the music. In its very different way the Second Symphony of Beethoven, with which the concert opened, was as sympathetically treated . . . As for the Shostakovitch, there is one thing you must be sure of: they are not playing it in Berlin.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

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1942

Music, Dra And the A

The event of the week, from his typewriter seat, will be the opening concert on Friday afternoon of the Boston Symphony Orchestra. The 62d season's first program is of unusual interest this year since it combines the much-discussed Shostakovitch Seventh Symphony with the Second of Beethoven. This will be the first opportunity to hear the new work of the young Soviet composer conducted by Dr. Koussevitzky with his own seasoned orchestra. At Tanglewood, he had two performances with the much-commended student orchestra of the Koussevitzky Foundation Summer School.

Word comes from the Berkshires, where the famous conductor has been resting at "Seranak" his Summer estate and planning programs for the coming season, concerning an interview by a member of the Symphony Hall staff. As this accustomed admirer watched Koussevitzky reading a score, his look of delight was noted and his pleased "Ahah!" "A new discovery?" "Absolutely." "And who is the new composer?" "Beethoven."

The Old is Ever New

Then the master interpreter went on: "My friend, when I am going to conduct a masterpiece that everybody seems to know only too well, I begin by studying it. And before I open the covers I say to myself: 'Here is a new work by a new composer. Who knows what profound secrets of human emotion may be revealed to me if I examine these pages absolutely without prejudice?' And so, not only with new composers, but old ones, it is possible for me to make discoveries."

Very early Friday we shall be in line, by annual custom, observed even when we held a convenient subscription seat for Saturday night concerts. Twelve noon is usually "safe," but this program will bring the "rush" enthusiasts filling up fast by 10 a. m.

Even Willkie Failed

The New York Times of Wednesday last tells of the invitation, on behalf of the New York Philharmonic Orchestra, sent by Toscanini to Dimitri Shostakovitch requesting his appearance, as conductor, for the first two weeks in November, of works by Soviet composers. Shostakovitch replied that he is not a master at conducting. Then he was summoned as pianist. His reply was that he is too busy with his new symphonic work, dedicated to the 25th anniversary of U.S.S.R.

It seems that Wendell Willkie even had intervened with Stalin to induce Shostakovitch, Mr. Willkie being a friend of Mrs. John T. Pratt, a member of the board of the Philharmonic.

The New Opera which is freshening up the New York season, will present under Stokowski the American premiere of Shostakovitch's orchestra arrangement of Mussorgsky's "Boris." Olin Downes says that the young Soviet writes in harsher form than Rimsky-Korsakoff, who made an earlier version of t

Symphony Orchestra Appeals for Support

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
OCT 5

BSO Appeals To Public For Support

Orchestra Brochure Discusses Issue With Union

For the first time in its 62 years, the Boston Symphony Orchestra is turning to its public by a general appeal for the support necessary for its continuation. A brochure with a financial statement is being mailed widely, addressed to "those individuals who enjoy its concerts and take pride in its success" and "those who because of their interest in music or from a sense of civic responsibility welcome the opportunity of sharing in its achievement."

Accompanying the brochure is a letter from Jerome D. Greene, president of the trustees, stating that it "is intended to give them the information they would desire and properly expect regarding the question of union affiliation, the schedule of concerts, problems of endowment and finance and the special need for public support."

The brochure points out that since the death of Ernest B. Dane last spring the Boston Symphony Orchestra is in need of contributions to supplement those of the "Friends of the Boston Symphony Orchestra." The contributions of the friends last season amounted to $72,000, when nearly $110,000 was needed. The deficit this year is likely to be $150,000. It is estimated that $188,000 will be required to meet the expenses of the two seasons.

Concerning union affiliation, the brochure says:

"Since many expressions of concern have been received by the trustees and management due to conflicting reports circulated from time to time with regard to affiliation of the members of our orchestra with the American Federation of Musicians, we shall begin by stating our attitude on this subject. The musical integrity of our institution rests upon the wide discretionary powers we have conferred on the conductor in selecting personnel and in matters of discipline. We do not believe our institution can maintain that integrity if our musicians subscribe to the existing bylaws of the federation. If those bylaws were to be amended so as to permit the full and free pursuit of the highest artistic standards, our chief cause for anxiety would be removed."

A meeting will be held at Symphony Hall Oct. 13, to which those interested in the orchestra will be admitted by application. There will be a musical program and an exhibition.

Festival Uncertainty

The prospects for the coming season include a regular schedule of 108 concerts in Boston and other New England cities, New York and the West; six youth concerts in Symphony Hall and the usual series of Pops concerts and Esplanade concerts. Hope is expressed that the Festival may be resumed in the Berkshires, although this, of course, is a matter of uncertainty. "We expect to be in a position to extend, as we did last summer, the Pops and the Esplanade series, if the Berkshire Festival should again have to be deferred."

The costs of maintaining the orchestra are divided as follows: For salaries, about $600,000; for other expenses, about $150,000; for the maintenance of Symphony Hall, $86,000; for the maintenance of Tanglewood, $6000; and the cutomary contribution to the orchestra's pension fund of $7000. To the orchestra's receipts in addition to the income from concerts should be added $18,600 as interest upon the endowment of $400,000. "The deficit on the gross annual expenditure of nearly a million shows that the orchestra is about 84 per cent self-supporting and that only 16 per cent of its annual needs must be supplied in gifts. Operating results compare favorably with those of any other major orchestra in the country, some of which depend upon contributions of $200,000 annually, says the brochure.

The society known as the "Friends of the Boston Symphony Orchestra" has included more than 2000 contributors in the past several years. To these and further friends the trustees make their appeal.

"The importance of music and other arts in maintaining morale in time of war has been quite properly stressed. This should not, however, obscure the role which the highest art plays as a permanent element in the life of the community, whether in peace or in war. For this reason the Boston Symphony Orchestra can ligitimately appeal to its friends to maintain it at the highest pitch of excellence lest, when peace is restored, we may find that the effort of our enemies to destroy our cultural life has to some degree been successful."

THIS CLIPPING FROM
CHELSEA, MASS.
EVE. RECORD

This Clipping From
OTTAWA, CANADA
CITIZEN
OCT 10 1942

Peace With Musicians' Union Now Seems to Be Possibility

By L. A. Sloper

Hope that the long-standing differences between the Boston Symphony Orchestra and the American Federation of Musicians may soon be resolved is seen in the announcement received today by subscribers and Friends of the Orchestra.

The reference, the first statement made by the Trustees on this subject since 1920, at the time of the "strike," follows:

"Since many expressions of concern have been received by the Trustees and Management due to conflicting reports circulated from time to time with regard to affiliation of the members of our Orchestra with the American Federation of Musicians, we shall begin by stating our attitude on this subject. The musical integrity of our institution rests upon the wide discretionary powers we have conferred on the Conductor in selecting personnel and in matters of discipline. We do not believe our institution can maintain that integrity if our musicians subscribe to the existing by-laws of the Federation. If those by-laws were to be amended so as to permit the full and free pursuit of the highest artistic standards, our chief cause for anxiety would be removed."

The last sentence of this paragraph contains the words upon which hope of settlement may be based. It has always been the position of the orchestra management that the "musical integrity" of the orchestra is the prime consideration. Certain by-laws of the musicians union, as they now stand, might interfere with the conductor's control, it seems to have been felt. The hint of a possibility that those by-laws may be amended provides the first official suggestion from either side that a settlement may be reached.

Proposals of modifications in the by-laws to insure the maintenance of the "highest artistic standards" are understood to have come from the union itself—which appears to indicate a pacific attitude. So far as the Trustees are concerned, no disposition is evident to oppose unionization, provided the "musical integrity" of the orchestra is assured.

Whether the orchestra is to be unionized depends of course upon the players themselves, who under the Wagner Act have the sole right to decide how they shall be represented in dealings with the management. At a conference with the press last week, Jerome D. Greene, president of the Board of Trustees, said the players were in agreement with the management as to the necessity for maintaining artistic standards.

If, therefore, the union by-laws are amended in a way satisfactory to the Trustees of the Orchestra, and if the players then decide to join the union, the only non-union symphony orchestra in the United States will have joined union ranks.

Mr. Greene at the press conference strongly emphasized that if this reconciliation does come about, it should be regarded as a victory, not for the orchestra management in obtaining changes in the union by-laws, nor for the union in enlisting the personnel of the orchestra, but for music itself.

This emphasis on the importance of music as an art is found also in the text of the announcement. "The importance of music and other arts in maintaining morale in time of war has been quite properly stressed," says the statement. "This should not, however, obscure the role which the highest art plays as a permanent element in the life of the community, whether in peace or war."

This comment on the importance of art in a free society leads to an appeal by the Trustees for support in maintaining the orchestra at the highest pitch of excellence, "lest, when peace is restored, we may find that the effort of our enemies to destroy our cultural life has to some degree been successful."

The statement estimates that in the coming year, "without revenues from the Berkshire Festival and with an inevitable falling off in royalties from recordings," the Orchestra's operating expenses will exceed operating revenues and endowment income by $150,000; and to this must be added the deficit from last season of $38,000.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
OCT 10 1942

Robert Briggs Engaged by Boston Symphony

Robert Briggs of 30 First Street, 19-year-old trombonist, has been hired by the Boston Symphony Orchestra and played his first concert last night under Dr. Serge Koussevitzky. Mr. Briggs, said to be the youngest member of the orchestra, was engaged by Dr. Koussevitzky originally to fill out the trombone section for the new Shostakovitch seventh symphony. Holder of a scholarship at the Berkshire Music Center last summer, Mr. Briggs had resumed his studies at the New England Conservatory of Music when the opportunity came to join the orchestra.

Symphony and Public

We are fighting the war to keep alive the best things in America, and to make them better. These best things are both national and local. Every community has to look at its own possessions, decide which are really the best, and then, as a part of the general "war effort," see to it that they are sustained, fortified, and secured for the generations yet to come.

Here there is no single local institution which brings anything more distinctive into the life of Boston than the Boston Symphony Orchestra, or speaks more distinctively for Boston throughout the country It is truly a major glory of Boston. For more than sixty years it has ministered after its unique fashion to the artistic and spiritual needs of the city.

For nearly forty of these years it looked to one generous citizen of extraordinary vision and public spirit, Henry L. Higginson, for its backbone of support. Then the public, which had learned its value, carried it on through subscriptions, of steadily increasing distribution, to the deficits inseparable from every such enterprise—smaller deficits, be it said, than orchestras in larger cities have usually had to meet.

In recent years there was one among the more than 2000 Friends of the Orchestra whose generosity, in this time of mounting costs, recalled the days of Major Higginson. With the lamented death of Edward B. Dane, President of the Trustees of the Orchestra when his life ended last April, it becomes more than ever necessary to invoke the support of the public, and now a much larger public than that which came to the rescue in 1918.

Yesterday the patrons and friends of the Boston Symphony Orchestra read a carefully considered statement issued by the trustees, and the press made the substance of it known to the entire community. It would be a great mistake for anybody to refrain from responding to it because a large need seems to call for large gifts only. It is a community need calling for a community response, in subscriptions both large and small.

Is the Orchestra a luxury or a necessity? It is both—a luxury because, in the longest term of any of its conductors, Serge Koussevitzky, now entering the nineteenth year of his conductorship, has brought it to an unprecedented pitch of beauty and power. It is a necessity because no other single agency can do more for the bruised spirit of man in such a time as this.

To lose the war would be to lose this luxury which is also a necessity. To win the war is to save it, yet it cannot be saved if, through any want of "war effort," it is permitted to perish. Both the artistic and the civic pride of Boston are challenged at this moment. Who can doubt that the challenge will be met?

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM
OCT 8 - 1942

MUSICIAN'S INGENUITY ENRICHES SYMPHONY

BOSTON, Oct. 7.—(AP) A musician's ingenuity will enable the Boston Symphony orchestra to give its initial performance of Shostakovitch's new Seventh Symphony tomorrow night without varying a note from the original score.

When Dr. Serge Koussevitzky, conductor, decided to include the composition on the program, it was discovered that the ordinary bass clarinet would not reproduce some of the very deep tones of the symphony.

Rosario Mazzeo, the orchestra's bass clarinetist, spent several months in designing and producing a special clarinet with five new low notes added beyond the usual final bass note. Both Mazzeo and Dr. Koussevitzky said the new sub-bass clarinet will reproduce the deepest notes of the Russian composer's work.

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PATRIOT LEDGER
OCT 8 - 1942

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PAWTUCKET, R. I.
TIMES
OCT 8 - 1942

This Clipping From
JOHNSTOWN, PA.
TRIBUNE
OCT 9 - 1942

SUSPENSE, With Music

By JOHN SELBY
Wide World Arts Editor

NEW YORK—This is a suspense story about Samuel Barber, one of our few A-grade young composers, whose honor it is to have Toscanini choose his Adagio for Strings as

SAMUEL BARBER

the first American composition he ever has recorded for Victor. Or any other company.

Mr. Barber has what it takes to make a go of serious composition, even good connections. His aunt was the eminent contralto, Louise Homer, and his friends are numerous and powerful. He is even persona grata in the Toscanini household, which is quite something these days.

At the age of 32, he reached what represents the heights in this country—and then something kicked the props out from under him. See last paragraph.

Barber started composing with a piano piece called "Sadness" when he was a romping youngster of seven years. He entered Philadelphia's Curtis Institute of Music very young, and early convinced its founder, Mary Louise Curtis Bok, of his value. Graduated in 1928, a boy of 18, he began the tough job of making his way as a composer of serious music.

Honors Flow to Him

In 1935 the prix de Rome went to him, and the Pulitzer award in music as well. The latter was duplicated next year, and from 1935 through 1938 he worked abroad.

First fruit of this was a symphony in one movement which Artur Rodzinski conducted at Salzburg in 1937, the first and apparently the last American work to be performed at that Tyrolean festival.

Shortly after Barber's return to the United States Toscanini, who had met the composer when the Maestro still had a villa on Lake Maggiore, decided the young man's work was worthy and began playing him. Toscanini even took some of his things to South America when he made his famous tour with the NBC Symphony.

Our hero began gaining momentum forthwith. The venerable Metropolitan Opera asked him to compose a work for it, but that fell through because Barber insisted on choosing his own libretist, and the Met already had a candidate in mind.

Opera Commission

Then Serge Koussevitzky commissioned Barber to do an opera, with no strings attached. Then Howard Hughes decided to do a full-length experimental movie with the sky as the limit.

"That I really liked," says Barber. "Music was to be a full partner, not something scuffed up at the end. The plan was to meet for several weeks of discussion and planning before a foot of film was shot, and then to build it all together, like a house."

Barber was to report at Hollywood September 15. On September 16, however, he reported to the Army at New Cumberland, Pa.

Barber's a private now.

OSTON TRAVELER, FRIDAY, OCTOBER 9, 19

WAY, WAY, DOWN HERE—Rosario Mazzeo, bass clarinetist of the Boston Symphony Orchestra, shows where the deep mellow growl of the "sub-bass clarinet" he designed comes from. The newly-invented instrument provides the extra deep notes in the score of the Shostakovitch Seventh Symphony, played in Boston for the first time today, at the opening concert of the Symphony.

IN SEASON'S FIRST BOW—Dr. Serge Koussevitzky and Boston Symphony Orchestra welcomed by audience at opening of 62d season yesterday.

62d Symphony Season Opens to Strains of Shostakovitch

The 62d season of the Boston Symphony Orchestra was begun at Symphony Hall yesterday afternoon, when Serge Koussevitzky conducted for the first time in this city the war-inspired and disputed Seventh Symphony by Dmitri Shostakovitch.

Though set against the new background of the war, this opening was in essentials like many another. There was the formally-garbed orchestra, the predominantly social audience, in which are the same faces, many of them, year after year. There were the usual airy lobby chatter and the usual departure of some people before the last composition of the afternoon had been finished. For the 19th inaugural Friday afternoon, an audience rose to greet impeccably-groomed Serge Koussevitzky as he first walked upon the stage. Once again he bade listeners to sing "The Star Spangled Banner," a practice which he started some weeks before Pearl Harbor.

There was another background, not immediately discernible, but of prospective importance: the reported negotiations between the Boston Symphony and James Caesar Petrillo's American Federation of Musicians. A third, and trivial, difference may be recorded: the weather was warmer than at any Symphony opening within memory.

Beethoven a Time Filler

Beethoven's Second Symphony, coming first upon the program, must have been to some listeners a mere filler of time and space before the martial fury of the Shostakovitch Symphony. However revolutionary the Beethoven Second may have seemed when new, it is now early and comparatively undynamic Beethoven, more elegant than exciting. Mr. Koussevitzky's performance of it was nonetheless exciting, because the first and last movements boiled along at stroboscopic speed, and every accent was duly emphasized.

Since the Shostakovitch Symphony was introduced to this country by Mr. Toscanini and Mr. Koussevitzky last Summer, opinion has raged about it, especially on the part of critics. This reviewer's initial observations noted it to be "vast, substantial and very remarkable . . . probably too long, but its material is always arresting and always interesting." These opinions may stand, and in certain respects be carried further.

First of all, the Symphony is music of the strongest emotional feeling. Not only was it composed under hostilities, but Shostakovitch's purpose in writing it was directly concerned with the Nazi invasion of Russia, and there is a vague descriptive program. Indeed, you have here a work extraordinary in all music, for a variety of reasons which must be detailed in a Sunday article.

On Fire with Russia's Tragedy

The critical argument that the Seventh is flashy and theatrical seems rather specious. No composer was ever more sincere. None ever wrote with more conviction. It is by turn nostalgic and harsh, elegiac and filled with the righteous fire and the tragedy of the embattled Soviet people. This is music of the people, from the commonest upward, and such is what Shostakovitch intended.

The first movement, perhaps the finest of all, could be a complete and perfect tone poem, with its vast panorama of mood and its gigantic formal structure. The strongly colored second movement reminds you of the Shostakovitch Sixth Symphony, especially of its solos, a favorite device with the composer.

Now one hour and 15 minutes is a long time to concentrate on music, and that is what yesterday's performance took. It seemed to me that the third and fourth movements, admirable though they are, have the greatest amount of repetition and might be cut. Yet the form is so symmetrical that cutting might prove mutilation.

Typical of Shostakovitch

Perhaps the Seventh will be known as a great, eclectic masterpiece. It is typical Shostakovitch, to be sure, but you find traces of Ravel, Sibelius and Tchaikovsky in the orchestration. The typical Shostakovitch is found in that resolute and savage war march of the first movement, built out of an almost common sequential tune. The typical Shostakovitch is also found in the folk-like song of the second movement, in the pedal points and ostinati, clever use of color and dissonance and masterly orchestration.

Dispute will continue about this music and its esthetic purpose. In the meantime a lot of people, this writer included, like it very much. The program will be repeated tonight at 8:15.—C. W. D.

This Clipping From
PAWTUCKET, R. I.
TIMES
OCT 10 1942

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
OCT 10 1942

This Clipping From
TORONTO, CANADA
STAR
OCT 10 1942

BOSTON SYMPHONY COST IS $840,000

Boston Symphony's budget for this season includes salaries, $600,000; soloists' fees, music, etc., $150,000; maintenance of Symphony Hall, $86,000; pensions fund for players, $7,000. The orchestra has an endowment from the estate of the late founder, Col. Higginson, of $400,000, revenue from which last year was $18,600. Balancing estimated revenues against cost, the orchestra needs this season $188,000 as straight donations. None of the cost is controlled by the Musical union, as the Boston Symphony is the only non-union major orchestra in America. The total yearly cost of the Boston Orchestra is over $840,000, which is several times the annual cost of the T.S.O.

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Many Friends Welcomed After Summer Separations

Mrs. William G. Adams Came from Belfast, Me., For Event—Groups of Debutantes in Evidence

By ALISON ARNOLD

In spite of summer temperatures yesterday, the winter season began officially with the first Friday afternoon Symphony Concert of the 1942-43 season. For more than 60 years the Boston Symphony Orchestra has ministered to the artistic and spiritual needs of this city. And at no time in history has the need been greater than in these chaotic months of World War II.

To some Bostonians, the Friday afternoon concerts are simply "the thing to do." But to many others, they represent a weekly oasis in a desert of dark days. When Dr. Serge Koussevitzky appeared on the platform yesterday, the huge audience rose in one great body to greet him with wild applause. And there was hardly a stir in the vast hall during the playing of the national anthem, which preceded the concert.

For the first time in Boston the Shostakovitch Symphony No. 7 was performed, and the enthusiasm of the audience knew no bounds when spontaneous applause broke out after the first movement. In great contrast, and symbolic of more peaceful times, was Beethoven's Second Symphony in D major. Beethoven is one of Boston's favorites, and Bostonians are loyal.

The first concert of the season always seems like a sort of welcome home. Friends greet friends after the long summer and there are familiar faces everywhere. Many of the ticket holders have had the same seats for years. Mrs. Charles Goddard Weld sat in her usual seat on the left aisle, her beautifully coiffred white hair set off by her black gown. With her was her sister, Mrs. Horace H. Soule.

Mrs. Robert Treat Paine is one of the many regular Friday afternoon subscribers who prefers sitting in the balcony. She was present yesterday, the essence of chic as always, in a slim black costume with which she wore a becoming white hat and a sable cape. Arriving with her was Mrs. Richard Sears, in moss green.

Mrs. Robert H. Stevenson and her Beacon street neighbor, Mrs. Arthur Bell, are also neighbors at the Symphony and sit together each Friday. Mrs. Moses Williams was chatting with friends before the concert, and in the midst of another pleasant group was Mrs. S. Huntington Wolcott. Mr. and Mrs. Edward Jackson Holmes were other inveterate Symphony-goers we glimpsed in the throng, and still others were Mrs. John W. Bartol, Mrs. William Dana Orcutt and Mrs. Boylston Beal, whose daughter, Mrs. E. Sturgis Hinds, wore the uniform of the Massachusetts Women's Defense Corps.

With Mrs. Albert Cameron Burrage, Jr., was her pretty daughter, Mrs. Norman Armour, Jr. (Cynthia Burrage). Both mother and daughter wore smart tailleurs, Mrs. Armour's with a frothy pink frill at the neckline and in her hair a black velvet bow, which made her look just like a little girl. With Mrs. James J. Minot, long black fringe swaying on the skirt of her black frock, was her post-debutante daughter, Miss Eleanor Minot. And still other mothers and daughters attending together were Mrs. Paul Clark and Miss Jean Clark, and Mrs. Robert Belknap and Mrs. Brewster Stetson.

There were not the lines of shiny limousines at the entrance as in others took advantage of the beautivenient subway nearby, while still others took advantage o fthe beautiful day and walked to Symphony Hall. Among the latter was Mrs. Walter Powers, whom we saw strolling up Huntington avenue before the concert.

Mrs. William G. Adams, who will live on Commonwealth avenue this winter, came down from her summer home in Belfast, Me., to attend the concert, and was gowned in the always popular black and white. Mrs. Warren Bigelow and her niece, Miss Priscilla Williams, came from Duxbury, as is their weekly custom. Arriving with Mrs. Charles Sumner Bird, Jr., was Mrs. Gilbert E. Fuller, Jr. (Faith Kidder).

We noticed scores of debutantes in the audience. Miss Mary Lothrop, who was with her mother, Mrs. Francis B. Lothrop, wore a becoming frock of victory red, and Miss Lee Withington was patriotic in wide red, white and blue stripes and carried a bright red bag. With her was Miss Grace Eddy in a summery flowered print. Afterward most of them went on to Miss Constance Bigelow's coming out party at the Women's Republican Club, which was given for her by her mother, Mrs. Cleveland Bigelow, and her aunt, Mrs. J. Lewis Bremer.

The youngest generation turned out in large numbers and there were many sub-debutantes in evidence. Virginia Brown and Patsy Warren were selling war stamps in the lobby before the concert began, and doing a rushing business, too. Titian-haired Sally Higginson was with her mother, Mrs. Charles Higginson, and still others were Constance Dexter, Mary Callan, Lorraine Lyman and Nancy Howes.

The most youthful member of the audience was young Cortland Converse, who attended with his mother, Mrs. Parker Converse. He topped his gray flannel shorts with a blue sweater, and his mother wore a wine red snood with her Oxford gray suit. Mrs. Grafton B. Fay and her sister, Miss Nancy Eliot, arrived together, and with Mrs. Edward Harding was her son, Ted.

Somehow it seems a bit out of place to describe clothes at great length this year, although there were some stunning costumes in the audience. Mrs. Basil Gavin's brown frock was sprinkled with white coin dots and with it she wore a brown velvet beret and beige gloves. She and her husband have moved in town from their lovely home in Millis for the winter, and she confessed that she doesn't care much for the change.

Mrs. Alvan T. Fuller's tailored ensemble combined gray and luggage tan most successfully. Greeting her was Mrs. Arthur Fiedler (Ellen Bottomley), whose younger sister, Miss May Bottomley, was also present. Joining them in the lobby was Mrs. John Moseley Abbot. Miss Olivia Ames was extremely pretty in an emerald green frock and matching hat.

We could go on forever and then we wouldn't be able to tell you all the familiar faces we recognized. In fact, it would be like reading the social register from cover to cover. At any rate, a few more were Mrs. George Saltonstall West, Miss Julia Barbour, Mrs. James Lawrence, Jr., Mrs. Charles Cotting, Miss Edith Hall, Mrs. Samuel E. Morison, Mrs. John Post, Mrs. William Dexter, Mrs. John Monks, Mrs. Charles Gaston Smith, Mrs. George Swift, Mrs. Harry B. Stebbins, Mrs. Robert F. Estabrook, Mrs. Roswell Parish, Miss Jeannie Robinson, Mrs. Malcolm Bradley French and Mrs. William Coburn.

This Clipping From
NEW YORK, N.Y.
TIMES
OCT 11 1942

ASIDES OF CONCERT AND OPERA WORLDS

SHOSTAKOVICH'S Seventh symphony will be played by at least ten major symphony orchestras within the next few months. Arturo Toscanini is conducting it this week with the New York Philharmonic. Serge Koussevitzky is planning to lead it in Boston and twice in New York as well as on tour. Artur Rodzinski will direct it in Cleveland, Frederick Stock in Chicago, Carlos Chavez in Mexico City, Eugene Ormandy in Philadelphia and on tour, Hans Kindler in Washington, D. C., Sir Ernest MacMillan in Toronto and Leopold Stokowski in Los Angeles, San Francisco and at a Western desert Army camp.

Dr. Koussevitzky, passing through town the other day, disclosed plans for his Boston Symphony season. He will schedule Shostakovich's First, Second, Third, Fifth and Sixth symphonies and his piano concerto, besides the Seventh. New works include Bohuslav Martinu's First symphony and a symphony by Nicolai Berezowsky, both commissioned by the Koussevitzky Music Foundation; Roy Harris's Fifth symphony, William Schuman's Second cantata entitled "A Free Song," Samuel Barber's two Essays for Orchestra, Frederick Jacobi's Ode for Orchestra, and two interludes from Gian-Carlo Menotti's opera "The Island God." Dr. Koussevitzky will revive Stravinsky's "Oedipus Rex," Mahler's Fifth symphony and Bruckner's Eighth, Debussy's "La Demoiselle Elue," Berlioz's "Harold in Italy" and Scriabin's "Prometheus."

A Soviet Symphony That Is Being Heard All Over the Country

The indications are that contemporary Soviet music will have a dominant position on the country's symphony programs. Dr. Koussevitzky will direct Miaskovsky's Symphony No. 21, Prokofieff's Second sympony, and a symphony by Khrennikoff. And it is reported that Toscanini is planning to introduce with the NBC Symphony Orchestra the Second symphony of Dimitri Kabalevsky, composer of the charming score for the Soviet film "Spring Song."

Additional gleanings from Edward Johnson's press conference outlining the Metropolitan Opera's plans: "Boris Godunoff" will be sung in Italian. . . . Charles Kullman will sing Des Grieux for the first time in "Manon." . . . Jacques Gerard, the new French-Canadian tenor, will make his debut in "Lakmé" with Lily Pons. . . . Frances Greer, one of the Metropolitan auditions winners, will make her debut as Musetta in "Bohème." . . . Lillian Raymondi, new soprano, will sing Yniold in "Pelléas." . . . The general policy in determining the works to be revived was to produce only what "we were perfectly sure the public would accept."

The Philharmonic-Symphony Society has contributed more than 1,000 pounds of metal to the salvage campaign. Most of it was found in the society's old storeroom in Carnegie Hall by Saul Goodman, tympanist, and Maurice Van Praag, personnel manager. Among the things they threw into the scrap pile were steel music stands, a brass chime rack, copper piano wiring, steel casters for celesta and two German machine tympani, with paddle wheel pedals, imported by Gustav Mahler.

The call of the armed services had little effect on musical organizations last season, but now, with the season just started, the mail is full of communications showing that organizations are beginning to feel the pinch. The New York Philharmonic-Symphony has just lost its first man, Abraham Pearlstein, 25-year-old bass trombonist, who has been given leave of absence to enlist. The Doctors Orchestral Society, starting its fifth season, writes that "since many of the musical doctors have entered the service the orchestra will be glad to accept new members." And the Orchestra of the New Friends of Music is in danger of being disbanded entirely, for it has prided itself on the youth of its members and now so many have gone that the five concerts planned for December and January have been abandoned.

The Utah State Symphony Orchestra recently felt the pinch in an acute form. Hans Heniot, its regular conductor, was drafted. The organization sent a frantic message to Sir Thomas Beecham to save the orchestra from collapse. Sir Thomas hastened to Salt Lake City. The result, as wired by Gail Martin, was "Orchestra played like demigods. All Salt Lake intoxicated. Sir Thomas has done more for advancement of music than any one here in fifty years. He was soul of geniality and consideration."

The Dessoff Choirs, one of the organizations that did suffer last season—it had to abandon its performance of Haydn's "Creation" because so many male members left—has thought up a plan to counteract the shortage. Since the services took many of its members, it is planning to turn the tables and take in service men. A notice has been sent out to those men more or less permanently stationed in New York. Addressed to "Army, Navy, Coast Guard, Marines!" it asks: "Do any of you want to join an amateur chorus? The Dessoff Choirs invite you to sing with them. Requirements are that you have a clear singing voice and can find your way round the printed page and that, should you sign up, you will come to all rehearsals unless your Uncle Sam says you can't. We plan a concert on Jan. 30 at Town Hall, program centered around Josquin des Prés. Do come. It's great fun. And we need you!"

A brochure has been addressed "to the patrons and friends of the Boston Symphony Orchestra" in an appeal for $188,000 to pay off last season's deficit and to finance this season's schedule. The amount of the deficit carried over from last season is $38,000. This year's operating revenues and endowment income are expected to fall short of expenses by $150,000.

THIS CLIPPING FROM
MONMOUTH, ILL.
REVIEW ATLAS
OCT 12 1942

LITVINOFF AND CONDUCTOR—Soviet Ambassador Maxim Litvinoff (right) sits with Boston Symphony conductor Serge Koussevitsky after a concert at the Berkshire Music Center near Lenox, Mass.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 11 1942

First Symphony Concert Oct. 20

Boston Orchestra to Give Shostakovitch Work on Opening Program

SHOSTAKOVITCH'S new Seventh Symphony, regarded in the musical world as "the symphony of the hour," will be the feature of the Boston Symphony's first Providence concert of the season, to be conducted by Dr. Serge Koussevitzky at the Metropolitan Theatre, Tuesday evening, Oct. 20.

It also served to open the Symphony's 62nd season in Boston last Friday and is a major item on programs of the country's leading orchestras. Practically as one, conductors have eagerly stretched out their hands to get it. With his student orchestra at Tanglewood in the Berkshires last August, Dr. Koussevitzky gave the symphony its first concert performance in this hemisphere.

Its first performance anywhere was last March 1, in Kuibyshev, where the composer wrote the last movement after being evacuated from Leningrad. Three movements had been composed a year ago in Leningrad, while the city was under siege. The symphony reflects in musical terms the determination of the Russian people to prevail against the invaders of their country.

The symphony was photographed page by page upon miniature film in Moscow and flown to Egypt. From there it was transported to the United States and put on paper. Set for the last half of the Providence program, the Shostakovitch work will be preceded in the first half by Haydn's Symphony in G-major, No. 88.

FRIENDS OF SYMPHONY ORCHESTRA TO MEET

An open meeting will be held by the friends of the Boston Symphony Orchestra in Symphony Hall at 4 o'clock tomorrow afternoon, to which all who may be interested in the orchestra are invited. After the meeting, Serge Koussevitzky and the orchestra will provide the music, performing Haydn's Symphony in G major, No. 88.

Jerome D. Green, president of the trustees of the orchestra, will preside at the meeting, at which important matters of its present and future will be presented and discussed. A collection of paintings by the great masters, loaned by former Governor Alvan T. Fuller, will have its first public showing.

This Clipping From
GLOUCESTER, MASS.
TIMES
OCT 13 1942

When the Boston Symphony orchestra has to seek an agreement with the union leader Petrillo, we hold that the administration that has permitted such need to become possible has betrayed the people.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
OCT 14 1942

BOSTON SYMPHONY NETS $22,229 FROM DRIVE

BOSTON, (U.P.)—The 62-year-old Boston Symphony was temporarily out of the "red" today. President Jerome D. Greene said at a meeting yesterday that a drive for funds already had netted $22,229 and that other sources would swell the sum to $42,000. The orchestra's deficit for last season was $38,000. Greene said that efforts now would be made to raise $150,000—the prospective deficit for the current season.

Oct. 14, 1943

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
OCT 14 1942

This Clipping From
WORCESTER, MASS.
GAZETTE
OCT 14 1942

OCTOBER 14, 1942

OCTOBER 14, 1942

This Clipping From
PHILADELPHIA, PA.
RECORD
OCT 12 1942

THE MAIL BAG

No Reason to Stop Sibelius Music

To the Editor:

Once again that dread specter, "war hysteria," has raised its ugly head in the form of a letter by R. P. Loeffler, in which he complains about the playing of Sibelius's symphonies. That same cry was raised in 1917-18, and again in this war, about the great German masters by a small minority who, under the spell of war hysteria, lost all sense of balance.

Obviously Mr. Loeffler knows nothing about Mr. Sibelius as a person and less about his music, to make a statement that Sibelius's music has no soul. Sibelius has, to a greater degree than probably any other great composer, interpreted the soul of his own nation, and of this most of the prominent music critics and symphony conductors are agreed. I need only refer to such noted men as Olin Downes, Koussevitsky and Toscanini, et al., ad infinitum. To demand that we stop playing Sibelius's music because Finland, by force of circumstances, happens to be lined up against our present ally, Russia, is sheer childishness. Anyone who knows—and I advise Mr. Loeffler to read the history of Finland—what the Finns suffered while under Russian domination for over 100 years will understand why the Finns don't waste any love for the Russians; but neither do they care for the Nazis.

Does one's opposition to Communism make one a Fascist? Such an argument is based on the supposition that there are only two ideologies, Fascism and Communism, and overlooks the fact that there is also such a thing as democracy, which has no affinity with either of the totalitarian ideologies.

Sibelius a Fascist? I have yet to hear anyone, who really knows that greatest of contemporary composers, say that. And let us remember Sibelius did all of his composing years before the nations of the world were lined up as in the present struggle. Nay, even before we Americans exalted the Finnish nation to the high heavens for its integrity and honesty in paying its debts to us.

In the name of common sense, let us not permit the hysteria of war to carry us to such depths as to refuse to play the works of the masters, just because the countries of their origin happen to be lined up on the wrong side in this great War for Freedom. In my estimation, the spirit manifested by Mr. Loeffler is the very thing we Americans are fighting against. Let us not lose our heads.

M. N. L.

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To the Editor:

Mr. Loeffler is worried about Sibelius. He wonders whether Sibelius would ever say to the Finnish people, "Finnish people, listen to the Shostakovich Leningrad Symphony." May I suggest to Mr. Loeffler not to worry that point. Some day the people of Finland will be free and then they'll listen to anything they want to hear.

Of course, if Mr. Sibelius did say, "Bolshevistic criminals must be destroyed," I'll agree they were nasty words. But what would you expect him to say under the Fascist Mannerheim Government, "More power to the Soviet Union"? I remember when our people were all out for "little Finland" and Mannerheim, too. But this is beside the point. Here is Mr. Loeffler, a free man, just begging for restrictions, and telling me that if he had his way, I could never hear the music of the exquisite "Swan of Tuonela" composition. Me, a free American who has every right to hear what I please. That's pretty hard to swallow, even if Mr. Loeffler and those who agree with him have a soul. And what's more, if Mr. Loeffler was trying to deprive me of the music of Sibelius for the sake of the Russians, it might interest that man to know that the Russians would be the first to defend and conserve a thing of "amazing mathematical beauty," as he describes the compositions of Sibelius.

It's a good idea to get tough with the Nazis, and to help our Russian allies, but please, do something more constructive than "pick" on some "soul-less" yet beautiful and perfect music.

SARA WOLFBERG.

This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
OCT 15 1942

The Seventh Symphony

Never before has the debut of a major musical composition aroused public interest to the extent of Shostakovich's Seventh Symphony, which will be played at the Cleveland Orchestra concerts tonight and Saturday night.

The Seventh Symphony was written under epochal circumstances, when the German Army was sweeping deep into Russia last year. The first performance in March of this year at Kuibyshev on the Volga was a state occasion in Russia. However, the history of the symphony up to that point is not unique. Other works have been written by eminent composers in times of national crisis and played at state functions. What sets this work apart is the public curiosity displayed toward it in other parts of the world, particularly in England and America.

The orchestral score was photographed on 100 feet of microfilm. The little tin box in which it was packed was flown by way of Egypt and Brazil to New York. The symphony was played in London on June 29, by Toscanini over N. B. C. on July 19, and by Koussevitsky on Aug. 14 at the Berkshire Music Center.

Great composers more firmly established than the 36-year-old Russian have waited years to hear one of their compositions performed, and some of the world's masterpieces have waited even more years for the acclaim accorded the Seventh in a period of a few months.

It would be easy to attribute this public enthusiasm entirely to the circumstances of war, but additional factors must be taken into account. Only within the last century did Russia influence the music of the western world. Bach, Mozart and Beethoven had laid away their pens before Russia found herself. Then she produced a group of composers who displayed originality and genius never surpassed. In this century Stravinsky and Prokofieff won international acclaim. Only in the last decade Shostakovich proved himself at least their equal. Thus the world's musical attention has been more and more centered on Russia.

The music Shostakovich composes stands on its own feet. The war only adds to a public interest fully justified by the composer's past accomplishments.

Boston Players 'Minds Open' On Union Issue

Trustees' Head Says Men Agree A. F. M. Must Offer Protection to Art Ideals

The trustees of the Boston Symphony Orchestra, now the only non-union major orchestra in this country, are willing the consider affiliation of the orchestra with the American Federation of Musicians, if the A. F. of L.'s affiliate's rules and practices should become such as to offer the orchestra the essential protection of its ideals.

Jerome D. Greene, president of the orchestra's trustees, who made this statement in a speech received here yesterday, also pointed out that under the Wagner act the question of joining the union lies exclusively with the musicians of the orchestra. On this subject there is no issue between the musicians and the trustees. "Both are facing the problem with minds open to any proposal consistent with the integrity of the orchestra's ideals and with due regard to the material as well as the artistic welfare of the organization," Mr. Greene said.

Mr. Greene made his speech Tuesday night at a public meeting at Symphony Hall, Boston, under the auspices of the Friends of the Boston Symphony Orchestra. The trustees, in a statement ten days ago, said that the musical integrity of the institution rested on the wide discretionary power conferred upon the conoductor in selecting personnel and in matters of discipline, and they did not believe that this integrity could be maintained under the federation's present by-laws. "If these should be amended so as to permit the full and free pursuit of the highest artistic standards, our chief cause for anxiety would be removed," the trustees said.

Since the announcement, in that statement, that the Boston Symphony needed $188,000 to balance its 1942-'43 budget, $22,229.10 has been contributed by 670 donors, Mr. Greene said.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, presented the second regular concert of its 62d season in Symphony Hall yesterday afternoon. The program was as follows:

Barber. . . .Overture, "School for Scandal," Op. 5
Brahms. . . . .Symphony No. 3 in F major, Op. 90
Berlioz. . .Excerpts from "Romeo and Juliet," Op. 17

You always have the peculiar feeling of taking three bites on a cherry when it comes to inferring that a concert by the Boston Symphony orchestra was not quite so wondrously effective as is almost always the case, but the impression persists that something—possibly the juxtaposition of an enormously romantic conception of Brahms against an even more romantic conception of Berlioz—was present to diminish the full measure of satisfaction in the concert as a whole.

Berlioz, of course, can take all the romanticism the traffic will bear, and improves in mathematical progression as the conductor feels the emotional sweep of his music. The lack of necessary programmatic contrast, however, was not entirely at the root of the matter, for the orchestra itself was not always up to its usual astonishing standard. In any case, it is a purely relative observation, for it is hardly overzealous provincialism to state that the Boston Symphony orchestra can compete only with the Boston Symphony orchestra. Let us settle, then, by saying that it can play with more evenly distributed virtuosity than it did yesterday.

The revival of the Berlioz excerpts, which followed by a week the New York Philharmonic's performance of the whole symphony, chorus, soloists and all, was by all odds the most rewarding section of the program. And it was, let us hasten to add, performed with overwhelming technique by the orchestra and interpreted by the conductor with all the passionate fervor of a young lover.

Dr. Koussevitzky's flair for Berlioz is positively incandescent. The sudden pulsating fortissimos, the extremes of orchestral balance, the delicate inner harmonies, the erotic nuances; all these he knows, understands and loves, and he conveys them superbly through the orchestra. In his devoted hands, Berlioz reveals indisputably his extraordinary genius as the fountainhead of orchestral coloring, a fact superbly illustrated by the Queen Mab scherzo which remains to this day one of the most remarkable orchestral scherzos in music. It is absolutely bewitching. As performed yesterday it was breathtaking to boot, the strings achieving prodigies of delicacy.

Notwithstanding its quite trivial melodic material—and Berlioz had an insuppressible instinct for inventing embarrassing tunes—the "Love Scene" is the epitome of romantic effusion. Even without its program (they are obligatory accessories with Berlioz), you might conjecture its romantic background, so unmistakably amorous it is in association. Needless to say, Dr. Koussevitzky extracted every last bit of ardor from the orchestra, blending the responses with all the realism of a fabulous dramatic director staging the play itself. The final section, acutely theatrical, is nevertheless exhilarating, serving admirably to clear the air of its intoxicating aroma. In short, the "Romeo and Juliet" excerpts are great good fun and distinctly not to be missed by those with a romantic turn of mind.

The Brahms was decidedly cloying in conception and not a little ragged in execution. Of the four movements, only the fragrant third was given at just the proper tempo. The first lacked vigor and substance; the second was moody, overly drawn out, and the finale seemed capriciously retarded. The concert opened with a crisp performance of Barber's witty, to-the-point "School for Scandal" overture. The concert will be repeated tonight. Next week's program offers Rachmaninoff's "Island of the Dead," Stravinsky's Suite from "Petrouchka" and Beethoven's Symphony No. 3 in E-flat major ("Eroica").

This Clipping From
CHILLICOTHE, OHIO
SCIOTIO GAZETTE
OCT 14 1942

MANHATTAN

BY GEORGE TUCKER

NEW YORK—A ten-gallon sombrero is not too much to take off for famed Dr. Serge Koussevitzky, the Russian gentleman who conducts the Boston Symphony and makes propaganda, early and late, for living composers both American and otherwise. Dr. Koussevitzky said, quite a spell back, that "art must die last in a war."

Summers, the good doctor has been wont to conduct the most plush and perhaps most successful of all summer music festivals—the Berkshire Symphonic Festival at Tanglewood, which is a great estate in the southern reaches of Lenox, now the property of the Boston Symphony. The festival well under way, he insisted on founding also a music school like no other in the world. This he called the Berkshire Music Center, and the idea was to give young professionals the best in advanced instruction, and to allow amateurs to sit in with them, and pick up the crumbs. The crumbs made a full meal.

This spring, however, the Berkshire festival was called off on a hint from the government. Then Dr. Koussevitzky's chin went out.

He called together his friends, and announced that he would not give up—would they help? He called together his newspaper friends, and asked the same question. Both groups said yes.

The school went on, cut about 100 from last summer's level of 360 students. Then the doctor announced a festival, using the student orchestra instead of the Boston Symphony.

None of the 3,000 persons who took the first concert on faith will ever forget it. Some were so hoarse from cheering they could not even talk much about it. It rained for the next concert, or the audience would have been doubled. It has grown since.

On the stage of the flatiron-shaped music shed were 105 young musicians, nearly as many girls as boys. They looked bright and shining, even before the doctor entered proudly and picked up his baton. He played a Haydn symphony—No. 88, if you're interested. The audience sat in stunned silence when it was done, and the yelling began.

He played the third "Leonore" overture, and there was more shouting—it sounded like the old days of national political conventions. Then, after intermission, came Dmitri Shostakovitch's Fifth Symphony. It's modern music, it's typically Russian, but it's full of tunes.

It was a remark I must have heard fifty times in an hour. "If those kids can play like that, why worry about the Boston Symphony?" they were asking.

MILWAUKEE, WIS
JOURNAL
10/13/42

Deficit in Boston

A brochure has been addressed "to the patrons and friends of the Boston symphony orchestra" in an appeal for $188,000 to pay off last season's deficit and to finance this season's schedule. The amount of the deficit carried over from last season is $38,000. This year's operating revenues and endowment income are expected to fall short of expenses by $150,000.

Oct 17 '96

DAILY GLO

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky revived the three orchestral movements from Berlioz' "Romeo and Juliet" at the Boston Symphony concert in Symphony Hall yesterday afternoon, thus making some atonement for the prevalent and inexcusable neglect of the French composer. The other items of the program, the second of the season, were Samuel Barber's Overture, "The School for Scandal," and Brahms' Third Symphony.

Although neglect of Berlioz has been both general and inexcusable, one must say, in fairness to Mr. Koussevitzky, who admires Berlioz, that the Boston conductor has played more of the French composer here than many have done elsewhere.

The music of Berlioz is a romantic world by itself, and that with which this reviewer is familiar retains both its color and its heat. Weber, Schumann, Liszt and Wagner were romantics of the first order, but individual temperament accounted for basic differences in their romanticism. Berlioz, with the extra difference of being French, and fiery French, at that, was the arch-romantic as well as the great orchestral innovator, and he was all virtuosity, color and passion. At his best he still wields an emotional power like that of no other composer. Esthetically speaking — being careful to limit the matter to esthetics—he must have run a high fever most of his life.

Upsetting the original sequence of movements a little, Mr. Koussevitzky began with the Love Scene, which he followed with the "Queen Mab" scherzo and the movement which begins with Romeo, alone and reflective, and ends with the joyous din of the Capulets' party.

Not even in the second act of Wagner's "Tristan and Isolde," which must owe quite a little to Berlioz, will you find love music more scorching than in "Romeo and Juliet." And the instrumentation is a miracle of richness and glowing beauty. Not even in Ravel or Rimsky-Korsakoff will you find music more virtuosic or more brightly jewelled than the "Queen Mab" scherzo, which must be one of the most difficult things to play in all music. It is doubtful that even so swanky a family as the Veronese Capulets ever put on a party quite so brilliant as Berlioz makes out, with his brass, strings, woodwind and multiple percussion, but his reporting of that social triumph may be granted a little license.

It should be remembered that Berloiz demands the best of orchestras and a conductor with temperament and sympathy. Yesterday he had them both. The Boston Symphony never played with a more magnificent sound or with greater skill, and Mr. Koussevitzky outdid himself in a magical evocation of Queen Mab. Let us hope that a better day will bring soloists and the whole of "Romeo and Juliet."

Compared to Berloiz, Brahms' romanticism, encased in what was for the corpulent Johannes a pretty tight waistcoat of classicism, was almost lukewarm. But the grave, Autumnal beauties of the F major Symphony received an admirably clear and balanced performance. The second theme of "The School for Scandal" Overture is one that Berlioz himself might have written with pleasure. Like the rest of the Overture, this theme conveys the atmosphere of Sheridan's 18th Century comedy, and such was what the talented young Mr. Barber wanted. The Overture wears well; it merited another hearing.

The program will be repeated at 8:15 tonight. That for next week follows: "The Island of the Dead," Rachmaninoff; "Petrouchka" Suite, Stravinsky; "Eroica" Symphony, Beethoven.—C. W. D.

BERLIOZ MUSIC BY SYMPHONY

His "Romeo and Juliet" Given Hearing

Oct 17 Post

BY WARREN STOREY SMITH

As the excitements of Shostakovitch temporarily overshadowed Beethoven's Second at last Friday's Symphony Concert, so yesterday did the assembled instrumental excerpts from Berlioz' "Romeo and Juliet" make it difficult for the departing listener to remember that he had heard Samuel Barber's Overture, "The School for Scandal" and the Third Symphony of Brahms earlier in the afternoon.

There were three extraordinary things about these fragments from Berlioz' "dramatic symphony": (1) the music itself, (2) the performance accorded them by Dr. Koussevitzky and an orchestra that was never more responsive to his will, and (3) the fact that he had never before conducted them in this country. In a glass case in the first balcony foyer there was displayed a magazine article, by Leonard Liebling, bearing the title, "Brahms, the Heir of Beethoven." Heir of Beethoven he was indeed and of Schumann as well. And if he was more of a romanticist than the one and a better architect than the other, he was less original, less inspired and hence less important than either. Berlioz, on the other hand, was the heir of nobody, and the artistic progeny that he fathered was as numerous as that of Brahms was scanty. The German ended an epoch; the Frenchman, like a musical Columbus, discovered a new world.

When Mr. Toscanini lately revived the whole of "Romeo" in New York, choruses, solos and all, the reviewers were of the opinion that the best parts of the work were still the familiar instrumental portions. (They used to be familiar in Symphony Hall and let us hope they may become so once again.) Yesterday Dr. Koussevitzky presented the tenderly voluptuous Love Scene which Berlioz himself preferred to all his other music, the gossamer-light "Queen Mab" section that makes even Mendelssohn's scherzi seem ponderous, the highly poetic and imaginative passage, "Romeo Alone," and the subsequent gay doings at the house of Capulet, the sheer brilliance of which has seldom been exceeded even by the Russians and the later Frenchmen who helped themselves so liberally from the great treasure house of Berlioz' scores. If it is incredible that the "Fantastic" Symphony should have been written in 1829, it is hardly less incredible that this incomparably richer and more subtle music should have come but a decade later.

To get back to the other two B's in a trio quite different from the one von Buelow had in mind when he coined his catch-phrase, Barber's Overture, introduced here two years ago, is properly gay and bustling but there is more froth here than beer. The audience received it with the indifference that it probably merits. And as for Brahms' Third, which Dr. Koussevitzky has neglected of late, it seemed more than ever the weakest, the most derivative of the four. That it has its moments of eloquence, its pages of intimate beauty none would be so foolish as to deny. In Mr. Burk's notes one might read Walter Niemann's comment that this Symphony's progress from major to minor proclaimed Brahms the "master of resignation." As Dr. Koussevitzky chose to present it the Finale seemed almost the voice of discouragement.

This Clipping From
NEW YORK, N.Y.
TIMES
OCT 18 1942

RECORDS: A LIST OF BEST SELLERS

Tchaikovsky Piano Concerto by Horowitz, Toscanini and NBC Symphony Leads Victor's Albums—Recent Releases

By HOWARD TAUBMAN

THE record companies have made public their best sellers in the popular field each week, but they have been more reticent about the comparative sales of their more elaborate recordings. Occasionally, however, they make some disclosure of best-seller ranking in the latter category, and it is worth noting for the light it casts on public tastes in music and performers.

Victor has just revealed its best sellers for the year 1941. It lists twelve albums and fifteen single disks. First among the albums was the Tchaikovsky *Piano Concerto in B flat minor,* played by Vladimir Horowitz, Arturo Toscanini and the NBC Symphony. This was not unexpected, for the sale of this album in the first two months after its release was unprecedented. More copies were purchased of the one album than had been bought in the entire year of 1933 from the whole Victor catalogue. Was it Tchaikovsky or the performers who stimulated public interest? Both in part, but mostly it was the popularity of the scads of jazz versions of themes from the concerto.

Second among the best-selling albums was the Brahms *Piano Concerto No.* 2, again with Horowitz, Toscanini and the NBC Symphony. Brahms, at least this concerto, has not been gobbled up wholesale for Tin Pan Alley dilution. Its rank among the best sellers would seem to depend on its own repute and that of its performers. Or can it be that the purchasers of the Tchaikovsky concerto found the performers so attractive that they turned to Brahms next?

The other ten albums on Victor's list were Brahms's *Fourth Symphony,* played by Sergei Koussevitzky and the Boston Symphony Orchestra; Strauss's *Don Quixote,* by Emanuel Feuermann, Eugene Ormandy and Philadelphia Orchestra; Sibelius *Seventy-fifth Anniversary Album,* Ormandy and Philadelphia; Beethoven's *Missa Solemnis,* Koussevitzky and Boston; Beethoven's *Eroica,* Toscanini and NBC Symphony; Tchaikovsky's *Fifth,* Ormandy and Philadelphia; Brahms's *Double Concerto,* Jascha Heifetz, Feuermann, Ormandy and Philadelphia; Ravel's *La Valse,* Pierre Monteux and San Francisco Symphony; Mozart's *Symphonies Nos. 29 and* 30, in one album, Koussevitzky and Boston, and Brahms's *Third,* Hans Kindler and National Symphony.

Among the leaders of the Victor's best selling singles were Debussy's *Afternoon of a Faun,* Leopold Stokowski and Philadelphia Orchestra; aria from Charpentier's *Louise,* Dorothy Maynor; Mussorgsky's *Night on Bald Mountain,* Stokowski and Philadelphia; Weber's *Invitation to the Waltz,* Benno Moiseivitch; Strauss's *Voices of Spring,* Ormandy and Philadelphia; *Preludes* from Verdi's *Traviata,* Toscanini and NBC Symphony; Bach's *Toccata and Fugue,* E. Power Biggs, organist; *Carry Me Back to*

Herbert Marshall.

Old Virginny, Marian Anderson; aria from Saint-Saëns's *Samson and Dalila,* Marian Anderson; Rossini's *Agnus Dei,* Enrico Caruso; excerpt from Rossini's *Stabat Mater,* Jussi Bjoerling; Liszt *Hungarian Rhapsody,* Arthur Fiedler and Boston "Pops"; Schubert's *Ave Maria,* Marian Anderson, and Strauss's *Blue Danube* and *Tales From the Vienna Woods,* Stokowski and Philadelphia.

Victor's list does not round out the picture. It would have to be compared with figures from Columbia and the other record makers to obtain a complete best seller list. But this one will do as a point of departure for any one who wants to draw morals about the consumer's taste.

Here and There

Victor is skipping its October release of serious music and hopes thereby to catch up on the pressure on its factory, which has been taxed by the demand . . . Victor also plans to issue popular music fortnightly instead of weekly, for the time being . . . Yehudi Menuhin has contributed 100 of his own records to be sent to Army camps through Armed Forces Master Records, Inc. Mr. Menuhin, who sent the camps what the boys requested, supplied works by Mendelssohn, Lalo, Chausson, Dvorák, Beethoven, Bach, Bruch, Mozart and Wieniawski.

"Count of Monte Cristo"

A lively recording of Alexandre Dumas's story, *The Count of Monte Cristo,* in an adaptation by George Wells, has Herbert Marshall of stage, screen and radio in the title role. (Decca No. 337, four 12-inch records). The youngsters will go for this performance, and adults who like a rousing adventure tale will not look down on it. Mr. Marshall plays Edmond Dantes with panache, and the cast includes Pedro de Cordoba, Paula Winslowe, Lou Merrill, Elliott Lewis, Frederic Worlock, Fred MacKaye, Jeff Corey, Eric Snowden, Hans Conried, Griff Barnett and Bruce Payne. The production is directed by Mr. Wells and Victor Young is in charge of the music.

In the Popular Field

The newest rage seems to be *Der Fuehrer's Face,* which stems from a Walt Disney film and which makes raucous, if juvenile, fun of the Nazis. Spike Jones and his City Slickers are making a nation-wide reputation on the basis of their Bluebird recording of these words and lyrics.

Elite Records offers two new disks by Sam Donahue and his orchestra: one has *Pennsylvania Polka* and *Just As Though You Were Here,* and the other *I'm Old Fashioned* and *Manhattan Serenade.* The playing is smooth, if not out of the ordinary.

From Capitol Records comes three new singles. Jack McLean and his orchestra do *I See It in Your Eyes* and *I Wanna Go Back to West Virginia,* the latest State to be tapped by Tin Pan Alley. Gordon Jenkins and his talented orchestra play *There'll Never Be Another You* and *Daybreak.* Johnnie Johnston, with orchestra, sings the ubiquitous but pleasant *Dearly Beloved* as well as *Easy to Love*

We sometimes get a line on our own family through the neighbors. In Sunday's New York Times it was reported, after an interview with the conductor, briefly in Manhattan, that Dr. Koussevitzky plans to perform this season all the Shostakovitch symphonies with the exception of the Fourth, which its composer is said to have destroyed. According to one rumor the work was extremely radical and Shostakovitch had already decided to trim his harmonic sails in deference to official prejudices. However, his wife, as quoted in the Boston Symphony programme notes, states that he was dissatisfied with the instrumentation of part of the finale and, owing to his congenital objection to any revision of his music, he laid the whole symphony aside. The Second and Third, both of them glorifying the Soviet regime, are little known in this country.

Is it possible that we are in for all the Beethoven symphonies as well? The Second was heard at the first pair of concerts and the Third comes along this week, together with Stravinsky's "Petrouchka" and Rachmaninoff's "The Island of the Dead," after the painting by Arnold Boecklin. This impressive tone-poem has gone unperformed at Symphony Hall since 1924. The Post said at the time that no other conductor had duplicated the effect that the composer himself made with the music when he introduced it here in 1909. Be that as it may, its return to the repertory is something to look forward to.

This same paragraph in the Times mentioned other pieces that Symphony Hall has not itself announced, namely, William Schuman's cantata, "A Free Song"; Barber's Two Essays, Frederick Jocobi's Ode for Orchestra; two interludes from Gian-Carlo Menotti's opera, "The Island God," which enjoyed only partial success at the Metropolitan in the same season just past; Debussy's cantata, "The Blessed Damozel"; Stravinsky's "Oedipus Rex"; Berlioz' "Harold in Italy," heard last year; Scriabin's "Prometheus," ditto, and the Fifth Symphony of Mahler and the Eighth of Bruckner. The imminence of the last two-named works should delight the growing army of local Brucknerites and Mahlerites; yet the carping critic must ask once again: Why always the same symphonies from these two masters? Why not, for example, the Mahler First, which Bruno Walter would have given us last winter if the priceless Petrillo had not interfered? It is a captivating work, rich in audience-appeal, and Boston has heard it but twice—from Mr. Monteux and Mr. Mitropoulos.

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Many Interests Fill Life of Shostakovitch

Devoted Family Man and Sports Lover, Wife Reveals

A WIFE'S-eye view of the composer Dmitri Shostakovitch has been made available recently through the Soviet press; it is of immediate interest hereabouts because Shostakovitch's latest symphony, the Seventh, is to be performed in Metropolitan Theatre on Tuesday night by the Boston Symphony Orchestra, and can also be heard today on the radio from Cleveland.

The composer is now 36. Conductors compete for his works, press and radio discuss him, connoisseurs approve and disapprove.

The war has turned Shostakovitch into a fireman as well as a composer, and bombs often interrupt his creative work. Before the war, music was far from being his only interest in life. He attended soccer, boxing and hockey matches and circuses diligently. He played volleyball. In everything, work or recreation, he displays a remarkably conscientious attitude, his wife, Nina Shostakovitch relates.

DMITRI SHOSTAKOVITCH: As a movie pianist, he was a flop.

Met 15 Years Ago

"We first met 15 years ago," says Mme. Shostakovitch. "Dmitri had just returned from an international competition of musicians in Poland, where he won a certificate of honor. We were both studying at the physio-mathematics department of Leningrad University.

"He was a very bashful, modest young man, but with all this he was already fully matured as a man and musician. He was particularly proficient in mathematics and the exact sciences; on the other hand, he did not like foreign languages.

"In 1922, when Dmitri was 16, his father died and the family found themselves in straitened circumstances. The composer began his working life in the capacity of piano player in a small Leningrad movie house. But this career was destined to failure. Dmitri's direct, spontaneous nature caused his downfall. An American comedy was being shown with huge success three times daily. Every time certain scenes flashed on the screen, the piano was silent and the audience heard the piano player burst into laughter, enjoying the antics of the comedian. For this unseemly behavior, the administration decided to part company with the youthful pianist.

Devoted To His Family

"Since we first met, the years have changed Dmitri very little. Perhaps he has acquired somewhat more dignity and is less tempestuous and nervous. Five years after we met, we were married. Dmitri is very devoted to his family, especially to our children. But his life is by no means confined to his family and personal well being. He simply can't exist without the radio and newspapers. I think he subscribes to every newspaper published throughout the Soviet Union.

"Our two children, Galya and Maxim, are fair-haired and blue-eyed, like their daddy. As yet we aren't attempting to make musicians of them, but nonetheless they both perkily and fairly accurately sing some of his melodies, even his symphonic works. Their most popular tune just now is the theme from the first movement of the Seventh Symphony. They often beg their father to play for them and they clamber onto the lid of the grand piano and sit as quiet as mice, all ears.

"We even took them with us to the general rehearsal of the Seventh Symphony. There they sat in the director's box, and when Prof. Samosud, the conductor, asked them 'What have you come to listen to?' they replied 'Our symphony.' But in the middle of the first movement Maxim suddenly started 'conducting' with such desperate energy that he had to be taken home.

Has Great Capacity for Work

"How does Dmitri work? Well, he demands no 'special' working conditions. He just sits down at his writing desk and writes—morning, noon, evenings. At night he sleeps. If it isn't singing or shouting, noises don't affect him at all. The door of the room where he works is usually open, and often the children romp around in his room. Sometimes Galya climbs onto his knees while he is composing, but in such cases she sits quietly. While Dmitri was finishing the final bars of the Seventh Symphony, for instance, friends who had come in were chatting and joking in the room where he sat. He composes swiftly, writing the score straight through, usually without changes or deletions. Dmitri has a great capacity for work and once having started a composition he is wholly engrossed.

"Even during air raids he seldom stopped working. If things began looking too hot, he calmly finished the bar he was writing, waited until the page dried, neatly arranged what he had written, and took it down with him into the bomb shelter. Whenever he was absent from home during an air raid alarm he always phoned me asking me not to forget to take his manuscripts down into the shelter.

"He is highly critical toward his work, particularly from the viewpoint of time. Once the work is finished, he cools down, so to say, to again warm up and become entirely engrossed with the next work. He almost never reverts to what he has already written and, therefore, already experienced. It is far simpler for him to write anew than to remould a finished work. The Fourth Symphony, for example, never saw daylight because the instrumentation of a few bars of the finale failed to satisfy Dmitri and he could not contemplate rewriting them.

Disliked to Leave Leningrad

"For a long time my husband could not reconcile himself in thought to the necessity of leaving Leningrad. The tense battle for existence waged by his native city, the particularly close companionship under strenuous wartime conditions—all this made him suffer keenly in the unaccustomed safety of Kuibyshev, far from the front lines.

"One of Dmitri's distinguishing characteristics is his extraordinary, almost bureaucratic, conscientiousness and scrupulousness in whatever he may be engaged in. When the Conservatory fire-fighting brigade of which he was a member was barracked, he punctiliously obeyed all regulations and flatly refused repeated suggestions that special allowance be made for him. If anti-typhoid vaccinations are announced, Dmitri is sure to be the first to arrive, and sometimes the only one to show up. At concerts he arrives before the cloakroom attendant, and always turns up ahead of time for duty at the Composers' Union. He is always afraid of being late.

A Great Sports Fan

"He is terribly enthusiastic about whatever he is doing. He is a great sports fan. Before the war, heat or cold, rain or snow, there was not one soccer, ice hockey or boxing match he would miss. As a conservatory student he would even shirk a lesson to run off to the stadium. At home, in Leningrad, he instituted a special 'debit-credit ledger' in which he would diligently enter all games won or lost by all the soccer teams during the current sports season. From various towns to this very day soccer players keep Dmitri fully posted on the 'situation.' He is very fond of volleyball, is an enthusiastic player, and doesn't brook any disrespect toward this game. His favorite entertainment is the circus. At one time he went in for motoring. With his usual punctiliousness he got his driver's license, but was too cautious a driver. When he drives, for example, he never takes the children.

"Chekhov, Gogol, Saltykov-Shchedrin and Maupassant are his favorite authors."

New Shostakovitch Work to Highlight Opening of Symphony Season Tuesday

GIVING Providence concertgoers their first audition of the new Seventh Symphony by the famous Soviet composer, Shostakovitch, Dr. Serge Koussevitzky and the Boston Symphony Orchestra will open their season here Tuesday night at the Metropolitan Theatre.

The concert will begin at 8:25, a few minutes earlier than usual, because the Shostakovitch symphony is so long that the orchestra could not otherwise make connections to return to Boston.

The symphony, in four movements, was written in Leningrad while it was under siege, and dedicated "To our Struggle against Fascism, To our Future Victory, To my native City—Leningrad." It has been played in many parts of Russia and a Russian writer has predicted that it "will be played in Red Square by an orchestra of 5000 on the day of our victory." Its first concert performance in this country was given at Tanglewood in the Berkshires under Koussevitzky's direction.

A champion in this country of the composer's works, Dr. Koussevitzky has written these words on the Seventh: "The darker the night, the brighter the stars. In the epoch of destruction and world tragedy values are being created which are firm and stable and part of a supreme and lasting order. In the country where the invading barbarian is inflicting destruction, amid the smoking ruins of peaceful life, one of the greatest creations of musical art has been born."

Another concert of the week will be an organ recital by Frank E. Converse, organist and choirmaster of the Second Baptist Church, East Providence, and organist of the "Mountain Top Hour," Yankee Network, at the Mathewson Street Church, tomorrow evening, at 8:15 o'clock. He will be assisted by Frank E. Streeter, pianist.

In Rogers high school, Newport, tomorrow night, Luboshutz and Nemenoff, duo pianists, will open the Newport Civic Music Association series.

Composer Romberg Coming

Sigmund Romberg, one of the leading operetta composers of the day, a 40-piece band and vocal soloists, will give a concert on the "pops" order, titled "An Evening with Sigmund Romberg," at the Rhode Island Auditorium Friday evening at 8:15 o'clock.

In addition to selections from his operettas, "The Student Prince," "The New Moon," "The Desert Song," "Blossom Time" and "Maytime," Romberg will conduct music by Tschaikowski, Ravel, Sibelius and Chopin.

Grace Panvino, Garfield Swift, Marie Nash and Gene Marvey are announced as the featured singers. Miss Panvino has toured with the San Carlo Opera Company and appeared with leading symphony orchestras in this country and Canada. Miss Nash has a lead in George M. Cohan's "I'd Rather Be Right," toured the road with Everett Marshall in "Blossom Time," and was a principal of "Higher and Higher" and "Crazy With the Heat."

Mr. Marvey has sung with the New York Opera Comique, in movies, radio and on the concert stage. Mr. Swift has also had considerable experience in concert and on some of the top programs on the air. To create a "pops" atmosphere for the program, the audience will be seated at tables for four, six and eight, and refreshments will be served.

Programs of the week follow:

Converse-Streeter Recital

ORGAN
Pastorale from Second Syphony ... Widor
Toccata and Fugue in D-minor .... Bach
PIANO AND ORGAN
"Kamennoi-Ostrow" ..... Rubinstein
"Sheep May Safely Graze" ..... Bach
ORGAN
"Westwind and Eastwind" ..... Rowley
Romance from Fourth Symphony for Organ ..... Vierne
"Fountain Reverie" ..... Fletcher
"Roulade" ..... Bingham
PIANO AND ORGAN
"Egmont" Overture ..... Beethoven
ORGAN
"Come, Ye Disconsolate .. Webbe-Converse
Toccata from Fifth Organ Symphony ..... Widor

Boston Symphony Orchestra

Symphony in G-major, No. 88 .... Haydn
I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale; Allegro con spirito
Symphony No. 7 ..... Shostakovitch
I. Allegretto; poco piu mosso
II. Moderato poco allegretto
III. Adagio—largo—adagio
IV. Allegro non troppo

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Opera Cast Completed

Several members of the chorus have been intrusted with roles to round out the cast of "The Barber of Seville," which the New England Opera Company will present in the Rhode Island School of Design Auditorium next Sunday and Monday evenings, under the baton of Maestro Danilo Sciotti.

They are Lucy Sudano, as Bertha, Dr. Bartolo's housemaid; Luigi Caprio, Fiorello, servant of Count Almaviva; Ben Heffernan, an officer, and Luigi Regine, Ambrosius, servant of Dr. Bartolo. Nicholas De Marzo, who stepped from the chorus last season to make his debut as a principal in "Il Trovatore," will have his first major role in Don Basilio, Rosina's music teacher. He will be inducted into the Army soon.

Agata Borzi will sing Rosina, and the other leads will be taken by Claudio Frigerio, Eugene Conley and Pompilio Malatesta. Anthony Stivanello will be stage director and Anita Coia Harris rehearsal assistant and pianist with the orchestra.

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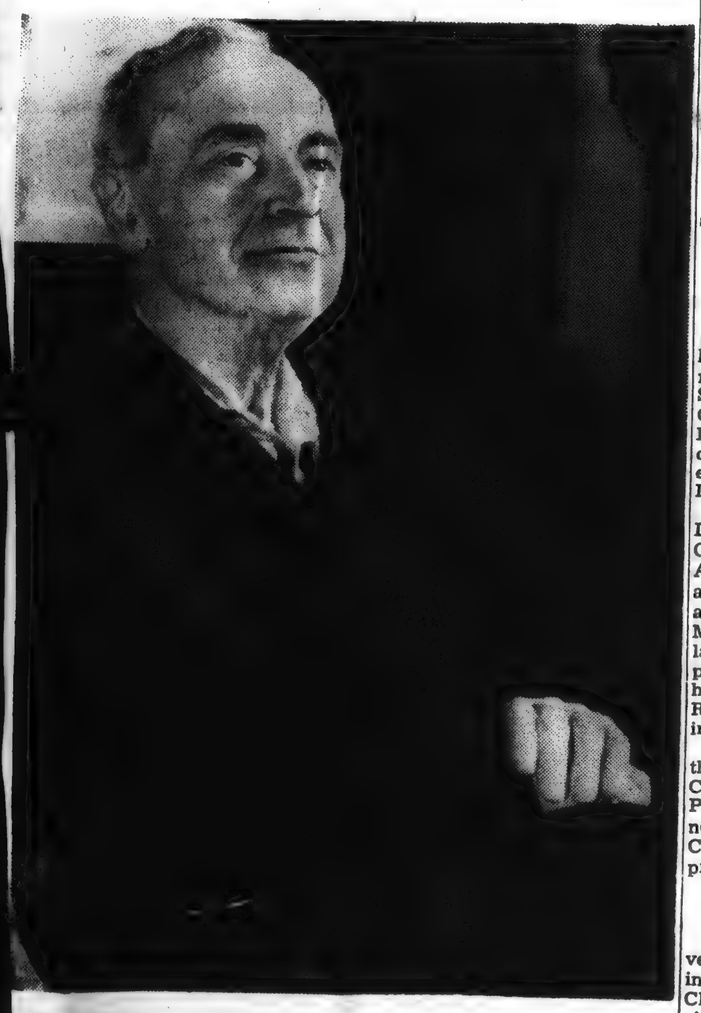
Schubert Club

Alma Horton Rich, of Boston University, will speak at the first meeting of the season of the Schubert Club tomorrow morning, at 10 o'clock, in room 23, Conrad building. Her subject will be "Five Approaches to Pianoforte."



WRAPPED IN A BLANKET Dr. Serge Koussevitzky relaxes between numbers at a Boston Symphony rehearsal.

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UNION
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Symphony Hits New 'Low' With the Bass Clarinet

Boston—(UP)—The bass clarinet has hit a new low note with the Boston Symphony Orchestra.

For its first performance of the Shostakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest note is equivalent to the lowest Aflat on a piano.

Rosairo Mazzo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

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CHICAGO'S MUSIC CIRCLES MOURN FREDERICK STOCK

Orchestra Director Dies of Heart Attack.

BY CLAUDIA CASSIDY.

(Picture on back page.)

The bottom dropped out of Chicago's music life when Frederick Stock, director of the Chicago Symphony orchestra, died of a heart attack in his home, 1325 Astor street, shortly before noon yesterday. He would have been 70 years old Nov. 11. At his bedside were his wife, the former Elsa Muskulus, and his daughter, Vera, who is Mrs. Alfred M. Wolfe of Chicago.

Funeral services will be held in the Fourth Presbyterian church at 2:30 p. m. tomorrow. Dr. Harrison Ray Anderson, the pastor, will be in charge. Music will be by members of the orchestra.

Only last Thursday night at Orchestra hall Mr. Stock had launched the Chicago Symphony orchestra on its 52d season, establishing a world record for service by starting his own 48th season with that orchestra, his 38th as its director. Because he had not completely recovered from a serious operation undergone last May, his friends were worried about him, hoping he could again tackle the enormous job of carrying a great orchestra thru an arduous season. That night, after the concert, his friend, Dr. Eric Oldberg, was optimistic.

Famous Conductor Dies in Harness.

As every one had known would be the case, Mr. Stock died in harness. On Monday he was at Orchestra hall, talking over plans for the season with Henry E. Voegeli, business manager of the orchestra and his coworker for 43 seasons. Mr. Stock arranged several programs and made an appointment to meet Mr. Voegeli tomorrow morning at 11 o'clock.

Stunned by the death of his friend, and by the loss to the orchestra he served, Mr. Voegeli said yesterday, "It is impossible to say anything adequate. We worked so closely together that I am lost. The country has lost one of its greatest men, a man who gave tremendous service, a man who never thought of himself."

Edward L. Ryerson, president of the Orchestral association, said:

"Everybody interested in good music will be shocked to learn of Mr. Stock's death—particularly those of us in Chicago. We have lost not only one of Chicago's outstanding citizens, but one of the great leaders in music in the country, whose personal influence over many years has meant much to thousands of musicians and lovers of music, on account of a rare combination of great artistic talent and an unusual personality."

Simple, Dignified, Vigorous.

Certainly that is true. There never was a conductor less self-seeking than Frederick Stock. Simplicity itself, quiet, silver haired, with a friendly twinkle that could be quickly quenched by frosty asperity, he had a native dignity no one challenged. In later years he was slight and stooped—until he took charge of the orchestra. Then vigor flowed into him and authority crackled from his baton. More than any other conductor I have known he had a gift of cumulative climax. Given a big score with a sustained and reinforced line, he could carry it to matchless magnificance.

More and more, as the years went by and guest conductors were duly admired and applauded, Chicago came to realize that Frederick Stock was unique in the breadth of his musical knowledge. He could do more kinds of music well than any other conductor who came to challenge, fruitlessly, his deepening place in our affections. He was sound all the way thru, an honest, conscientious, and superb musician. The cheapness of the charlatan was his scorn.

Because of his unremitting effort and the basic soundness of his influence, the Chicago Symphony orchestra has gained and held unquestioned place as one of the great orchestras of our time.

Hans Lange to Conduct.

His work as conductor will be taken over, at least temporarily, by Hans Lange, his associate, now starting his seventh season with the orchestra.

Frederick August Stock was born in Julich, Germany, Nov. 11, 1872, the son of Frederick Carl and Maria Stock. His father was a bandmaster in the German army and it was from him that the boy had his first lessons in music.

At 14, he entered the Cologne conservatorium. Later he studied theory with Humperdinck, the composer of "Hansel and Gretel," and with Gustav Jensen and Franz Wüllner. He joined the Cologne orchestra as violinist, and in 1895 was brought to the United States by Theodore Thomas, conductor of the Chicago orchestra, which in 1912 became the Chicago Symphony orchestra.

When Stock arrived, he found the violin section filled. As there was an opening in the viola section and he needed a job, he said, "Then I will try to play the viola." He played it. In 1903 he became assistant conductor, taking over some of the out of town concerts.

Succeeds Thomas in 1905.

When Theodore Thomas died in 1905, certain Chicagoans were shocked that the trustees appointed the relatively unknown Frederick Stock as his successor; but Frederick Stock held that post, and held it with brilliance and increasing distinction for the rest of his life.

With one brief hiatus. During the first World war, some Chicagoans discovered that Mr. Stock had neglected to take out his final papers as an American citizen. As this made him, technically, an "enemy alien," he voluntarily resigned for the duration. He was absent from his post from October, 1918, until Feb. 28, 1919. Eric DeLamarter, then assistant conductor, took temporary charge.

A Lover of America.

What Frederick Stock said at that time is worth reprinting now: "I have come to love this as my native land, to cherish her institutions, to identify myself with her cause, and to regard myself as one of her dutiful and grateful sons. My devotion to and love for this country I count among the finest assets of my inner self. And so now, when most of all I wish to feel myself a part of this great republic in its struggle to make the world free from the menace of recurring wars, I find myself technically—almost, I would say, ironically—styled 'alien enemy'."

But that period passed and was forgotten. Frederick Stock grew in stature as the orchestra developed in splendor. He won honorary degrees from numerous universities, including Northwestern, Michigan, Cornell, and the University of Chicago. He was made a chevalier of the French Legion of Honor in 1925, and was general music director of A Century of Progress exposition in 1933.

Probably best known among his own compositions are his "Symphonic Waltz," written 35 years ago, and his concertos for violin and violoncello. He was widely known for his transcriptions for orchestra, notably Bach's "St. Anne's" prelude and fugue, Schumann's Third ["Rhenish"] symphony, and the Tschaikowsky trio, which he dedicated to the late Ossip Gabrilowitsch.

Accepts Few Invitations.

As a conductor, Stock was generally listed with the big four in this country, the others being Arturo Toscanini, Serge Koussevitzky, and Leopold Stokowski. Faithful to his own orchestra, he accepted few invitations as guest conductor, but, when he took the Chicago Symphony on its golden jubilee tour in 1940-'41, both he and it were widely acclaimed as coming from the top rank.

Chicago needed no reassurance on this subject, but it was grateful just the same, to hear other cities echo its deep and lasting satisfaction in a great conductor who had created and sustained a great orchestra. What Chicago will do now that Frederick Stock has left his beloved city in the only way he would have consented to leave it—that is something Chicago is too deeply saddened to think about. But Chicago knows one irreparable fact: He cannot be replaced.

Musician Dies

(Story in adjoining column.)

[Monett Photo.]

Dr. Frederick Stock, director of the Chicago Symphony orchestra, who died yesterday, as he appeared in 1905 when he succeeded the late Theodore Thomas, a conductor of the Chicago Symphony.

SYMPHONY'S CONCERTS TO GO ON AS DR. STOCK WOULD HAVE WISHED

Frederick Stock's death will not change the plans for the Chicago Symphony orchestra's concerts of tomorrow evening and Friday afternoon. They will be conducted by Hans Lange, associate conductor, as was originally intended and as the conductor would have wished it.

The concerts scheduled for the week in which the late conductor's birthday falls—Nov. 11—will be devoted to memorial programs. The programs were to have consisted of works composed by the famous director who passed so suddenly.

FUND GETS FLOWER MONEY

Dr. Frederick Stock's family asked last night that friends not send flowers as a tribute to the celebrated conductor of the Chicago Symphony orchestra. The relatives asked instead that the money which would be spent for flowers be forwarded to the Orchestral association for the Frederick Stock scholarship fund. This is a fund established by Mr. Stock a quarter of a century ago to help young musicians. Mr. Stock's family believes he would prefer that the generosity of those who knew him be directed to carrying on his work.

The pall bearers at the funeral tomorrow will be Walter Hancock, Arthur Hand, Franz Esser, Vaclav Jiskra, Hjalmar Rabe, Max Pottag, Gaston Du Moulin, and Paul Handke.

Honorary pall bearers will be:

Cuthbert C. Adams	Francis M. Knight
Cyrus H. Adams	Earl Kribben
Joseph Adamic	Hans Lange
Henry Bartholomay	Frank O. Lowden
Richard Bentley	Chauncey McCormick
Bruce Borland	Leeds Mitchell
Felix Borowski	Charles H. Morse
Daniel H. Burnham	Howell W. Murray
Arthur G. Cable	Francis Neilson
John Alden Carpenter	Ralph H. Norton
Alfred T. Carton	Eric Oldberg
William B. Cudahy	J. Sanford Otis
Paul H. Davis	Walter P. Paepcke
Edison Dick	Ralph H. Poole
Gaylord Donnelley	Theodore W. Robinson
Martin Dumler	Edward L. Ryerson
Percy B. Eckhart	Charles Ward Seabury
David Edgar	Durand Smith
Albert D. Farwell	Albert A. Sprague
Marshall Field	Edgar Stanton Jr.
Charles B. Goodspeed	Charles H. Swift
Harry S. Gradle	Robert J. Thorne
William B. Hale	Russell Tyson
Arthur B. Hall	Henry E. Voegeli
Chalkley J. Hambleton	John T. Welling
George Roberts Jones	Ernest B. Zeisler

The pall bearers are all members of the Symphony orchestra. The honorary pall bearers are leaders of Illinois music, business, and financial circles.

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

Serge Koussevitzky and the Boston Symphony orchestra presented the third regular concert of the 62d season yesterday afternoon in Symphony Hall. The program was as follows:

"Island of the Dead," Op. 29 ..... Rachmaninoff
Suite from "Petrouchka" ..... Stravinsky
Symphony No. 3 in E flat major, Op. 55 ..... Beethoven

If there was any impression in anyone's mind that Rachmaninoff's "Island of the Dead" might be (after all these years) quite as petrified as the melancholy precipices which evoked the image in the composer's mind, Dr. Koussevitzky and the orchestra adjusted it yesterday afternoon with resounding dispatch. And then went on, let us forthwith add, to perform miracles with Stravinsky's "Petrouchka" and Beethoven's "Eroica," each in his own fashion.

There is one thing about Rachmaninoff which is quite indisputable: he is the most honest musician alive. That he has been quite left behind by the pack is common knowledge. It mustn't be forgotten, however, that that was the way he wanted it, for he early chose both his path and his gait. Thus he holds the singular position of being a contemporary 19th century composer with the added distinction of being an extremely good one.

His melodic ideas are often extraordinarily beautiful, his orchestral idiom is individual although typically romantic in conception, his rhythms are vigorous and inventive; yet over and above all that is the feeling in his music of the utmost sincerity. In short, he is making music for himself alone; if we happen to like it too, so much the better. If we do not, well, that is our loss.

It so happens that we do like "Island of the Dead" (almost as much as the Paganini Variations), not only because it is remarkably evocative of the anatomy of melancholy, but because it has a grave dignity and a passionate yet restrained approach to its subject matter, and because its musical means always remain in character. There are no "effects," nor any melodrama. Even the introduction of the Dies Irae, so obvious a gesture in most cases, is inevitably logical.

All these things aside, though, if the breath of life was ever granted a composition, it was done so yesterday by Dr. Koussevitzky in the performance. His conviction was contagious, driving the orchestra on to superb heights of tone production and sonority. Regrettably, the composition ends on too somber a note to bring the conductor all the honors entitled to him. "Petrouchka," however, does not, and Dr. Koussevitzky gained what he might have lost in the Rachmaninoff in the way of encouragement.

Stravinsky's delicious orchestral suite was just the proper catharsis after the Rachmaninoff, and that, too, was performed with extreme virtuosity. No one, certainly, need be told at this date what an enormously clever piece it is, nor what a fearful one to play with the necessary verve. Sanroma whirled through the glittering piano part with a wonderfully appropriate brittleness, while the various orchestral choirs accomplished Herculean difficulties with incredible zip. The concert ended with Beethoven's ever-fresh "Eroica," and merely to say that the entire audience remained throughout on so stuffy a day is to indicate the magnetic quality of the performance. In a word, it was a most satisfactory concert. Next week the program consists of Miaskovsky's 21st Symphony, Debussy's "Iberia" and Sibelius' Second Symphony.

SERGE RACHMANINOFF, famous Russian pianist, who gives his only recital of the season at Symphony Hall tomorrow afternoon.

SYMPHONY IN STOCK TRIBUTE

Dedicate Music to Memory of Chicago Conductor

BY WARREN STOREY SMITH

Dr. Koussevitzky's revival at this week's symphony concerts of Rachmaninoff's "The Island of the Dead," after the picture of Arnold Boecklin, served a three-fold purpose. The music itself, unheard in Symphony Hall since 1924, gave pleasure to many, if the word may properly be used in connection with music so solemnly impressive as this. Probably, however, the chief reason for its inclusion on the programme was the fact that Mr. Rachmaninoff, who plays in Symphony Hall tomorrow afternoon, will be present at this evening's concert. And yet when the death of Frederick Stock, late conductor of the Chicago Symphony, prompted Dr. Koussevitzky to dedicate this programme to his colleague's memory, "Die Toteninsel" became forthwith a most appropriate opening number.

Nor was Rachmaninoff's symphonic poem the only work on the programme that was suited to this memorial intent. The third and last item, Beethoven's "Eroica," contains the greatest of symphonic funeral marches and the heroic character of the symphony was not unfitting where Dr. Stock was concerned, since in his own field he was nothing if not a doughty warrior.

When Mr. Rachmaninoff conducted "The Island of the Dead" in its Symphony Hall premiere, in December, 1909, the piece made a profound impression as did its composer, who also introduced to us on that occasion his Second Piano Concerto. Performances followed in 1910, '11, '15, '17, '21 and, as said above, '24 and some of those who heard the first one felt that none of its successors quite recaptured its mood. In short, it looked as though Mr. Rachmaninoff had written a piece that only he himself could properly interpret. It is hard to be definite and authoritative about such things, particularly where so great a lapse of time is involved, yet it seemed yesterday that Dr. Koussevitzky had come close to discovering the music's secret. Inevitably its dramatic climaxes depart widely from the suggestion of awful stillness, of unearthly quiet, that the picture itself must inevitably make upon all who see it. Only at the beginning and the end can the score recapture this particular atmosphere, but yesterday Dr. Koussevitzky succeeded in keeping these same climaxes from being too frenetic and flamboyant.

Possibly the occasion into which the concert so unexpectedly developed had a sobering effect on the conductor, who was more restrained than sometimes has been his wont with the "Eroica." Always with Beethoven, to be sure, he seems more concerned with the music's spirit than with its letter, and things happened yesterday that might well give a purist pause. Yet to carp about liberties taken with tempo and dynamics seems rather petty in view of the eloquence of the presentation as a whole. In particular, the Funeral March was nobly set forth. The performance, like the music itself, transcended the implications of the title. Between these two high points of the programme there came yesterday a brilliant version of the familiar suite from Stravinsky's ballet "Petrouchka," which still holds its place in the concert hall, in spite of the fact that much of it depends for its significance upon the action it was designed to accompany.

This Clipping From
NEW YORK, N. Y.
TIMES

OCT 25 1942

The Boston Symphony Orchestra, under Serge Koussevitzky, will give five pairs of concerts in Carnegie Hall this season. The opening pair is slated for Thursday night, Nov. 19, and Saturday afternoon, Nov. 21. Remaining dates are Jan. 7 and 9, Feb. 12 and 13, March 11 and 13, and April 1 and 2.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

It Serge Koussevitzky continues the practice begun a week ago of reviving neglected music of the past, the current Boston Symphony season will have more diversified programs than has been the case in recent years. Last week it was excerpts from Berlioz' "Romeo and Juliet." Yesterday afternoon Mr. Kousseitzky performed for the first time since 1924 the symphonic poem "The Island of the Dead" by Rachmaninoff. Stravinsky's ballet suite "Petrouchka" took the space just before intermission, and Beethoven's "Eroica" Symphony brought the afternoon to a glowing conclusion.

This program was dedicated to the memory of Frederick Stock, who died last Tuesday and who had been conductor of the Chicago Symphony Orchestra since 1905. Since the Bethoven Symphony was scheduled, no funerary music had to be added as a specific tribute to Mr. Stock. There could have been no more appropriate composition than the vast funeral march of the "Eroica," and the dedicatory aspect was further served by the work of Rachmaninoff.

One quite naturally thinks of the composer Rachmaninoff as a Romantic. The first two piano concertos, the Second Symphony and "The Island of the Dead" are in a romantic idiom involving large orchestra, richness of color and harmony and emotional melodies which have an especial intensity deriving no doubt from the composer's Slavic origin. Yet Rachmaninoff has never been cloying; a certain tartness has always distinguished his style, and in later music that element has been increasingly strong.

One had half expected, from insufficient thought about the matter, that "The Island of the Dead" might seem "dated." Nothing could be further from the truth. Music so fresh, so skillfully wrought and so evocative of a mood of gravity never "dates" even though it must be related to a definite period in the history of the art. The solemn atmosphere of Arnold Boecklin's once-famous painting, which inspired "The Island of the Dead," was completely absorbed into music. At the beginning and the end you find that unearthly stillness of Boecklin's volcanic isle, partly shrouded by cypresses and surrounded by water of earthly calm.

Those academically inclined may argue that "The Island of the Dead" is not "first-order" music. Perhaps it isn't. Who cares except historians? It remains engrossing and moving. The argument that older music of less than the rank of masterpiece (as W. S. Gilbert might have put it) should not be bothered with is plainly specious. We cannot live on tonal pheasant and wild rice all the time.

Perhaps Mr. Koussevitzky made a rare mistake of program selection by putting "Petrouchka" just after "The Island of the Dead." Even though both were beautifully performed the change of mood gave this reviewer quite a wrench. These superb readings were another testimony to the conductor's range of understanding, for he emphasized the almost heartless irony of "Petrouchka" and its folkish flavor as fully as he had communicated the solemnity of "The Island of the Dead."

After a beautifully balanced performance of the first movement of the "Eroica," the three following movements were in a way disappointing. There were moments of ragged execution and the first violins made a conspicuously poor entrance in a passage of the funeral march.

The program will be repeated at 8:15 tonight. Next week Mr. Koussevitzky will conduct the first Boston performance of Miaskovsky's Symphony No. 21, "Iberia" by Debussy and the Second Symphony by Sibelius.—C. W. D.

MUSIC

Boston Symphony Orchestra

SYMPHONY HALL

Serge Koussevitzky conducted the first program of the Boston Symphony Orchestra's Monday evening series of concerts at Symphony Hall last evening. The works played were the shining Symphony in G major, No. 88 of Haydn, and the vast and disputed Seventh Symphony of Dmitri Shostakovitch.

The Seventh Symphony of Shostakovitch is a product of the most tmultuous times this worn and wretched world has ever known. There are associations which hardly can be divorced in consideration of the work, and the very circumstances of its creation and performance are enough to thwart the objective approach. And yet, who wants to approach music objectively, for is not most of it received and weighed by the emotions?

On repeated hearing one's personal reactions to the Seventh Symphony become cooler. One of the most striking characteristics of Shostakovitch's music is the forthright simplicity of his melodic invention. And this is nowhere more apparent than in the charming and almost naive tunes of the Seventh Symphony. Perhaps this, and their frequent repetition, almost unadorned, accounts for their lack of staying power.

To one listener, at least, the Seventh Symphony sometimes rings hollow. The bombast, the inordinate length and the thinness of its content prevent it from settling permanently in the mind.

The performances last evening were oddly uneven. Mr. Koussevitzky took the Haydn Symphony at a fast clip that rather obscured its lovely details. And yet, there were moments of shimmering, crystal beauty. The Shostakovitch, on the other hand, was played almost wholly with fervor and sincerity. Its execution was an example of superb generalship.

The concert will be repeated this afternoon at 3.—J. W. R.

MUSIC

Monday Concert

The first subsidiary concert of the season was given last night by the Boston Symphony Orchestra, Serge Koussevitzky conducting. The program was as follows.

Symphony in G major, No. 88 (B. & H. No. 13) — Haydn
Symphony No. 7, Op. 60 — Shostakovitch

Dr. Koussevitzky last night gave Boston another chance to hear the controversial new symphony of Shostakovitch, in a performance that left the rafters rocking once more. Upon a fourth hearing, (there have been two radio broadcasts in addition to the Boston performances) the work almost takes on the shape of a nodding acquaintance. The climaxes lose some of their terrifying qualities and the melodic line does not seem as strange, but none of the power is gone from the magnificent crescendos.

The work will undoubtedly be the storm center of discussion in musical drawing rooms all over the country this season, and perhaps for more to come. There is no denying the emotional impact of the first and last movements, although it seems that wise condensation of the crescendo in the first might be an improvement. The audience, however, signified its approval by bursting into applause at the close of the first movement, something a Boston audience does very rarely.

The concert opened with a splendid reading of Haydn's delightful G major symphony. Dr. Koussevitzky so obviously loves the works of the early symphonists that it seems that he almost caresses the music from the orchestra. Nowhere does the perfection of the Boston orchestra's strings show up better than in the works of Haydn and Mozart. The attack, the pianissimos and the crescendos were done beautifully in last night's performance. Here is an exquisite work that never loses its savor. Whether the newer work on the program will last nearly as well is a question which only time will tell. The program will be repeated this afternoon at three o'clock.

D. W. S.

Monday Symphonies Begin

Shostakovitch's Symphony No. 7, op. 60, presented last night in Symphony Hall by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, before the subscribers of the Monday series of concerts, may be taken for just another big piece of instrumental music, or it may be taken as the expression of the thought of its composer, of his nation, or of the whole modern world. As a piece of music, a grand construction in tone, it has already been considerably discussed and a variety of expert and experienced comment has been published about it. With time, there will be more of that, if the work survives and continues to be performed, and no doubt much of the opinion will be verified and accepted, while some will be disputed and even disproved.

Technical considerations are important, too; for no music pulls through and achieves permanent regard unless it shows the hand of a master-builder and the design of an original thinker. But to let concern for the symphony as a mechanism go for the moment, what does it seem to say? No doubt there is a message in it which reaches everybody, if words could be found to tell what. Again, time will probably make a revelation of the matter, and while we are waiting all we can do is to speak out, each of us who listens, our own particular notior..

For one point, the symphony appears like something pretty serious. It is no frivolous modern stuff devised to cause wonder. If serious, may it not be fairly equivalent to something religious? As Russian music, it would be strange if it escaped the liturgical influence under which all Russians come if they lend any ear at all to their national inheritance in tone. The first movement with the short theme repeated measure after measure, the theme with a feminine cadence, only now and then replied to by a masculine one, what is it but the supplication of a litany? Somebody may call the brief reiterated strain a shout of victory; but why not the familiar Russian "Lord, have mercy"?

Oh, a person conversant with the popular poets of 1917 may interpose, the theme is nothing but a reminiscence of the Bolshevik marching songs. Objection well taken. Perhaps the over-and-over-again exclamation of the crescendo episode, already made famous by the critics, may be so accounted for.

The Seventh Symphony amounts, however, to more than an echoing cry; it is a cyclic work in four movements, written with all formal respect for classical usage. The second movement possesses a quality of humor, the third goes in plentifully for sentiment, and the fourth manages to impose a climax on top of the one already attained in the first. Affairs are well proportioned; there must be length in the last three divisions to make proper balance with the long first. Shostakovitch knows when to keep on and he knows when to stop. He sets out to do something in a big form and he controls his form, first note to last.

The Monday hearers gave keen attention and warm approval to the symphony, the masterful conducting and playing of which must long remain in memory with them. Set off against Shostakovitch was Haydn (Symphony in G major, No. 88, the one with the Largo reminding us of Gluck).

Rally to Aid Symphony

Mrs. S. Eliot Guild, Jr., Mrs. Ralph Hornblower, Mrs. Henry P. King and Mrs. Francis Sears are among Boston's leading music patrons serving on the finance committee now being formed to raise funds for covering expenses of the Boston Symphony Orchestra for last season and this.

Other members of the committee to date include Mrs. William Stanley Parker, Jerome D. Greene, president of the trustees of the orchestra; Charles Watkins, executive vice-chairman; Charles Sumner Bird, Edward Ballantine, Roger Converse, Alvan T. Fuller, Seth T. Gano, George C. Greener, James C. Howe, Carl T. Keller, Dr. Robert L. DeNormandie, Hugh Nawn, Dr. Leroy M. S. Miner, Alan Steinert, Edward A. Taft, John A. Tuckerman and Roger Wolcott.

Friends of the Boston Symphony Orchestra are making a concerted effort to secure a membership of 3000 to help the orchestra in times of emergency.

NEW WORK BY SYMPHONY

Miaskovsky's 21st Given First Performance

BY WARREN STOREY SMITH

Concert programmes, like politics, sometimes make strange bedfellows. On that of this week's Symphony Concerts there are represented, each by a symphony, a Finn and a Russian, Sibelius and Miaskovsky. Yet if these gentlemen found themselves on opposite sides of a fence, they would feel perfectly justified in taking pot shots at each other. Moreover, another Russian, Dr. Serge Koussevitzky, interpreted the two with equal ardor and conviction. And all this is just as it should be: we must keep the war out of music.

Miaskovsky's Symphony, his 21st, in one movement, received yesterday its first concert performance in the United States. And while 21 symphonies seem like quite a lot for this day and generation, we must realize that this 60-year-old Soviet composer has written two since this was produced in Moscow in 1940. If Miaskovsky's fecundity reminds us of the 18th century, his music, or what little of it has been heard hereabouts, savors of the 19th.

This 21st Symphony is a wholly agreeable and ingratiating work. In style it seems more German than Russian. More than once you are reminded of Strauss in his lyrico-polyphonic moods. The music is well put together, the interest is well maintained, the orchestration is that of a practiced hand—and no wonder. Indeed, the piece is so short and withal so consistently pleasing, even heart-warming, that this listener would have gladly heard it right over again. The audience liked it, too, well enough to recall Dr. Koussevitzky to the stage. Granted that Miaskovsky may have no strong physiognomy as composer, is it not still possible that we should know more of him than we do?

Yesterday, Dr. Koussevitzky made his third notable revival of the season, adding to Belioz's "Romeo and Juliet" and Rachmaninoff's "The Island of the Dead," the "Iberia" of Debussy. Probably no one has ever maintained that "Iberia" was superior to "The Afternoon of a Faun," the Nocturnes and "The Sea," but these are with us always and this second of the three "Images" had not been heard in Symphony Hall since 1929. While their Spanishry is anything but the conventional, stereotyped article, the first and third divisions are both less distinguished and less evocative than the second, "The Fragrance of the Night," which is the quintessence of musical impressionism. Yesterday's performance of the whole suite was a joy.

The Sibelius Symphony was that prime favorite of Dr. Koussevitzky and his public, the Second. Some of us who are beginning to be disenchanted with "that overstuffed bard," to use Paul Rosenfeld's caustic phrase, are also beginning to find the more obvious parts of the first two symphonies rather hard to take. Yet when, in the subsequent ones, the composer purged himself of his Tchaikovskian dross, what remains does not add up to a great deal. Yesterday, Dr. Koussevitzky made the inevitable effect with the finale and he brought eloquence of a quite different sort to the elegiac Andante, which now seems far and away the finest movement of the four.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Boston Symphony concert-goers are offered something rare if not choice, this week—a Symphony by the Russian Nicolas Miaskovosky. The work is the 21st among his 23 symphonic progeny, and these performances are the first in Boston as well as the first in an American concert hall. The American premiere took the form of a radio broadcast, last August. Mr. Koussevitzky also conducts, this week, Debussy's "Iberia" and the Second Symphony of Sibelius.

Taking a rather light view, Miaskovsky's 21st Symphony reminds one of Portia's conversation with Nerissa on the subject of Portia's gentlemen friends. That lady, who knew her own mind, said of the young English baron, Falconbridge: "How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behavior everywhere."

In spite of technical skill, solid counterpoint, structural logic and some very nice orchestral tints, the Miaskowsky Symphony is oddly suited, and might have been put put together from suggestions by Bruckner, Debussy, Richard Strauss, Tchaikovsky and Hindemith. At least it is possible to discern little reminiscences of each of them.

At the same time, one can sense Miaskovsky's own individuality amid the prevailing 19th Century aspect of the one-movement score. The general style is that of an elder musician; there are no excesses, all is compact and trim, the orchestra is large but not swollen. Just how much of an electic Miaskovsky may be is not possible to judge. Reminiscence hunting is a pleasurable sport, and a safer one than elephant hunting, but it proves nothing. But to call this 21st Symphony either modern or original would be far to leeward of the truth.

How good it was to hear "Iberia," which has unaccountably been missing from Symphony programs since 1929! This second of Debussy's orchestral "Images" is a curious work, belonging probably to the beginning of the French sensualist's creative decline. It, too, contains reminiscences, not of other composers, but of Debussy's own earlier music. His "Festivals" of the 1890s furnished something to "The morning of a fete day," a little to the Spanish streets and byways of "Iberia." And "The fragrance of the night" might be the evening engagement of Debussy's faun following his interesting afternoon.

Even though it calls up stronger music of Debussy's creative prime, "Iberia" is still a tissue of magically colored and endlessly charming sound. And it, in turn, must have inspired Ravel when that orchestral conjurer sat down to pen his "Daphnis and Chloe" ballet.

Yesterday afternoon the Boston Symphony played as 110 virtuosi, and Mr. Koussevitzky surpassed himself with the authority, the color, delicacy and imagination of his readings of Miaskovsky and "Iberia." Finer orchestral performance is neither desirable nor possible.

It was the same story with the Sibelius Second, music which apparently stirs the conductor as it unfolds. Once again the four movements were an emotional crescendo culminating in a finale of almost orgiastic intensity and, tonally, of sheer magnificence.

At 8:15 tonight the program will be repeated. Next week Richard Burgin will conduct Lopatnikoff's Sinfonietta. Op. 27 (new to Boston), Mahler's First Symphony, and three pieces in which Kerstin Thorborg will be contralto soloist: Bizet's so-called "Agnus Dei", Wagner's "Dreams" and Schubert's "The Almighty."

C. W. D.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
NOV 8 - 1942

KOUSSEVITZKY HAILS SOVIET

BOSTON, Nov. 7 (AP)—Serge Koussevitsky, leader of the Boston Symphony Orchestra announced today that he would join in a salute to Russia tomorrow on the 25th anniversary of the October Revolution.

This Clipping From
NEW HAVEN, CONN.
REGISTER
NOV 1 - 1942

Orchestra Will Give Concert for Service Men

Boston, Oct. 31.—(AP)—A special performance of the Boston Symphony Orchestra "for our armed forces"—open to all uniformed men and women in war service free of charge—will be given at Symphony Hall Sunday afternoon, December 20, orchestra officials announced tonight.

Each of the uniformed men and women may invite a civilian.

It will be the first of a series of such concerts with the full orchestra under the direction of Dr. Serge Koussevitzky, and, in addition, groups from the orchestra under the direction of Richard Burgin and Arthur Fiedler have volunteered to perform at each of the army camps of Massachusetts.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 1 - 1942

Symphony to Present Free Concerts Open To People in Uniform

Boston, Oct. 31.(AP)—A special performance of the Boston Symphony Orchestra "for our armed forces"—open to all uniformed men and women in war service free of charge—will be given at Symphony Hall on Sunday afternoon, Dec. 20, orchestra officials announced tonight.

Each of the uniformed men and women may invite a civilian friend.

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This Clipping From
HARTFORD, CONN.
TIMES
NOV 9 - 1942

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Dr. Koussevitzky Conducting —

Dr. Serge Koussevitzky is sketched by Miss Martha Burnham, artist, as he puts the members of the Boston Symphony Orchestra through their paces during rehearsal time in Symphony Hall. Dr. Koussevitzky will bring his men to Hartford twice this season in the Bushnell Symphony Series, the first concert taking place on Nov. 17 at Bushnell Memorial.

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SUNDAY NEWS
NOV 1 - 1942

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PRESS
NOV 10 1942

This Clipping From
HARTFORD, CONN.
TIMES
NOV 16 1942

Symphony Hits New 'Low' With Clarinet

Boston—The bass clarinet has hit a new low note with the Boston Symphony Orchestra.

For its first performance of the Shostakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano.

Rosario Mazzeo bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

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VINDICATOR
NOV 1 - 1942

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TIMES RECORD
NOV 1942

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STAR-JOURNAL
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STATESMAN
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NOV 30 1942

Shostakovitch Tells How 7th Symphony Was Created

Dmitri Shostakovich, whose famous Seventh Symphony will be played by the Boston Symphony Orchestra at Bushnell Memorial Tuesday evening, has given the following account of how the work came to be written:

"On that peaceful summer morning of June 22, 1941, I was on my way to the Leningrad Stadium to see my favorite Sunday soccer game. Molotov's radio address found me hurrying down the street for fear I should miss opening quarter. And so our happy and fruitfully constructive existence was rudely shattered. Yet the last twelve months have been the fullest year of my life.

Peacetime plans, the manuscript of a symphonic work I had just started—all these things I put aside to start on an entirely new epoch of life and work. Vacation begins on July 1 at the Leningrad Conservatory where I was head of the pianoforte department and of the examinations committee. But this was no usual vacation time. Students and professors all stayed to form a local air raid defense group. I served as a fire-fighter, and since I had to be on call most of the time, moved over near the Conservatory, where I lived under barracks conditions. I had already applied for volunteer service, but though my application was accepted, I wasn't called for duty.

Instead, I was asked to work with the people's Voluntary Army Theater as head of the musical department. We toured countless front-line regiments aboard a truck which carried the whole troupe. Our repertory consisted of war and satirical sketches for which I composed songs and ditties. The most popular among Red Army men was a jolly operetta called 'Conference of German Diplomats.'

Began in July

"This was during July and August. Meanwhile in the first hot July days, I started work on my seventh symphony, conceived as a broad musical embodiment of majestic ideas of the patriotic war.

"The work engrossed me wholly. Nothing could hinder the flow of ideas—neither savage raids, German planes, nor the grim atmosphere of a beleaguered city. I worked with an inhuman intensity I have never reached before. I could stop to compose small pieces, marches, film pieces and songs; attend to my organizational duties as chairman of the Leningrad Composers' Association, and return to my symphony as though I had never before left it.

"By October 1, when I left Leningrad for Moscow, I had already completed three movements and most of the fourth. I finished the symphony in Kuibyshev a few months later. The first performance was given there on March 5, 1942. Soon after, I helped with rehearsals for its performance in Moscow.

Scores Sent to U. S.

"Shortly after the first performance of my symphony in Kuibyshev, I learned that it had aroused the interest of many eminent conductors in America, Great Britain and South America. As soon as it was possible, scores and parts were forwarded to Koussevitzky, Toscanini, Stokowski, Ormandy and Chavez, to name a few. Just today, I heard that the scores, photographed on micro-film for easier transportation, had been safely received in America. I hope, and believe, that its first American performance will be for the benefit of Russian War Relief, which is doing so many fine things for my people.

"Of course, I am gratified as a musician that my work should evoke so much interest. But I am particularly gratified as a citizen. I would like to have my symphony heard in all the United Nations as a symbol of friendship between our countries; as a symbol that we are brothers in arms, in culture, and in fraternity in the struggle for a better world.

"The work on the seventh symphony was the very pivot of all my creative efforts during this first year of the war. So much so that when it was finished I found it difficult at first to begin on something else.

"My work is wholly at the service of my country, and everything I conceive now is inspired by the magnificent spirt of our people in this war. I could no more separate it from myself than I could stop composing. I am working daily and fruitfully at a new work, but it is too soon to speak of it. I can only say my plans are extensive and serious."

New Values

Serge Koussevitzky gave the first concert hall performance of this symphony in America when he conducted it last summer at Tanglewood with the Berkshire Music Center Orchestra. On that occasion he made this statement:

"'The darker the night, the brighter the stars.'

"In the epoch of destruction and world tragedy values are being created which are firm and stable, and part of a supreme and lasting order. In the country where the invading barbarian is inflicting destruction, amid the smoking ruins of peaceful life, one of the greatest creations of musical art has been born.

"It is the good fortune of the creator to be able to comprehend his native land—to express its living cultural strength. Only on the soil of cultural consciousness can folk are live, and alongside the external struggle and destruction create new, powerful cultural values.

"Shostakovitch is the bright torch of the Russian people and its creative forces—inexhaustible as the earth itself. That is why his music is so overwhelming and human and can be compared with the universality and humanism of Beethoven's genius, which, like that of Shostakovitch, was born in an epoch of world-shattering events. His esthetics may be considered equal to the esthetics of Beethoven.

"Having an exceptionally wide scope and freedom of form, which in the Seventh Symphony take on grandiose proportions, Shostakovitch never loses the feeling of measure, line and unity. His symphony is as solid as granite. In it we see the freedom of the master who has subordinated his instrument to his craftsmanship. In his hand the unyielding granite is sculptured like pliable wax.

"For the performance of such a symphony as the Shostakovitch Seventh, at a moment when the life and future of the cultural world are being decided on the battlefields of the suffering Russian land, an inner unity is necessary. Those who perform it must comprehend the four dimensions—height, length, breadth and depth—of the creating genius of Shostakovitch.

"His music flows from the heart of the creator to the heart of the listener. In this is his simplicity, and in this is his wisdom."

This Clipping From
HARTFORD, CONN.
TIMES
NOV 16 1942

MUSIC

Opera Tradition Comes to Hartford

By Carl E. Lindstrom

A battle royal could be started among critics, talent scouts and impresarios by asking who discovered this or that star of the musical firmament. They all have discoveries to their credit, of course, but none of them could claim Enrico Caruso, Fritz Kreisler, Galli-Curci, Heifetz or Alfred Cortot, to name only a few of those whose initial fame must be credited to the phonograph disc.

A scout whose travels took him farther than any opera agent and one whose career covers the development of recorded music from its infancy has committed his experience to paper in "The Music Goes Round" (Macmillan; $3.00.) This is by F. W. Gaisberg, collaborator with Emile Berliner and other pioneers in the field and long time business and artistic factotum for H. M. V. (His Master's Voice.)

Mr. Gaisberg was in the thick of things from the time that the instrument was a mere toy exhibited at county fairs. Bankers and promotors could not see its possibilities as a music reproducer. They all felt that if a talking doll could be developed, that would be something! It was when the author chanced upon a newspaper advertisement for a clock work motor to be attached to a sewing machine that his curiosity led him to hunt up the inventor. The motor was much too large and cumbersome but the main principles eventually led to a spring motor which for many years provided power for all sound reproducers.

* * *

ANECDOTES about musical artists are no new thing under the sun. Being temperamentally and socially what they are, artists occasion more yarns than the ordinary run of mortals. Most of the stories we have come to us from other artists, however, and are likely to be colored by jealousy, prejudice or emotional partisanship.

Experience teaches that it is best to put a heavy discount on any anecdote that one prima donna tells about another. But in this book we have an observer, who while he has artistic sensibilities, is primarily a scientist and business man. Mr. Gaisberg had to deal objectively with his clients and when he tells you a yarn about Rachmaninoff, Flagstad, Grace Moore or Battistini, it sounds like authentic reporting.

"The Music Goes Round" is packed full of delightful, personal reminiscence. The whole world was his field. In early phonograph days, he went to India, where he made some 600 recordings by the leading native singers and instrumentalists; to China, where he made as many more; to Japan, where through the imitative instincts of that people and the virtues of the phonograph a big market developed.

Mr. Gaisberg reports that 100,000 recordings of Beethoven symphonies were bought by Jap enthusiasts. "Since 1936 two record selling society schemes have been flourishing in Japan, known as 'Gems from the Great Masters' and the 'Record Lovers' Society.' Each has over twenty thousand subscribers pledged to buy each month the record chosen by a selection committee."

The Japs have no music of their own.

* * *

IT appears the world's most popular record was neither a symphony nor the "Beer Barrel Polka" but "The Laughing Song," which was simply a recording of the boisterous laugh of Bert Sheppard. "In India alone over half a million records of the latter were sold. In the bazars of India I have seen dozens of natives seated on their haunches round a gramophone, rocking with laughter, whilst playing Sheppard's laughing record."

There are interesting word pictures of our own Rosa Ponselle, Richard Strauss, Sir Edgar Elgar, the Menuhin family, Bruno Walter, Feodor Chaliapin, a new account of the Melchior-Flagstad feud; interesting sidelights on Koussevitzky and his career: Barbirolli, Horowitz, Heifetz and Kreisler.

As an example of the kind of company Mr. Gaisberg kept, an account of a transAtlantic voyage on the S. S. Adriatic in 1921 is given when H. G. Wells, Chaliapin, Richard Strauss, Lucrezia Bori and Elisabeth Schumann whiled away the time in poker games and concerts, the party being joined at times by Colonel Repington and Peggy Hopkins Joyce.

This Clipping From
NEW HAVEN, CONN.
REGISTER
NOV 19 1942

MUSIC

BOSTON SYMPHONY PROVES DELIGHT DESPITE BIG ODDS

Against the odds of a sudden blackout during the program, Serge Koussevitzky led the Boston Symphony Orchestra in an inspiring concert last night at Woolsey Hall. The orchestra had finished Smetana's overture to the "Bartered Bride" which re-lived under the clear delineation of Koussevitzky's direction the festive atmosphere of a genuine Czech scene. It was at the end of the second movement of the thrilling first New Haven performance of Martinu's First Symphony, that the hall was plunged into complete darkness for a period of time long enough to deter the orchestra from finishing the Symphony.

Particularly since this is a new symphony only two Boston performances old, the omission was regretted by both the orchestra and the audience. However, Koussevitzky promised in an announcement to the audience that the orchestra would repeat the symphony in its next concert at New Haven, and that he would invite Mr. Martinu to attend that concert too, as he had this concert. Mr. Martinu arose to receive the ovation from the audience who acclaimed him as though to promise faithful interest next time to hear the whole work.

As much as was heard last night indicated that the Symphony is of delightful lyric inspiration coupled with brisk rhythm. The first movement, the Moderato: poco piu mosso, scents of the French impressionistic school with its light chromatic passage played by the woodwinds. Against this fluid harmony Martinu has placed the strings, often in clear diatonic melodies. The two forces intermingle and alternate, build up in sincere full surges and finally, the movement ends with a clarity which reminds one of calm blue seas in the sunshine.

The scherzo, of a very vivicious nature had a dancing theme played clearly and neatly by the piano, which is incorporated in the score. The complexity and volume of the string section contrast with both of the trios which are charming soft themes played by the woodwinds.

It is remarkable that the Symphony should combine so much vitality with long pianissimo sections and still remain firmly masculine and in good taste. Yet Martinu has accomplished this end, never slumping into the saccharine style of a Debussy. One can attribute this quality to the Czech background of Martinu who prefers well-ordered beauty based on great simple truths to either sentimentality or frankly bolsterous screeching.

Until the next trip of the Boston Symphony to New Haven, our concert-goers will have to rest on the words of Dr. Koussevitzky, who said to your music critic before the concert, that the whole Symphony, and especially the third movement, is "some of the most beautiful music I have ever heard." His confidence in this work which was dedicated to the memory of Mme. Natalie Koussevitzky makes one surely realize the significance of Martinu's Symphony.

After the lights were again turned on, the orchestra gave a performance of Beethoven's Eroica which will long remain in mind. The deep understanding of the moods of the symphony was the salient point in this rendition. The horns did an especially good job in the technically difficult hunting-calls of the third movement. The last movement was interpreted with perhaps more rhythmic freedom than is ordinarily the case as in the pause before the sforzando chords separating the phrases. The tender lyrical theme of the first movement, the second theme of the second movement; the unflinching sternness of the marcia funebre; the heavy peasant shoe dance of the scherzo; and the highly amusing main theme of the Finale—all these were played with a proficiency which demonstrates the rigidity of discipline and the congeniality of the members of the orchestra under their vigorous conductor.

M. F.

This Clipping From
NEW YORK, N. Y.
TIMES
NOV 19 1942

MUSIC NOTES

Serge Koussevitzky and the Boston Symphony Orchestra will play Shostakovich's Seventh symphony at tonight's concert in Carnegie Hall. Haydn's Symphony in G major, No. 88, will precede it.

Lectures today: "Shostakovich: Symphony No. 5," Marion Rous, Carnegie Hall Art Gallery, 11 A. M.; "The Music Teacher's Role in the War Effort," Mrs. Harriet Seymour and Miss Eloise Piersall, Brooklyn Music Teachers Guild, Brooklyn Academy of Music, 10:30 A. M.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER
NOV 18 1942

Boston Symphony in Fine Program Tonight

The Boston Symphony Orchestra under the baton of Serge Koussevitzky will be heard in Woolsey Hall this evening, the event marking the second offering of the current Woolsey Hall Concert Series. The concert will begin at 8:30 and one of the finest symphonic programs ever presented in this city will be performed. The opening selection will be Smetana's beautiful Overture to "The Bartered Bride", following which will be played a new symphony, the No. 1 of the distinguished Czech composer, Bohuslaw Martinu. The third and concluding work will be the Beethoven Symphony No. 3 in E-flat major, "Eroica".

Particular interest centers in the Martinu work, composed last summer on commission from the Koussevitzky Music Foundation, Inc., and dedicated to the memory of Mme. Koussevitzky. The piece was given its first performances anywhere in Boston last week-end, and met with great success among music lovers and reviewers alike. To quote the critic of the Boston Herald, "the work is one of the very few modern compositions which truly deserves the appellation of Symphony."

The balance of the Woolsey Series is as follows: December 8, National Symphony Orchestra of Washington, D. C., conducted by Hans Kindler and having Eugene List, pianist, as soloist; January 19, Lily Pons, soprano of the Metropolitan Opera; February 10, Albert Spalding, violinist; February 24, Vronsky and Babin, duo-pianists; March 10, Boston Symphony Orchestra. Nelson Eddy will appear in a special concert on March 31.

This Clipping From
HARTFORD, CONN.
TIMES
NOV 18 1942

Shostakovitch Seventh Opens Bushnell Series

By CARL E. LINDSTROM

There were a good many uniforms and very few white ties at the opening of the Bushnell Memorial symphonic season last night, but in place of the indifference and preoccupation that seemed to characterize musical affairs in the early war months were to be noted a feeling of intentness and sobered appreciation of cultural life.

This engrossment may well be credited to Dr. Koussevitzky, who was at the peak of sensitivity and projective power. That the Boston Orchestra is a superb reflector of its leader's dynamism goes without saying. The two are one incalculable, compelling artistic organism.

Their persuasive faculties were enlisted in a challenging task, for the sensational Seventh Symphony of Shostakovitch which since last summer has been the subject of so much reclame and which every important conductor has felt called upon to interpret, was the evening's chief business.

None has a better right to it than Koussevitzky for actually he saw it first. He was beaten to it on the radio, but that and other details of its meteoric arrival have been in the picture magazines and are rather tiresome history now.

Brilliant Interpretation

To have merely heard this huge symphony on the radio is not to have heard it at all. The air channels give but a faint notion of its dynamic proportions, its subtleties of timbre, its extravagances. It is not only very long; it is very big. It could also be very dull but that cannot in truth describe last night's brilliant, emotionally freighted interpretation. There are, of course, a great many pages of pretty clayey stuff which no alchemy is capable of transmuting. Throughout its hour and thirteen minutes of duration, though, excitement—and a nobler word will scarcely do—was well sustained. It was listened to respectfully, responsively, dutifully. There was a spontaneous burst of applause after the first movement; there was an ovation for men and leader at the close.

"There can be no music without an ideology," Shostakovitch once said. "The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes."

The young Russian composer doubtless believes that he has always been true to that principle but he is an artist of very uneven creative power and it is significant that those concepts of his which have been the most ideological have proved the least successful even among their partisans. His Second Symphony, dedicated to the October Revolution and his Third, subtitled "May Day," are no longer listened to even in Russia. His First Symphony, which never was troubled by politics, has friends the world over because it is a winsome piece of art. The Fifth and Sixth are making their way slowly but surely without the benefit of ideological aids. There is nothing offensive about Shostakovitch's theory; it just doesn't apply even to his own works.

Other War Symphonies

The force of circumstance is quite another matter. On Nov. 20, 1940, Serge Koussevitzky opened a Bushnell symphonic season with Vaughan Williams' "A London Symphony" and received the most rapt attention that probably has ever been accorded that work, for the obvious reason that the heart of the world was then inflamed over the punishment the British capital was receiving. On Jan. 10, 1940, Dr. Koussevitzky programmed the Second Symphony of Sibelius while the saga which was being written around forest-rimmed Ladoga gripped civilized minds everywhere.

This is merely the outward testimonial to the profound dramatic instincts of the peerless conjurer from Symphony Hall. Every listener in the Bushnell Memorial was fighting the battle of Leningrad during the unfolding of this symphony. And so it had grandeur, fervor, heroism, majesty—but the concert should properly have been reviewed by a Hanson Baldwin.

It is better not to set up an artistic criterion for a work of this kind. That is to spoil the pleasure and the profit. It is a compelling document, a great piece of reporting, an ably argued thesis; it is not a great art work. "Uncle Tom's Cabin" was never used as a model in English composition classes but that is nothing against it. Under different circumstances Shostakovitch's Seventh Symphony might be found merely long and noisy.

Extended parts of it, as in the third movement, can be accepted for a sustained, eloquent lyricism; the second, Moderato poco allegretto, has an appealing naivete, an ingenuousness of expression that will not be denied; the opening statement with its bold unisons and a free, long-limbed melodic stride is a declaration worthy of the avowed subject, an arresting prospectus.

Some Faults Evident

There are faults in the composition that are intensely annoying and it is to be feared that they will result in the premature laying away of this gargantuan canvas. To call the middle section of the first movement derivative is to employ a euphemism. It is an unmitigated plagiarism from the Fifth Symphony of Sibelius, note for note and with rhythmic exactitude. Even the coincidental use of Ravel's "Bolero" technique does not disguise the Russian's debt to his neighbor. Your reviewer will not quarrel with anyone over one composer's theft of material from another; there are too many cases of that to make another one important. What makes this one unacceptable is the fact that Shostakovitch, once the stuff was in his hands, did not do nearly as interesting things with it as did Sibelius and Ravel.

Koussevitzky may or may not have an implicit faith in every page of this symphony; his conscientiousness, however, was unfaltering. He accented heavily its dramatic burden, this not so much by an over-all design as by shrewd detailing, orgiastic climaxes and the vivid definition of contrasting material. I do not believe this symphony could have a better advocate than Serge Koussevitzky.

More space should have been saved for the G major Symphony, No. 88 in which Haydn unwittingly bolstered "the rule of the upper classes." Although he wrote more than a hundred that are now known to us, this one keeps coming up in Koussevitzky's programs. He is easily forgiven, however, for incredible as it may seem the Boston leader uncovers new beauties in it each time. It throbbed with a dewy, quiet joy in life; nor could the ardors of Shostakovitch quite erase the recollection of its sweetness.

This Clipping From
HARTFORD, CONN.
COURANT
NOV 20 1942

Blackout Halts Symphony Concert.

New Haven, Nov. 19.—(AP.)—An audience estimated at 2000 sat in silence for about 40 minutes last night, part of the time in pitch darkness, when a blackout alarm sounded at Yale's Woolsey Hall during a program by the Boston Symphony Orchestra, Serge Koussevitzky conducting. The orchestra was in the middle of Martinu Symphony No. 1 when all the lights went out. An emergency dim lighting system apparently failed to work for at least 10 minutes but an usher with a flashlight asked from the platform that the audience keep calm. After a while the dim lights were turned on but they were not bright enough to permit continuation of the program until after the all clear sou[illegible]

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NOV 19 1942

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NEW YORK, N. Y.
JOURNAL AMERICAN
NOV 20 1942

Shostakovich 7th Played at Carnegie Hall

Last evening the Boston Symphony gave the first of its annual series of concerts in Carnegie Hall and following the fashion of the day featured the muchly-discussed Seventh Symphony of Shostakovich.

The customary capacity audience greeted the visitors and after the orchestra's performance of Haydn's beguiling G Major Symphony eagerly anticipated the Russian work that had already moved concert patrons to acrid pro and con argument.

Conductor Serge Koussevitsky directed with the score (Arturo Toscanini at the initial concert performance in this city conducted without notes).

It may be that the musical imitation of the sounds of modern warfare, according to the young Soviet composer, may, after the passage of time, greet the ears with a diminution of din and violence that is the case at present.

To be sure, Shostakovich's Seventh has moments of lyrical beauty but these are few are far between and separated by many pages of violent, ear-splitting tone combinations and numerous redundant passages, all of which, even when performed by so excellent a band as the Bostonians and under the musicianly guidance of Maestro Koussevitzky, still remain a difficult and disturbing work to enjoy. GRENA BENNETT.

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NOV 21 1942

BOSTON SYMPHONY—Koussevitzky conducting: Carnegie Hall, Thurs., Nov. 19, at 8:45 P.M., and Sat., Nov. 21, at 2:30 P.M. . . . Brooklyn Academy of Music, 30 Lafayette Ave. (ST 3-6700), Fri., Nov. 20, at 8:30 P.M.

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NEW YORK, N.Y.
PM
NOV 23 1942

Themes and Variations

By HENRY SIMON

Musical Diary

Friday, Nov. 20—At Town Hall, Celius Dougherty and Vincenz Ruzicka played the premiere of a two-piano sonata by Paul Hindemith, which started with a most engaging and original first movement, with chime effects, and from there on became dry, academic, learned dissonance, such as only Hindemith can write. Maybe it's the effect of all those books full of footnotes at Yale, where Hindemith now is a professor.

The sonata and the rest of the varied program went with the customary Dougherty-and-Ruzicka tidiness and fine teamwork. Both gentlemen are leaving to join the Army shortly, but I couldn't detect any signs of feeling about the impending break-up of this successful team

° ° °

Saturday—Serge Koussevitzky and the Boston Symphony played the premiere of Bohuslav Martinu's First Symphony at Carnegie Hall. It is the first commissioned work of the Koussevitzky Music Foundation, and the other composers commissioned so far (mostly Americans) have a high standard set for them. It's "absolute" music, with no discernible program, and easy listening all the way through. Based on an extremely simple theme that appears in all four movements and isn't much more in its unadorned form than one note followed by the next above it, the whole is worked out with stunning orchestral virtuosity and variety. Much of Martinu's earlier work is strongly Czechish in character. The Symphony has, if anything, an American tinge from several passages of jazzy syncopation.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 22 1942

MUSIC

By VIRGIL THOMSON

THE BOSTON SYMPHONY ORCHESTRA concert in Carnegie Hall yesterday afternoon under Serge Koussevitzky's direction. The program follows:
Symphony No. 1 (first performance), Martinu
Symphony No. 3, "Eroica".....Beethoven

Smetana's Heir

WHAT a pleasure! What a pleasure to hear the Boston Symphony again! Yesterday afternoon's concert in Carnegie Hall was substantial and delicious, with two symphonies for fare, an old and a new, the Beethoven "Eroica" and a First by the brilliant Czechish composer, Bohuslav Martinu. The music was fine and the renditions couldn't have been more elegant. Just think of it! An ensemble that sounds like an ensemble playing music that sounds like music! It restores one's faith; it really does.

* * *

The Martinu Symphony is a beaut. It is wholly lovely and doesn't sound like anything else. Original is not the word for it, because the thematic material is not quite that. The best of this, moreover, is folklorish in the good Czech tradition. The harmonic underpinning is a little plain, too, solid enough but not imaginative. Personal or individual would describe the work better. Because these words describe style rather than substance.

Personal indeed is the delicate but vigorous rhythmic animation, the singing (rather than dynamic) syncopation that permeates the work Personal and individual, too, is the whole orchestral sound of it, the accoustical superstructure that shimmers consistently. It doesn't glow like Debussy or glitter like Ravel. It is more like Berlioz in its translucency, or like Smetana, Mr. Martinu's compatriot. It is like Smetana because the shining sounds of it sing as well as shine; the instrumental complication is a part of the musical conception, not an icing laid over it.

* * *

The shimmer I speak of is produced accoustically by mixing acid sonorities with sweet ones. There is always an oboe around, a muted trumpet or horn, violin harmonics, or light tremolos played near the bridge. Against these are sweet flutes rising in thirds, or clarinets. Often the strings play subdivided, high and tenderly; and what they play is not corny but a shade acidulous in its harmony. Consistently the whole is pointed up by delicately percussive harp or piano. One would not have dreamed that after fifty years vulgarization of this kind of writing anybody could make it sound so fresh, so lovely, so varied, so entirely personal. One wouldn't have thought, either, that a composer could keep it up through a whole symphony, that he could find enough variants to make it interesting.

* * *

Martinu has kept it interesting, however, and made it deeply expressive. He has amplified his taste for acid-sweet mixtures into a full stylistic outlet for personal thoughts.

He has had no need of demagogy from the brass or of sob stuff from the strings. He uses both as musical instruments of an ensemble that constantly sings. It sings about Czechoslovakia in many timbres and many colors, but always the colors are clean and bright and always they are integrated into a shimmering pattern. The symphony is beautiful music and beautiful workmanship. And if, in spite of its impersonal subject matter (I take it to be a meditation about his native land), it is highly individual music nevertheless, that fact places Martinu already above his predecessor, Dvorak, and in the high company of Smetana, greatest of all those symphonic composers in whose work patriotism is of the essence.

Serge Koussevitzky

Who conducted the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon

This Clipping From
NEW YORK, N.Y.
TIMES
NOV 22 1942

MARTINU SYMPHONY IN PREMIERE HERE

Koussevitzky Conducts Boston Orchestra in Composer's First at Carnegie Hall

WORK WAS COMMISSIONED

Dedicated to Late Mme. Natalie Koussevitzky—'Eroica' of Beethoven Also Is Heard

By OLIN DOWNES

A symphony, new, modern in texture, unpretentious and very successful with the audience, and another symphony which, if there is one work supreme over all others in this form would receive our nomination for the distinguished post, made up the program given by Serge Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall.

The novelty was the First symphony of Bohuslav Martinu, given its first performance on any stage. The classic was Beethoven's "Eroica." Mr. Martinu's symphony was written in less than four months' time, about half of it being composed while he was teaching as one of the faculty of Dr. Koussevitzky's Berkshire Music Center at Stockbridge, Mass., last Summer. Dedicated to the late Mme. Natalie Koussevitzky, it is the first work commissioned by the foundation established in her memory.

The Composer's Aims

Mr. Martinu has written for the Boston Symphony program book a statement of his aims in this score, which represents his initial essay in the grand form. He says, in effect, that the proportions and scale of the symphonic structure have too often persuaded composers that they must take not only a serious but a grandiose attitude in its presence, and that this is dangerous to composers, who "must beware of false magnitude."

He continues: "The tendency, the sentiment to be greater than one is, can lead directly to an emphasis which, to say the least, is not essentially musical. Over-emphasis can certainly strain the limits of music and sound, and by sound I mean dynamics." . . . And "sheer orchestral power does not imply necessarily either grandeur or elevation."

We thought this idea was accepted some time ago. Melancholy testimony to its soundness exists in many scores, such as those of Gustave Mahler, or the properly dubbed "Brobdignagian" Seventh symphony of Shostakovich of more recent vintage. But it also could be said that if grandiosity is one of the dangers of a false attitude toward the symphony, another danger is that of a superficiality and insignificance in this form, as many a modern symphony of teacup dimensions and spirit has proved, while the composer pretentiously asserts that he has written a symphony.

On Hiding Poor Ability

In fact, under this emblem, many a modern who could not for the life of him produce a potent theme or develop it symphonically for the length of a movement—let alone a symphony—has enunciated the creed of simplicity, modesty of statement, economy of instrumentation and all the rest of it to cover his paucity of thought.

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This Clipping From
NEW YORK, N. Y.
JOURNAL AMERICAN
NOV 20 1942

Shostakovich 7th Played at Carnegie Hall

Last evening the Boston Symphony gave the first of its annual series of concerts in Carnegie Hall and following the fashion of the day featured the muchly-discussed Seventh Symphony of Shostakovich.

The customary capacity audience greeted the visitors and after the orchestra's performance of Haydn's beguiling G Major Symphony eagerly anticipated the Russian work that had already moved concert patrons to acrid pro and con argument.

Conductor Serge Koussevitsky directed with the score (Arturo Toscanini at the initial concert performance in this city conducted without notes).

It may be that the musical imitation of the sounds of modern warfare, according to the young Soviet composer, may, after the passage of time, greet the ears with a diminution of din and violence that is the case at present.

To be sure, Shostakovich's Seventh has moments of lyrical beauty but these are few are far between and separated by many pages of violent, ear-splitting tone combinations and numerous redundant passages, all of which, even when performed by so excellent a band as the Bostonians and under the musicianly guidance of Maestro Koussevitzky, still remain a difficult and disturbing work to enjoy.

GRENA BENNETT.

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TIMES
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NEW YORK CITY
NOV 21 1942

BOSTON SYMPHONY—Koussevitzky conducting: Carnegie Hall, Thurs., Nov. 19, at 8:45 P.M., and Sat., Nov. 21, at 2:30 P.M. . . . Brooklyn Academy of Music, 30 Lafayette Ave. (ST 3-6700), Fri., Nov. 20, at 8:30 P.M.

This Clipping From
NEW YORK, N.Y.
PM
NOV 23 1942

Themes and Variations

By HENRY SIMON

Musical Diary

Friday, Nov. 20—At Town Hall, Celius Dougherty and Vincenz Ruzicka played the premiere of a two-piano sonata by Paul Hindemith, which started with a most engaging and original first movement, with chime effects, and from there on became dry, academic, learned dissonance, such as only Hindemith can write. Maybe it's the effect of all those books full of footnotes at Yale, where Hindemith now is a professor.

The sonata and the rest of the varied program went with the customary Dougherty-and-Ruzicka tidiness and fine teamwork. Both gentlemen are leaving to join the Army shortly, but I couldn't detect any signs of feeling about the impending break-up of this successful team

* * *

Saturday—Serge Koussevitzky and the Boston Symphony played the premiere of Bohuslav Martinu's First Symphony at Carnegie Hall. It is the first commissioned work of the Koussevitzky Music Foundation, and the other composers commissioned so far (mostly Americans) have a high standard set for them. It's "absolute" music, with no discernible program, and easy listening all the way through. Based on an extremely simple theme that appears in all four movements and isn't much more in its unadorned form than one note followed by the next above it, the whole is worked out with stunning orchestral virtuosity and variety. Much of Martinu's earlier work is strongly Czechish in character. The Symphony has, if anything, an American tinge from several passages of jazzy syncopation.

This Clipping From
NEW YORK, N.Y.
TIMES
NOV 22 1942

MARTINU SYMPHONY IN PREMIERE HERE

Koussevitzky Conducts Boston Orchestra in Composer's First at Carnegie Hall

WORK WAS COMMISSIONED

Dedicated to Late Mme. Natalie Koussevitzky—'Eroica' of Beethoven Also Is Heard

By OLIN DOWNES

A symphony, new, modern in texture, unpretentious and very successful with the audience, and another symphony which, if there is one work supreme over all others in this form would receive our nomination for the distinguished post, made up the program given by Serge Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall.

The novelty was the First symphony of Bohuslav Martinu, given its first performance on any stage. The classic was Beethoven's "Eroica." Mr. Martinu's symphony was written in less than four months' time, about half of it being composed while he was teaching as one of the faculty of Dr. Koussevitzky's Berkshire Music Center at Stockbridge, Mass., last Summer. Dedicated to the late Mme. Natalie Koussevitzky, it is the first work commissioned by the foundation established in her memory.

The Composer's Aims

Mr. Martinu has written for the Boston Symphony program book a statement of his aims in this score, which represents his initial essay in the grand form. He says, in effect, that the proportions and scale of the symphonic structure have too often persuaded composers that they must take not only a serious but a grandiose attitude in its presence, and that this is dangerous to composers, who "must beware of false magnitude."

He continues: "The tendency, the sentiment to be greater than one is, can lead directly to an emphasis which, to say the least, is not essentially musical. Over-emphasis can certainly strain the limits of music and sound, and by sound I mean dynamics." . . . And "sheer orchestral power does not imply necessarily either grandeur or elevation."

We thought this idea was accepted some time ago. Melancholy testimony to its soundness exists in many scores, such as those of Gustave Mahler, or the properly dubbed "Brobdignagian" Seventh symphony of Shostakovich of more recent vintage. But it also could be said that if grandiosity is one of the dangers of a false attitude toward the symphony, another danger is that of a superficiality and insignificance in this form, as many a modern symphony of teacup dimensions and spirit has proved, while the composer pretentiously asserts that he has written a symphony.

On Hiding Poor Ability

In fact, under this emblem, many a modern who could not for the life of him produce a potent theme or develop it symphonically for the length of a movement—let alone a symphony—has enunciated the creed of simplicity, modesty of statement, economy of instrumentation and all the rest of it to cover his paucity of thought.

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HERALD TRIBUNE
NOV 22 1942

MUSIC

By VIRGIL THOMSON

THE BOSTON SYMPHONY ORCHESTRA concert[illegible] Carnegie Hall yesterday afternoon under Serge Koussevitzky's direction. The program follows:
Symphony No. 1 (first performance), Martinu
Symphony No. 3, "Eroica".....Beethoven

Smetana's Heir

WHAT a pleasure! What a pleasure to hear the Boston Symphony again! Yesterday afternoon's concert in Carnegie Hall was substantial and delicious, with two symphonies for fare, an old and a new, the Beethoven "Eroica" and a First by the brilliant Czechish composer, Bohuslav Martinu. The music was fine and the renditions couldn't have been more elegant. Just think of it! An ensemble that sounds like an ensemble playing music that sounds like music! It restores one's faith; it really does.

* * *

The Martinu Symphony is a beaut. It is wholly lovely and doesn't sound like anything else. Original is not the word for it, because the thematic material is not quite that. The best of this, moreover, is folklorish in the good Czech tradition. The harmonic underpinning is a little plain, too, solid enough but not imaginative. Personal or individual would describe the work better. Because these words describe style rather than substance.

Personal indeed is the delicate but vigorous rhythmic animation, the singing (rather than dynamic) syncopation that permeates the work Personal and individual, too, is the whole orchestral sound of it, the accoustical superstructure that shimmers consistently. It doesn't glow like Debussy or glitter like Ravel. It is more like Berlioz in its translucency, or like Smetana, Mr. Martinu's compatriot. It is like Smetana because the shining sounds of it sing as well as shine; the instrumental complication is a part of the musical conception, not an icing laid over it.

* * *

The shimmer I speak of is produced accoustically by mixing acid sonorities with sweet ones. There is always an oboe around, a muted trumpet or horn, violin harmonics, or light tremolos played near the bridge. Against these are sweet flutes rising in thirds, or clarinets. Often the strings play subdivided, high and tenderly; and what they play is not corny but a shade acidulous in its harmony. Consistently the whole is pointed up by delicately percussive harp or piano. One would not have dreamed that after fifty years vulgarization of this kind of writing anybody could make it sound so fresh, so lovely, so varied, so entirely personal. One wouldn't have thought, either, that a composer could keep it up through a whole symphony, that he could find enough variants to make it interesting.

* * *

Martinu has kept it interesting, however, and made it deeply expressive. He has amplified his taste for acid-sweet mixtures into a full stylistic outlet for personal thoughts.

He has had no need of demagogy from the brass or of sob stuff from the strings. He uses both as musical instruments of an ensemble that constantly sings. It sings about Czechoslovakia in many timbres and many colors, but always the colors are clean and bright and always they are integrated into a shimmering pattern. The symphony is beautiful music and beautiful workmanship. And if, in spite of its impersonal subject matter (I take it to be a meditation about his native land), it is highly individual music nevertheless, that fact places Martinu already above his predecessor, Dvorak, and in the high company of Smetana, greatest of all those symphonic composers in whose work patriotism is of the essence.

Serge Koussevitzky

Who conducted the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon

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...with customary zeal

Prov. Journal 1 Nov 24

Symphony's Friends

If you had a friend who was both kindly and renowned, and if that friend sometime came to need your help, you would want to give it. You would feel a personal and a public obligation; you would feel a pleasure in helping.

For at least four or five thousand persons in and about Providence, such a situation now exists. The friend who needs their help is the Boston Symphony Orchestra.

Year after year, for more than half a century, the orchestra has visited Providence to acquaint us with the beauties of symphonic music. Tonight the orchestra will give its 268th concert in Providence. In the audience there may be one or two persons who have heard every concert the orchestra has played here, and there will be hundreds of others who have heard a score or a dozen. There will be a few who are hearing the orchestra for the first time. Whatever the length of the acquaintance, the orchestra stands in the relationship of a friend, one whose company we delight in.

It is a friend, too, whose achievements we admire. Everybody agrees that the Boston orchestra is one of the three or four finest in the world. Many consider it the very best. At any rate, its excellence is such that even persons who are not greatly interested in music, but have a general regard for the higher accomplishments of mankind, may well be concerned lest this orchestra decline or perish.

A fine orchestra, like a fine tree, requires many and favorable years for growing. If it is allowed to wither today, another one cannot be grown to replace it over night. The Boston Symphony Orchestra is being attacked by a blight that is common to most institutions that grow from the arts. This blight is, in plain terms, a lack of money. It takes approximately one million dollars to finance the varied activities of the orchestra, including the concerts in Providence, every season. Revenues from concerts, the orchestra's school at Tanglewood, recordings, and so on provide about 84 per cent. of this million dollars. The rest has been contributed in the past few years by a society known as the "Friends of the Boston Symphony Orchestra."

In those years and for many years before the society was formed, Mr. and Mrs. Ernest B. Dane were particularly generous contributors to the fund for cancelling the annual deficit. Mr. Dane died last April. Deprived of the assistance of this dependable friend, the orchestra had to carry over into this season a deficit of more than $38,000 from the past season. It is calculated that the deficit this season even with the utmost economy, will be $150,000. The orchestra has been trying to raise the $188,000 by Nov. 30. About $90,000 remains to be subscribed.

There are many "Friends of the Boston Symphony Orchestra" in Rhode Island. But not enough. Last year they gave approximately $2000. If every member of tonight's audience were to give even one dollar towards maintaining this splendid orchestra, it would amount to more than $3000. Everybody should try to give at least that much. Many will be able and glad to give much more.

The orchestra needs you. Be a friend.

Martinů Work's Première Set for Tomorrow Evening

By Winthrop P. Tryon

Vermont is the place to go for a composer who wants to write some pretty good passages for orchestra. Vermont, that is to say, in July. Such conclusion, at least, may be drawn from what Bohuslav Martinů did while sojourning at Middlebury last summer. Music of his which illustrates the point comprises the Scherzo and the Largo of Mr. Martinů's Symphony No. 1, which has its world première at the concert of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, in Sanders Theater, Cambridge, tomorrow evening.

The work, dedicated to the memory of Mme. Natalie Koussevitzky, stands on the program of the regular Friday afternoon and Saturday evening concerts of the Boston Symphony this week as well as on the bill of the university meeting.

There is no certain telling from a hurried examination of a new orchestral score just how the music will go in performance; but something about the look of the manuscript of this Symphony No. 1 indicates that the second and third divisions achieve what they go after—the one being a successful run on humor, and the second the same on sentiment. You go to Vermont in search of those two things, and you find them. Mr. Martinů had only to translate his holiday experiences and impressions into tone, and he had his Scherzo and his Largo done. Wherever his first division, Allegro, may have been designed, and wherever his final one, Allegro again, might be put on paper, he had the human part of his story safely and indelibly recorded.

* * *

One thing we know of Mr. Martinů that stands through everything; we know it from music of his which was brought to notice by the Boston Symphony last season, given, indeed, its first performance — Concerto Grosso for chamber orchestra. We know that he stands strictly for form. One way of explaining him, he is neoclassic, though that is not to say that he follows a fashion. He likes orderly, regular construction according to historic methods. That made him ready in his brief vacationing in Vermont to set his ideas down and work them out with promptitude. He only had to fill in the outlines of the traditional Scherzo, with first section, trio, and reprise of the first section, and he had his exploit in comedy accomplished. Then he had only to express his romantic emotions through the mechanism of the song form, and he had his slow movement clinched.

* * *

If Mr. Martinů employed a small instrumental plan for his Concerto Grosso of a year ago, he provides business this time for nearly everything the Boston Symphony has. Piano, harps, and percussion of many sorts are called for, along with the strings, the brasses, and only an odd voice or two of the woods left out. He seems to have a generally full sonority, without a great deal of soloizing, and he works up what appear on the page like strong climaxes. Yet the direction for forte is restrainedly used, and for double-forte, as far as a quick turning of the leaves showed, not at all. Crescendo effects, in other words, reside in the multiplication of instruments rather than in forcible treatment of them.

Now, then, disputing the moderns, who have tried to assure us that Aristotelian rule and restraint are things of the past, comes along a man who would convince us that they are just as applicable in art as ever. In the Symphony No. 1, strength, power, and massiveness come to realization, when wanted, without drive or noise. In this work, unless impression errs, we hear what an orchestra sounds like when its every instrument has to contribute to the communication, whether of light whim or of deep-down passion.

Symphony Fund Progresses

Half the money necessary to meet the needs of the Boston Symphony Orchestra through the current season has been pledged.

This was dramatically revealed yesterday afternoon at the annual meeting of the Friends of the Orchestra in Symphony Hall.

Charles H. Watkins, executive vice-chairman of the finance committee, had just announced from the platform that the original figure of $188,000 needed had been reduced by gifts and pledges to $101,000, when Seth T. Gano, a member of the committee, interrupted to report that an anonymous donor, already a contributor through the Friends, had sent in a check for $5,000 as an unrestricted gift.

Shortly thereafter, Jerome D. Greene, president of the Trustees, who was presiding in the absence in Washington of Reginald C. Foster, chairman of the Friends, announced that another gift of $10,000 had been received on the unrestricted basis, thus providing a substantial beginning of an unrestricted fund.

Mr. Watkins also reported that the Trustees, in addition to performing their duties without compensation, had themselves contributed $25,500.

Gov. Leverett Saltonstall, who had expected to attend but was prevented by an official engagement, sent a letter which was read by Mr. Greene, expressing his belief in the necessity of supporting the arts in wartime as one of the things for which we are fighting.

Mayor Maurice J. Tobin made a cordial speech voicing official appreciation of the distinction the orchestra has brought to the city and also declaring his belief in the spiritual value of great music.

A resolution was adopted conveying to Dr. Serge Koussevitzky the Friends' appreciation of his service to the community not only as conductor of the orchestra but as founder of the Berkshire Music Center.

After the business meeting, the orchestra under Dr. Koussevitzky played Beethoven's Second Symphony, and then a reception was held.

Bach Suite for Flute Heard

Dec. 1 Monitor

"Danton" is the title of an unpublished and unperformed opera which Nikolai Lopatnikoff, attending the Boston Symphony Orchestra's concert in Symphony Hall last evening, composed in 1932 and got started in rehearsal in Germany, at the Cologne Opera, the following year. The work was tested on the Cologne stage under the musical direction of Eugene Szenkar. It is a piece in four acts, libretto by Boris Pines, after a play by Georges Büchner. Its dramatic subject matter is drawn from events in the French Revolution, and characters and action are wholly historic.

The principal figure, Danton, is portrayed in a heroic and, as musicians say, "sympathetic" light; though outcomes, naturally enough, are tragic. The role of Danton is composed for a tenor. The leading feminine figure, Danton's wife, Julie, is represented by a soprano. A chief scene pictures the Revolutionary Tribunal, where the chorus has an important function.

Mr. Lopatnikoff was twice called to the platform by last night's audience, to acknowledge applause for his Sonfonietta, op. 27, which was performed under the hands of Richard Burgin. The Sinfonietta, in three movements, has significance from the instrumental standpoint because it employs single woodwinds and brasses, instead of the classic pairs, thus freeing the harmony of historic harness. Single flute, oboe, clarinet, and so on down the plan result in juxtaposed rather than merged colors—a striped and banded, Egyptian-like effect.

The Sinfonietta's place on the program was just before the intermission. Ahead of all stood Bach's Suite in B minor for flute and strings, Georges, Laurent, flute soloist. The concert closed with Mahler's pleasant-sounding, if patience-straining, Symphony in D major, No. 1. Lengthy or not, the symphony hangs together in its four parts and unity must be allowed among its merits.

The occasion started off with a recitation on behalf of the Friends of the Boston Symphony Orchestra by Helen Howe, monologist. Old-style jacket and hat supplementing her costume, Miss Howe acted the part of a Friday afternoon Symphony devotee and observed, for one thing, that Horatio of the Saturday night crowd was puzzled by Shostakovitch. She surmised that Shostakovitch might, in turn, if things happened that way, be puzzled by Horatio.

She made reminiscent remark on Arthur Nikisch, head of the orchestra time away gone. After her, was not Nikisch of sleeve tipped by long white cuff somewhat brought back to view when the assistant conductor, Mr. Burgin, got in charge of affairs? Directing without baton does give a man a special look. Extended arm and spread-out hand do indeed qualify the figure the chief musician makes.

W. P. T.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Helen Howe, the Boston monologist, astonished and delighted last evening Symphony audience by appearing on the stage before the concert proper in a gentle little sketch dramatizing the Boston Symphony's need of the help of its friends.

Richard Burgin then conducted a fresh and interesting program for this second concert of the Monday evening series: Bach's graceful, charming Overture in B minor for Flute and Strings (Georges Laurent, soloist); the dry, rather cerebral Sinfonietta, Op. 27, of Nikolai Lopatnikoff; and the First Symphony of Gustav Mahler. The two latter works, Mr. Burgin conducted at the concerts of Nov. 7 and 8 at which Miss Howe also appeared.

To state things in order, Mr. Burgin read the Bach Overture with a nice blending of graceful simplicity and eloquence. One might observe that "Overture" (in the French style after Lully) really stands for the three sections of the first movemnt (Grave, a fugal Allegro, Lentement), after which follows a suite of dances. Mr. Laurent brilliantly tossed off most of his solo parts, although there were moments when the rhythm got out of hand, or when the flute was barely audible.

The Lopatikoff has its interesting parts which seem better than the whole. There are a number of pleasant short melodic bursts and the work has plenty of rhythmic "go," but without a clearly visible destination. Chief among its good points is the Sinfonietta's well-balanced form. But the abundance of dry figurations, the bustling, antic rhythms leave an impression of a rather bloodless ebullience.

Some day the tunesmiths of Tin Pan Alley will discover Mahler and will hack and slice his music apart as they have that of Tchaikovsky. For Mahler was a lyricist and his music abounds in appealing melodies. Despite this, Mahler has made his way slowly with the musical public, perhaps because one must deliberately attune his mind to the romantic and the mystical in his music. It is not for the literal minded.

Someone has said that Mahler's intention was often the greatest thing in his music. And it is true that one must accept the nobleness of intellect, the earnestness and integrity, with the grandiloquence, the lack of cohesion and unity.

Mr. Burgin certainly has found the rewarding approach to this Symphony, for he bestows upon it the proper fervor, the warmth and expansiveness of spirit. Generally the orchestra played very well indeed for him.

The program will be repeated at 3 this afternoon.—J. W. R.

SYMPHONY IN FIRST MONDAY

Burgin Conducts Music for All Tastes

BY WARREN STOREY SMITH

At last evening's Symphony Concert Miss Helen Howe repeated the monologue that she offered at the regular concerts of a fortnight ago. Once more in plain sight of the audience she togged herself out in the habiliments of an elderly matron and, in the guise of one greeting her friends during intermission, made a plea for the orchestra's support. Apparently she will repeat her performance, if that is the proper word, this afternoon.

This diversion out of the way, the orchestra, under the direction of Richard Burgin, turned its attention to the real business of the evening. In part the programme was that which Mr. Burgin conducted at the concerts of Nov. 7 and 8. The repeated items were the Sinfonietta of Lopatnikoff, with the composer once more in attendance, and the First Symphony of Mahler. Before these numbers came Bach's Suite in B minor for flute and strings, with Georges Laurent as the soloist. In this capacity he acquitted himself with the artistry that we have come to take for granted.

There was music last evening for many if not for all tastes. The Bach Suite is pure formalism, undiluted classicism, some of it a little on the dry side, though it is probably heresy to say so, and much of it charming and delightful. For those who like modern music the Lopatnikoff Sinfonietta is an excellent example. Neoclassic in the accepted manner, it is dissonant enough to be intriguing, yet it never becomes downright disagreeable. Perhaps the days for that sort of thing are over. Its rhythmic vitality commends it and it is by no means lacking in melody. The presence of the composer no doubt helped swell the applause.

And between these impersonal extremes the concert offered a bit of romanticism-plus and as personal a symphony as was ever put on paper. Like Beethoven Mahler travelled a long distance between his First Symphony and his Ninth, but he put more of himself into his initial symphonic effort than Beethoven did. There may be a hint of Bruckner in the second movement and of Liszt in the grandiloquent close, which aroused the audience as it always does, but the rest is pure Mahler, though in this instance with the enthusiasm and some of the indiscretions of youth. As conductor Mr. Burgin showed abundant sympathy for these three very dissimilar compositions.

This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
DEC 2 - 1942

Shostakovitch 7th Will Be Discussed

Next Monday evening the widely-heralded Shostakovitch Seventh Symphony will be discussed by Theodore M. Finney at Foster Memorial Hall. This work will have its first hearing in Pittsburgh the following Saturday, December 12, by the Boston Symphony Orchestra of 110 players under Serge Koussevitzky, who has already given the work in Boston and New York City, as well as at the Berkshire Festival last summer.

This symphony is the latest and greatest work of the world renowned young Soviet composer, who wrote it under fire during the Nazi siege of Leningrad. The score was microfilmed in the Soviet Union, rushed via airplane to Teheran, Iran (Persia), thence by automobile to Cairo, Egypt, and from there to the United States by another plane.

The first American performance, Sunday, July 19, 1942, was broadcast by the NBC Orchestra under Arturo Toscanini, and created a country-wide sensation through its magnitude, overpowering force and impressiveness. There is no charge for admission to the lecture, which is open to the public. Mr. Finney will also discuss other works to be given by the Boston Orchestra on Saturday night and Sunday afternoon, December 12 and 13.

The lecture and the concerts are under the auspices of the Pittsburgh Orchestra Association.

ALBANY, N.Y.
KNICKERBOCKER NEWS
DEC 5 - 1942

French Heroes Earn Tribute Of Symphony

Boston — (AP) — The Boston Symphony Orchestra's first concert since becoming unionized paid tribute to Frenchmen who died for the honor of their country.

Serge Koussevitzky, the conductor, prefaced the concert by announcing:

"We shall begin with 'La Marseillaise' in memory of the brave French sailors who died heroically aboard their ships for the peace of the world and the honor of France."

The audience applauded the announcement, which referred to the scuttling of the French fleet at Toulon to prevent its being seized by Germans.

Much of the remainder of the program consisted of works by French composers.

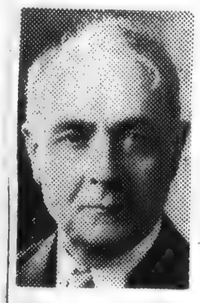
Trustees of the orchestra confirmed the announcement of James C. Petrillo president of the American Federation of Musicians, that the orchestra had entered into a contract with the union.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 3 - 19

Boston Symphony Group Coming to City Dec. 14

Agreement between the Boston Symphony Orchestra and the Musicians Union, headed by James C. Petrillo, today restored the famous orchestra to this season's concert calendar at the Eastman Theater.

As a result of ending the long-standing feud between the union and the Boston Symphony, hitherto the only non-union major symphonic organization, the orchestra will play here Monday evening, Dec. 14, it was announced by Arthur M. See, manager of the Civic Music Association. Serge Koussevitzky, world-famous conductor, will direct the orchestra.



KOUSSEVITZKY Returns

For 10 years, the orchestra has been a top attraction on the Civic Music Association's concert series. It was scheduled to return this year, but the engagement was cancelled when the Musicians' Union threatened to ban the Eastman Theater to all union musical organizations, which would have included the Rochester Philharmonic and Civic orchestras.

One of those most pleased by the report that the Boston aggregation would play here again was Dorothy Maynor, great Negro soprano, who arrived today to sing with the Rochester Philharmonic under Jose Iturbi in the Eastman Theater tonight.

It was through Koussevitzky that Miss Maynor won instant fame when he gave the then unknown singer a hearing three years ago with his orchestra at the Berkshire Festival, in compliance with a half-forgotten promise he had made a long time before. In the middle of the hearing, Koussevitzky stopped the music and exclaimed to Miss Maynor:

"This is a miracle. The world must hear you."

The world did hear her, and now Miss Maynor rates as one of the four greatest Negro singers, along with Marian Anderson, Paul Robeson and Roland Hayes. As material evidence of her success, the plump, smiling singer, who three years ago was an obscure choir singer, arrived here swathed in costly mink furs.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 4 - 1942

HEAVY DEMAND EXPECTED FOR CONCERT HERE

Boston Symphony To Play Dec. 14 At Eastman

Civic Music Association officials expect a barrage of ticket demands from music lovers today as a result of Director Arthur M. See's announcement that the Boston Symphony Orchestra will be heard in the Eastman Theater Monday, Dec. 14.

The appearance for the 10th consecutive year of the renowned orchestra and its celebrated conductor, Serge Koussevitsky, in this year's concert series previously had been canceled because of the orchestra's non-union status and threats of the musicians union to bar the Eastman to union musicians if it filled an engagement there.

Yesterday came the signing of a three-year agreement between the orchestra and the American Federation of Musicians, headed by James C. Petrillo. Word of the orchestra's admission to the federation was followed shortly by See's announcement that the orchestra would be heard here.

Adding interest to word of the engagement was See's further announcement that Koussevitsky will conduct the orchestra in a performance of Dmitri Shostakovitch's Seventh Symphony, a work composed in Leningrad while the city was under bombardment, and warmly acclaimed by critics following its recent New York City world premier. The Boston conductor's reading of the Haydn 88th Symphony will complete the program.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the eighth regular concert of its 62d season in Symphony Hall yesterday afternoon. The soloists were Marcella Denya, soprano, and Jennie Tourel, contralto, and soloists and orchestra were assisted by the Radcliffe Choral Society (G. Wallace Woodworth, conductor). The program was as follows: Milhaud .....Le Cortege Funebre
Debussy .....La Damoiselle Elue
Ravel....Sheherazade; Daphnis and Chloe (2d Suite)

The unionization of the orchestra certainly didn't prevent orchestra, conductor, soloists and chorus from achieving a glowing success with a heady program of French music yesterday. On the contrary, now that the dread bogie of unionization is an accomplished fact (accompanied perhaps by a certain amount of turning-over-in-graves), the orchestra, trustees, audiences and everyone else may settle back in the anticipation of purely musical distractions from now on.

A program of music devoted almost wholly to the French impressionists invariably results in a curiously suspended sensation as though you had dined on a pound of pink bon bons—and still felt wonderful two hours later. The Milhaud's "Le Cortege Funebre" alone provided relief, but as it came first and as it is no great shakes in any case, its effect was soon forgotten.

Although its sincerity is unquestioned, this solemn dirge somehow fails to convince its hearers of that fact. The long drawn out inner section with its curious timbres is certainly elegiac, and the momentum of the march rhythm is certainly tragic, yet for all the unrelieved gloom and bleakness it seems the product of skill rather than creative drive, notwithstanding the terrible circumstances of its creation.

"La Damoiselle Elue," on the other hand, marvelously conveys the impression of pure, triple-distilled inspiration—and skill too. Debussy, of course, was struggling to break away from the pedestrian herd bellwethered by Massenet and Saint-Saens. He had tried hard to please, but with this extraordinarily evocative subject he could restrain himself no longer. Yet it often harks back to the past; Tristan is there all through, the very same Tristan he later hooted at so mercilessly in "The Children's Corner." And formal design is there, too, as the four-note motto is endlessly repeated, now melodically and again rhythmically.

The performance by orchestra and chorus was extraordinarily effective. It's expected of the orchestra, to be sure, but it is seldom a chorus so perfectly captures the nuance, the line and the diction as this one did. Its vocal quality, too, was of just the proper purity to evoke the poetic image of the musical narrative. Marcelle Denya, appearing with this orchestra for the first time, achieved a generally splendid vocal and dramatic impersonation of the Damoiselle, and came back after the interval to sing Ravel's enchanting setting of Klingsor's poems with especial distinction.

Only occasionally did she err in pitch or in taste, and, considering the enormous vocal difficulties both the Debussy and the Ravel present, her singing was distinctly noteworthy. Her vocal style, although slightly florid, had a certain "politesse" and the voice itself, although slightly nasal, was of fine quality in all but its topmost tones. Perhaps most rewarding was her feeling for the music itself, which she obviously knows from long association. Jennie Tourel, whose role in "La Damoiselle" is all too brief, sang exquisitely.

The program was brought to a close with another one of Dr. Koussevitzky's magnificent performances of the second suite from "Daphnis and Chloe." Frankly, we just can't see how the orchestra does it. The concert opened with the playing of "La Marseillaise," Dr. Koussevitzky announcing himself that it was a tribute to the French sailors who destroyed their fleet and themselves in a last gesture to the honor of the nation. The orchestra is out of town next week, but on its return on Dec. 18 will have as its guest artist Gregor Piatigorsky, a good union member—and, of course, a notable cellist.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky was without a smile as he walked to the conductor's stand on the stage of Symphony Hall yesterday afternoon. As he entered, the orchestra rose as if in greeting, followed by the audience. To the whole standing crowd he announced, dramatically: "This afternoon we shall begin with "La Marseillaise,' in memory of the brave French sailors who died heroically aboard their ships, for the peace of the world and the honor of France!"

And how "La Marseillaise" was played! Hearing that national anthem for the first time from a full symphonic orchestra was a new experience, and it sent shivers down your spine. The audience applauded Mr. Koussevitzky's announcement, which, one assumes, referred to the loss of life when Admiral Delaborde ordered the scuttling of the French fleet at Toulon, to save it from Nazi hands.

Following the customary playing and singing of "The Star Spangled Banner," Mr. Kouusevitzky then addressed himself to a superb all-French program that began with Darius Milhaud's tonal memorial to the France crushed by the Nazi invasion of 1940, "Le Cortege Funebre." The other pieces were Debussy's "La Damoiselle Elue," unheard at these concerts since 1931, with soprano Marcelle Denya and contralto Jennie Tourel as soloists, and the choral part taken by the Radcliffe Choral Society; the three songs by Ravel, "Scheherazade," again with Miss Denya as soloist, and the Second Suite from Ravel's "Daphnis and Chloe" ballet music.

Yesterday's performance of "'La Damoiselle Elue" (by a union orchestra, be it noted!) was nothing short of magnificent. Debussy's youthful score is not a spectrum of glowing colors as are the orchestral masterpiece of his maturity, but it is music for the greater part of utmost refinement and delicacy. The sheen and gossamer weave of the introduction was played with astonishing finesse, and for the remainder of the work the Boston Symphony gave a thousandth demonstration of orchestral skill and musicianship in its highest form.

Miss Denya made her Boston debut. Some, however, must have been aware of her excellence from recordings she has made, or had heard good reports from other cities of her clear, warm soprano voice and her command of styles. Early Dante Gabriel Rossetti combined with early Debussy inevitably produces an effect of almost uncomfortable esthetic purity.

While Rossetti's verses now appear nonsensical in a quaintly fragrant way, they are carried along on the flow of the music, some of which is Wagner strained through Massenet. As a result a tenuous and pious style is demanded of the singers. Miss Denya met the requirement admirably. Her phrasing was graceful, her intonation exact.

Miss Tourel, also new to Boston, disposed of her shorter part excellently. She, too, has a voice of deep and colorful quality, and she, too, sang with the proper style. One has only admiration for the fresh, homogeneous tone of the Radcliffe singers, who had been well prepared by their conductor, G. Wallace Woodworth.

Milhaud introduced his "Le Cortege Funebre" to Boston just two years ago this month, when its grinding, oppressive communication of sorrow, even though a saxophone is among the solo instruments, made a vivid impression. If it did not sound so elemental yesterday, the reason may have been that it was overshadowed by the rest of the program.

The three songs of "Scheherazade" went nicely, although one had expected from Miss Deyna a little more exotic delivery of the text. Orchestrally the music was a web of coruscating tints. So was "Daphnis and Chloe," which has come to be a "Koussevitzky specialty." The concert will prove, one suspects, among the most memorable of the season.

Next week the Boston Symphony goes on its Western tour. The week following Mr. Koussevitzky will conduct the Suite for Strings by Corelli; Mozart's E-flat Symphony (K. 543) and the Second Symphony of Brahms. C. W. D.

SYMPHONY IN BOW TO FRANCE

Music by Frenchmen Makes Up Concert List

BY WARREN STOREY SMITH

Not "The Star Spangled Banner," but "La Marseillaise" began yesterday afternoon's Symphony concert, although the American national anthem followed immediately after the French. With much emotion Dr. Koussevitzky announced that he was playing "La Marseillaise" in honor of the French officers and sailors who gave their lives at Toulon "for the freedom of the world and of France." The performance of it was fiery and spirited, that of "The Star Spangled Banner" as solemn as usual. Does the Doctor think that the French have more fight in them than we have?

No doubt yesterday's programme was put together, at least in its essentials, before certain stirring events took place on both sides of the Mediterranean. Anyway, it was an all-French programme, so the performance of "La Marseillaise" was doubly appropriate. At the head of the list came, also appropriately, Milhaud's "Le Cortege Funebre," which the composer himself introduced to us two years ago. Composed in May, 1940, just before the German invasion, the piece reflects the feelings of Frenchmen in that dark hour. Undeniably gripping at the outset and for some time thereafter, it misses a little in musical effect through lack of contrast.

The rest of the afternoon fell to Debussy and Ravel. The former was represented by his cantata, "La Damoiselle Elue," after "The Blessed Damozel" of Rossetti, and the latter by his "Sheherazade" and the Second Suite from "Daphnis and Chloe." In Debussy's music the orchestra was assisted by the Radcliffe Choral Society, G. Wallace Woodworth, conductor, Marcelle Denya, soprano, and Jennie Tourel, contralto. Mlle. Denya also sang the three songs of Ravel.

We are inclined to think of romanticism as a German product, even though a Frenchman, Berlioz, was the arch-instigator of it. But surely the vocal works of Debussy and Ravel heard yesterday belong also to the romantic movement, and the spirit and impulse behind them are very different from that which actuates the music of our our own day. Not a very remote past, but a very different one. There is a warmth and expressiveness in Debussy's early score that his later music almost entirely misses. Yet in it is to be found his characteristic taste and exquisite craftsmanship. A pity that for the moment he could not have been an Englishman, for the French translation of Rossetti's poem is markedly inferior to the original; "fort vol d'anges horizontal" for "angels in strong level flight" is a case in point. Anyway, Debussy captured the spirit of the poem and that is what really matters.

On the vocal side, there have been more distinguished performances here than that of yesterday. It was by the orchestra that the message of poet and composer was chiefly conveyed. Nor is Mlle. Denya, a proficient but rather colorless soprano, the ideal interpreter for the richly imaginative music [illegible]. Conductor and orchestra were impeccable; they were in the suite displeasingly music of "Daphnis and Chloe," but in "Sheherazade," that is not enough.

This Clipping From
BUFFALO, N.Y.
NEWS
DEC 5 - 1942

Boston Symphony Pays Tribute to Frenchmen

BOSTON, Dec. 5 (AP).—The Boston Symphony Orchestra's first concert since becoming unionized paid tribute to Frenchmen who died for the honor of their country. Serge Koussevitzky, the conductor, prefaced Friday's concert by announcing: "We shall begin with 'La Marseillaise' in memory of the brave French sailors who died heroically aboard their ships for the peace of the world and the honor of France. Much of the remainder of the program consisted of works by French composers.

This Clipping From
UTICA, N.Y.
OBSERVER DISPATCH
DEC 5 - 1942

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 5 - 1942

This Clipping From
PROVIDENCE, R. I.
BULLETIN
DEC 5 - 1942

MISSING
PAGE(S)

Boston Symphony Scores In Shostakovich's Seventh

By Leonard S. Gregory

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, appeared in Hill auditorium last evening for the sixth Choral Union concert.

The program, though limited to two works, was by no means brief in duration. Opening with the attractive little symphony in G major, No. 88 of Haydn, it concluded with the new symphony No. 7 of Dmitri Shostakovich.

If a performance of Haydn has ever equalled that of last night, it is safe to say that one has never surpassed it. Such co-ordination, such meticulous precision are well nigh impossible to describe.

As much as the writer has admired the quality of the Boston string section, he has never heard it so closely approach such proximity to a single virtuoso. And as for the other choirs in the orchestra equal commendation can honestly be expressed.

After traversing the first three movements of the work without so much as a note astray, Dr. Koussevitzky stepped into the finale with a zest that figuratively was breath-taking; and in spite of the unbelievable tempo, the same excellent playing prevailed.

To undertake a review of the Shostakovich is to place oneself in a rather unenviable dilemma—either horn of which is fraught with pitfalls.

Must Stand On Merits

It is perhaps unfortunate, from a purely musical point of view, that so many opinions of the work preceded its first hearing for many. That it is an expression of and a tribute to a noble and heroic people in time of great peril is in itself of no little significance. But after the turmoil has subsided, the seventh symphony must stand or fall on its own musical merits.

The work is stupendous, if for no other reason than its length and it is even majestic and awe inspiring in its boldness and brutality. There are many passages that are melodiously beautiful in the romantic sense of the term, while as a piece of orchestral scoring it is a masterpiece. There is, without a doubt no composer today who knows better than does Mr. Shostakovich the art of blending and dovetailing instruments.

But these are all means to an end—they are not the thoughts and ideas themselves. The very things on which the work must depend for its future existence are the ones that appear most questionable at present. The themes, for the most part, lack conviction and that subtle something that demands their inevitable development and resolution. As a result the work seems inconclusive. (Perhaps this is an unwitting reflection of the state of the war at the time the work was composed.)

Theme Extended

While Dr. Koussevitzky gave more coherence to the first two movements than has yet been heard, no amount of conducting will compensate for the extended theme and variations in the middle of the first—the bolero rhythm has been completely exploited by another composer.

The closing movements, though fearful and wonderful in places, are too lengthy to hold together. And it appears that continued hearings will not improve the situation.

Dr. Koussevitzky, however, is to be congratulated for having brought this work to Ann Arbor while the orchestra is to be highly commended for a magnificent performance. Perhaps the composer too, after the smoke of battle has died away, will view the siege of Leningrad in perspective and find it of shorter duration, with a resulting re-edition of the symphony accordingly.

THRONG THRILLED BY KOUSSEVITZKY

Boston Orchestra Presents Dazzling Performance

BY HERBERT ELWELL

One of the most important musical events of the season, the appearance of the Boston Orchestra in the Cleveland Civic Concert Course last night, found Cleveland music lovers duly appreciative of the privilege of hearing Dr. Koussevitzky and his musicians. Gasoline rationing did not prevent Public Music Hall from being filled to capacity, and enthusiasm reached an even higher pitch than it has on some former occasions when the Bostonians have thrilled us with their superb playing.

It is always a temptation to become rhapsodical in describing the work of this orchestra for all its glistening is pure gold, and what seems like magic in the extraordinary flexibility and resource of the instrument as it is played upon by the conductor is no facile legerdemain but the flowering of sound craftsmanship under the guidance and nourishment of true genius.

Although last night's program was richer in virtuosic effects than it was in thoughtful musical substance, one was fully aware of having been led into music's inner sanctum. And even if one had had to sit on the doorstep, one would have been happy feeling the rejuvenating surge of a revelation and finding adequate expression for it only in loud cheers.

Proportions Dazzling

The Tschaikowsky Fourth Symphony, with all its garish fanfares, assumed proportions of dazzling grandeur, and beneath its extravagant exterior one was made to sense discipline and integrity. Seldom does one hear a brass section behave with such beautiful efficiency. One marvelled again at the attacks, the mellowness of the flutes and other wood winds, the uncanny blend, with solo parts emerging only to be folded back into the fabric of the whole so gently that they appeared as colors in a transparent prism.

The refinement of texture was even more noticable in the Second Suite from Ravel's "Daphnis et Chloe," with its precipitous, headlong climax. The marvelous singing tone, the delicacy and agility of the strings was exhibited in the opening Suite by Corelli. The "Badinerie" of this work set a gay pattern for the first half, which promised to continue with Prokofief's "Lieutenant Kije." But this music, intended for a moving picture and filled as it is with entertaining tricks of orchestration, sounded too episodic for its length and proved to be the one weak spot in the program.

Kallman's Masterpiece

To the Editor:

MR. KALLMAN in his recent reviews of the Choral Union concerts does grave injustice to the corps of music critics. Many invectives rightly could be used to describe his reviews, invectives as violent as those he uses and more justified. Suffice it to say that Mr. Kallman is guilty of gross and juvenile hysteria.

His reviews lack perspective, balance and constructive criticism. The man who sets himself up as a critic, particularly of music, must have a profound background in the subject he professes to judge. Furthermore, since music represents one of man's greatest and most lasting achievements in artistic and intellectual expression, the critic should have a well-developed, a thoroughly mature mind capable of sustained and intelligent thought. Without these rudiments no person can take on the extremely difficult task of passing musical judgment. A review of Mr. Kallman's reviews finds a conglomerate of intemperate bombast and musically inane statements.

Mr. Kallman seems to be attempting George Bernard Shaw's now famous and hackneyed trick of violent criticism. Shaw gained notoriety, then with his superior judgment he gained fame. The gentleman from Michigan appears headed for oblivion; his judgment does not back his line of attack.

SPECIFICALLY, he states that Ravel's "Bolero" must be the basis for present day music. What he means to convey is that he believes the use of the drum as a solo instrument in the first movement of Shostakovich's Seventh makes the first movement monotonous. Repetition has always been a means in symphony of impressing a theme. Beethoven made use of it. Granted Ravel's "Bolero" is monotonous. But Shostakovich has a musical story to tell. The musical greatness of the symphony is how well does he portray his story. As an amateur I believe he does a superb job. The mark of greatness in any critic is an ability to criticize constructively. The musically uncultured can write a condemnation. "Any fool can criticize, and most do," aptly applies.

Again the gentleman berates the Seventh because he has to listen to "a longer than average blitzkrieg persisting elephantinely all through Shostakovich's Seventh Symphony." Set alongside the statement of Dr. Koussevitzky, preeminent as a renowned music authority. He states, "It is a great work which will take a certain place in the world's musical literature." Without rancor may I ask whose judgment is at fault. When the apprentice deigns to criticize the master, the apprentice plays the fool.

True genius is always precocious, and we could forgive Mr. Kallman for his caustic condemnations were he to even show a flash of brilliance in his reviews. Alas, such is not the case. He berated Albert Spalding for very inferior work. He set himself above the judgment of "dinner music." He majestically relegates Sibelius and Tchaikovsky as second-rate composers with fifth-rate themes. Surely his judgment is entirely lacking.

But beside lack of constructive criticism and lack of judgment our noble knight lacks balance to his published reviews. He always manages to hear half the program. In Spalding's recital, it was the first. This time he appears to have arrived quite late. It is only as an afterthought that he added a mention of Haydn's beautiful work.

HOWEVER, we must not be too severe in our condemnation of Mr. Kallman. No man, however perfect his powers of analysis may be, can dash off a masterpiece at 11 p.m. and have it ready for the morning press.

—Caleb Warner

* * *

Discrepancy

To the Editor:

THERE was considerable discrepancy in the opinions expressed by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and The Michigan Daily's alleged music critic, Chester Kallman, on the relative merits of Shostakovich's Seventh Symphony.

As indicated in Thursday's Daily, Shostakovich's Seventh Symphony is "great music on the basis of its magnificent depth and power and excellent musical workmanship alone." These are the words of Dr. Koussevitzky whose opinion on any classical composition can be valued highly.

The Russian-born composer, in answer to the charge that Shostakovich's latest work had gained considerable attention because of its political significance, stated that, "Aside from the fact that it embodies Russian political ideology, it is a great work which will take a certain place in the world's musical literature."

But there seems to be a totally different opinion expressed in Mr. Kallman's criticism of the Symphony. If I had not heard the concert myself and had noted the appreciative and enthusiastic reception of the capacity audience at Hill Auditorium Wednesday night, I would have wondered why anyone would want to pay attention to Shostakovich, including the conductors in this country who have accepted his Symphony enthusiastically.

In direct contrast to Koussevitzky's intelligent and rational interpretation of the Symphony is Mr. Kallman's shallow accusal that Koussevitzky chose the Seventh Symphony because of his fondness for Shostakovich. "The Symphony," Mr. Kallman wrote, "has a few raucous, good-natured spots, but they are far apart and separated by stretches of insignificant noise, illuminated here and there by fifth-rank themes from second-rank composers, notably Tchaikowsky and Sibelius." And this immature critic contrasts it to "pseudo-exciting programmatic boredom." I imagine there are many Daily readers who are still trying to untangle Mr. Kallman's original use of the English language.

There isn't one intelligent Daily reader who can put much stock in Mr. Kallman's "pseudo-interpretative genius" when it is in direct contrast to the intelligent criticism of one who actually knows what he is talking about, as Dr. Koussevitzky.

MR. KALLMAN has been accepted as music critic on The Daily because of his musical knowledge. His criticism of the Seventh Symphony fails to bear out this assertion.

—E.Z.

* * *

Witty Critic

To the Editor:

AS WAS only to be expected, The Daily's music review of the Shostakovich Seventh presented Chester Kallman telling us with bored martyrdom that the symphony was nothing but a tangle of raucous and repetitious noise, that he had had a painful evening, and that Koussevitzky's desire to perform the symphony was merely the result of an uncritical enthusiastic whim.

The truth of the matter is that almost everyone excepting Kallman and his Klever Kompanions realized that they were witnessing a magnificent performance of the work that tells most fully the unconquerable spirit of the Soviet people, their intense suffering, love and brotherhood, and the inspiring strength with which they have defended their homeland from the Nazi onslaught.

Almost everyone in the auditorium who was not impervious to a love wider than the single heart knew that this symphony was written with blood and fire and an epic love that is saving civilization and that makes the witty Daily critic look pretty insignificant.

I believe that most people will agree with Mr. Kallman that Shostakovich does not have the great genius of Beethoven. But that is scarcely the issue. The common men of the earth are fighting to build a free future, and they have a spokesman. Shostakovich writes of all humanity: of the working people who are fighting for their right to dignity, liberty and love: the music he composes sings their affection and their blundering, their wonderful courage, their determination before which we can only stand and watch in worship and with silent tears for the sorrow that accompanies their struggle.

THERE is banality in the music, because it is present in the people: Mr. Kallman may call it a fault if he will. It is very easy to sit on the sidelines and make wisecracks. It is very easy to retire into the self and come out only to pronounce a quip. The fact remains that the common people have no passionate and exalting defender in the field of music except in Russia, and large numbers of the common people look to Shostakovich with devotion. The private artist today looks pretty futile.

It is quite possible that Mr. Kallman has consorted too much with poets who have descended out of sight in the deep well of self-love.

—Nelson Bentley, Grad

MUSIC

DUE to a few differences of opinion and some misunderstandings and misinterpretations, what started out as a short review of the Boston Symphony's concert has become a lengthy controversy. It is at least gratifying to a reviewer of music that there are people on the campus who take their music seriously, even if they do not agree with him and write to say so. That this would entail also a discussion of his personal life and prose style he hardly had a right to expect, but even this has occurred.

To begin with, he should like to explain that due to lack of space, which is no one's fault these days, the review was cut by the editors, so that points that might have been made clearer remained only oracular and unspecific. In particular, there were a short list of Shostakovich's orchestra devices and mention of a specific loan from Sibelius' Fifth Symphony; —but this would hardly make much difference now. Neither would a page of assurance that he not only heard the Haydn Symphony and enjoyed it immensely, but even was standing at his seat singing the National Anthem at the opening of the concert. It has all gotten far beyond that.

First of all, however, there seems to have been some misunderstanding of the reviewer's term "second rank," by which he did not mean the same as second rate. By composers of second rank he humbly enough meant only to say that they were not in the class of, for example, Mozart, Beethoven or Handel. If this sounded high-handed, he apologizes. There seem also to have been a few minor misunderstandings, but they appear mostly to have been due to a slight difficulty in managing English and have nothing to do with music.

MAINLY, though, your reviewer is puzzled at what people want from him. Mr. Bentley berates him for not being aware of the Larger Implications of Life, while a certain Mr. Stubbins in an unpublished opus pictures him in a series of horrifying attitudes, the most crushing of which is the reduction of music to programmatic terms. Well, what is it boys, Life or Music?

Your reviewer is afraid he believes that "Life" exists in music only so far as the music sustains itself; if that is programmatic or self-loving, then he doesn't understand the words. As far as Ravel's **Bolero** goes, he has profound respect for the virtuosity that sustains its hackneyed excitement. If he does not, however, think that the crescendo is the acme of art, perhaps that is pettiness. Who can be sure? If he thinks more has been said of war by eight instruments in Stravinsky's **L'Histoire d'un Soldat** than in all of the **Seventh Symphony**, that is, after all, what he thinks. If he is suspect of any music that pretends to be the spirit of a people, even if it be scored for three more tympani and a brass band of blood and fire, perhaps it is because he believes in music as music and not as a form of escaping political responsibility by having political experience as concerts.

If he is sorry for being, at times, tactless he can only look to his own critics and admit that as far as tactlessness goes, he is, after all, only an apprentice.

— Chester Kallman

MISSING
PAGE(S)

Chorus To Sing At Carnegie Hall

Invited By Koussevitsky To Appear On Jan 7, 9

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Herald Dec 19

By RUDOLPH ELIE, JR.

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the ninth concert of its 63d season in Symphony hall yesterday afternoon. Gregor Piatigorsky, cellist, was the soloist. The program was as follows:

Corelli
Sarabande, Gigue and Bardinerie, Arr. for string orchestra by Pinelli

Haydn
Concerto for violoncello and orchestra, D major

Brahms
Symphony No. 2 in D major, Op. 73

After its fine orgy of French music a fortnight ago, the Boston Symphony returned from its "western" tour yesterday in a programmatically conventional mood to play three compositions, all of which have been heard here within the last three years. As they were all beautifully played and are, in any case, beautiful in themselves, it all stacked up to a pleasant concert made additionally so by the superb solo performance on the 'cello of Gregor Piatigorsky.

The true measure of a musician's stature is certainly to be re revealed in his performance of a composition he has done a thousand times. Perhaps Mr. Piatigorsky hasn't played the Haydn D major Concerto quite that many times (he's probably lost count!), but every note, every bar and every phrase must be first nature to him inasmuch as they are second nature to practically everybody else. Yet he goes at it every time as thought its true meaning and beauty had just been revealed to him in communion with the gods. The result—and it is no exaggeration—is a revelation and a marvel.

Aside from his technical command of his instrument—and possibly barring Pablo Casals he has no equal today—he brings a remarkable musical feeling to bear. Thus the concerto was filled with miracles of phrasing, with singular beauties of legato, and with subtle changes of timbre and dynamics. Although his fingering was wond rounds, his bowing was of especial distinction, and he drew phrase after phrase with one bow stroke, a feat explaining the sheen and balance of his tone.

Nor can his stage personality be overlooked as a factor contributing to his effectiveness as a performer. His bearing as he strides onto the stage is in itself commanding, and he is probably the only musician in the country who can gallop off the stage four steps at a time and convey the impression that it is all a part of the interpretation of the music. As always, he was given a fine secondo performance by the orchestra under Dr. Koussevitzky and, also as always, he drew an ovation.

There seems little necessity to revive the old controversy about the authorship of the work itself. Maybe Haydn didn't write it (and truth to tell it isn't especially charcteristic of him), and maybe Kraft did write it. It matters not at all, for it remains a most agreeable though not weighty composition and will doubtless remain the wheelhorse for all cellists for some time to come.

The selection of pieces from Corelli seems to be one of Dr. Koussevitzky's especial delights and it certainly is cirtually custom-made for the strings of the Boston Symphony. Although they got off to a slightly sketchy start in the Sarabande, they recovered after the first few bars and went on to achieve one of their well-known miracles of unity and balance. The same, to a certain extent, held true of the Brahms, although it wanted occasionally for smoother attacks. As an interpretation by the conductor, however, it was a fine piece of work, unmarred by over-inflated climaxes or disregard for its essentially intimate style. Of the four movements, only the last allows for any of the grand manner, and of this Dr. Koussevitzky was fully awre. Thus the performance was suitably restrained and dignified while having just the proper go. The program next week consists of rokofieff's Classical Symphony, Beethoven's Fifth Symphony and Rimsky-Korsakov's "Night on Mount Triglav" and Capriccio Espagnol. The first concert of the pair, mind you, takes place on Thursday afternoon.

PIATIGORSKY WITH SYMPHONY

Post Dec 19

Russian 'Cellist Soloist in Haydn's Concerto

BY WARREN STOREY SMITH

Back from a strenuous Western trip the Symphony Orchestra is offering this week a short and untaxing programme, though not in every respect the one that was originally announced. Instead of Mozart's Symphony in E-flat this list offers as its second item Haydn's 'Cello Concerto in D major with Gregor Piatigorsky as the soloist. Had the orchestra not joined the union, it is fairly safe to say that Mr. Piatigorsky would not have been allowed to play with it, so we may call this one fortunate result of the new dispensation. The first number, to get back to the programme, was the now familiar Suite for Strings, made by Ettore Pinelli from the Sonatas of Corelli, and the third and final piece, that hardy perennial, the Second Symphony of Brahms.

While the purists might prefer their Corelli straight, the Pinelli transcription makes pleasant listening. Yesterday Dr. Koussevitzky was minded to play the Sarabande so slowly that its melody was virtually unrecognizable. As on some other occasions, he sacrificed tune for tone and the tone of the Boston Symphony strings was here something to marvel at. The Gigue and Badinerie, however, gave unalloyed enjoyment.

No less delightful was the Haydn Concerto. Upon the prodigious powers of Mr. Piatigorsky it laid no heavy burden, but that is not to say that we could expect any other 'cellist to play it in just the way that he did. There was also the requisite sympathy between soloist and conductor and when to these things were added the intrinsic charm of the music itself, the listener's cup was running over. Some authorities, including Sir Donald Tovey, are persuaded that not Haydn but his pupil, Anton Kraft, was the composer of this work. But surely it is worthy of Haydn himself and, as Mr Burk's notes put it, "the burden of proof would rest with those who question its authenticity." A giant in stature, Mr. Piatigorsky, returning many times to the platform, waved his instrument aloft as unconcernedly as though it had been a violin, and to the amusement of all and sundry.

The danger in playing or conducting a piece too often is that one is inclined to do things to it. Yesterday Dr. Koussevitzky did plenty to Brahm's Symphony. In the first movement particularly, there were disturbing fluctuations of tempo, yet we are told that one of Brahms' virtues was his ability to maintain the steady momentum of the classical symphony. This performance painted him as a capricious romanticist. Again, some have imagined that the sonorous keynote of this symphony was a golden euphony. Not that such euphony was altogether absent, much of the time it was there in abundance, but more than once there was a most un-Brahmsian coarseness and stridency in the brass. The final climax, whipped up to a near frenzy, brought down the house.

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APR 3 - 1942

MY DAY

BY ELEANOR ROOSEVELT

WASHINGTON, Wednesday—This has been a busy day. Mr. Koussevitsky, who conducted the concert for the benefit of Russian relief last night, and Mrs. Edward Watson, came to lunch. I was delighted to hear that he hopes to continue the music school in Stockbridge, Mass., this summer and already has 400 applications.

Mrs. Roosevelt

I was afraid that the tire shortage and similar problems might keep people from attending the concerts, but perhaps trains and buses can be used. Certainly, music-loving people will make every effort to be there, for there is no more delightful spot in which to enjoy music.

Two groups of young people, who are visiting Washington, were received during the afternoon. I only hope that these young people get a sense of the way in which everyone is working in Washington, for it will give them a realization of the need for their own participation in the war effort where they live.

At tea time, Dr. and Mrs. Edward Endicott Peabody came in, and it was a joy to see them both. Miss Ruth F. Woodsmall also came in to talk over her trip. She is leaving today on an extended tour to Mexico and South America to represent the Y. W. C. A. She spent much time before in Europe and the Far East and is familiar with the work done by the Y. W. C. A. the world over.

The effort to make Y. W. C. A. work more valuable to our neighbors to the south of us and to bring closer understanding between the Protestant organizations and all existing organizations now working in these countries, should be of great value in developing better understanding, especially among the women.

Miss Woodsmall is traveling by air and it was interesting to reflect how much a year has changed our point of view. We used to think that air travel, especially over the ocean, was somewhat hazardous. Today it is looked upon as being far safer than any passenger steamer.

Last night, Mrs. Kermit Roosevelt, who is staying with us, Mrs. Cameron Clark, Mr. Walter Thayer Jr., and Mr. David Bruce, came to dine with me, and then we went to the concert given for Russian relief. We enjoyed every minute of it, and I was so happy I could be back in Washington to attend it.

I am returning to New York City this morning, for I am going to be busy there for several days, sorting and packing.

E. R.

SPRINGFIELD, MASS.
REPUBLICAN
APR 1 - 1942

U. S. and Soviet Anthems Included In Russian Concert in DAR Hall

By RUTH COWAN

Washington, March 31—(AP)—A strange, almost unbelievable event, a bit hard on ghosts, took place tonight on the banks of the Potomac.

"The Internationale," the Soviet national anthem, was played in Constitution hall, which is owned by the Daughters of the American Revolution who many times have denounced the Communist philosophy the rallying song commemorates.

The occasion was the Boston symphony concert for the benefit of the Russian war relief. The event was not sponsored by the DAR, which merely made its hall available. The list of patrons was headed by the President and Mrs Roosevelt, the Vice-President and Mrs Wallace.

One Exception

There were important names and important wealth in the sell-out audience that came to hear Serge Koussevitzky conduct the 115-piece orchestra in a program all-Russian with but one exception—"The Star Spangled Banner."

The American national anthem opened the concert, and standing to hear were Mrs Roosevelt and a party from the White House in box 13, which is considered by some historians to be Uncle Sam's lucky number because there were 13 original colonies.

Directly across the House was the box reserved for the Russian embassador, Maxim Litvinoff, and Mrs Litvinoff. Their national anthem was played after that of the United States.

The diplomatic colony turned out. There was a box reserved by the British embassador, Lord Halifax, and Lady Halifax. In the audience—the hall seats 3844—were names top-notch in society and in politics.

Koussevitzky, now an American citizen but born a Russian, and the orchestra members contributed their performance. Some box tickets brought from $50 to $100.

Especially Orchestrated

The Internationale, a revolutionary marching song older than the Soviet union, was orchestrated especially for this concert by Aaron Copland, modern American composer, of New York. Koussevitzky found there was no official version suitable for a large orchestra.

The orchestra played the sixth symphony by Dimitri Shostakovich, who is an air raid warden in Leningrad. It had been hoped to play his latest symphony, the seventh, which he composed while serving in a fire brigade during the Nazi siege of Leningrad, but it was impossible to get the score in time.

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Constitution Hall Crowd Cheers Soviet Banner at Relief Meeting

By Ruth Cowan

WASHINGTON, APRIL 1.—(AP).—It really did happen, and 4000 people today can testify that it did.

Amid applause from a fashionable audience, the Red banner of Soviet Russia was brought onto the platform of Constitution Hall, built and owned by outspoken opponents of Communism, the Daughters of the American Revolution.

The presentation of the flags of the 26 United Nations—the Soviet banner among them—was an impressive high spot on the Russian relief program given last night by the Boston Symphony orchestra, and for this contest, brilliant in content and in attendance, the sponsors rented the stronghold of the DAR, the capital's only large auditorium.

Included in the rental fee were ushers with DAR armbands. They stood at attention as did Mrs. Franklin D. Roosevelt, Maxim Litvinoff, the Soviet ambassador; Madame Litvinoff, Mrs. Woodrow Wilson and the audience as Serge Koussevitzky conducted the playing of the Internationale and the Star Spangled Banner.

It was the first time that the Soviet national anthem had been played in the American capital by a major orchestra, and certainly the first time by anyone from the platform of Constitution Hall.

To the Soviet ambassador and his English-born wife, the playing of the Internationale was a dramatic moment. Both squared their shoulders at the opening trains. The ambassador pursed his lips. Madame Litvinoff looked out over the audience, solemn and intent.

"It was thrilling to hear it played by that big orchestra," said Madame Litvinoff afterward back stage as she and the ambassador waited to greet Koussevitzky during an intermission. "The times I've heard it played in the Red Square in Moscow!"

Fan Gift of Mrs. Sayre

Madame Litvinoff wore a crepe turquoise gown with a corsage of nasturtiums. She carried a fan the color of the flowers, and she related it had been given her by Mrs. Francis Sayre, wife of the U. S. high commissioner in the Philippines, when the Litvinoffs stopped at Manila en route to the United States just ahead of the Jap attack.

"I decided I wouldn't carry the fan until I heard that Mrs. Sayre was safe," said Madame Litvinoff. "Tonight I can use it." Sayre recently arrived in Washington and it is understood that his wife is coming here shortly.

The list of patrons was headed by President Roosevelt, who seldom lends his name to a cause and Mrs. Roosevelt.

Chatting during intermission Tuesday night at a Boston symphony concert for the benefit of Russian war relief, left to right, Senator Alben W. Barkley (D.) Kentucky; Madame Litvinoff, Mrs. Joseph E. Davies and Maxim Litvinoff, Russian ambassador to the U. S. A feature of the concert held in Constitution hall was the playing of the Internationale, Soviet national anthem.—(AP). Wirephoto.

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SACRAMENTO, CALIF.
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APR 1 - 1942

Red Flag, Internationale Are At Home In Constitution Hall

By RUTH COWAN

WASHINGTON, April 1.—(AP)—It really did happen, and 4,000 people today can testify that it did.

Amid applause from a fashionable audience, the red banner of Soviet Russia was brought onto the platform of Constitution Hall, built and owned by outspoken opponents of Communism, the Daughters of the American Revolution.

The presentation of the flags of the twenty six United Nations--the Soviet banner among them--was an impressive high spot on the Russian war relief program given last night by the Boston Symphony Orchestra, and for this concert, brilliant in content and in attendance, the sponsors rented the stronghold of the DAR, the capital's only large auditorium.

Stand At Attention

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Thrill To Litvinoffs

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TRENTON, N. J.
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PHILADELPHIA, PA.
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GAZETTE

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TABLET

ANSONIA, CONN.
SENTINEL

WASHINGTON, D.C
SUNDAY STAR
3/15/42

Music in the Air

Boxes Taken for Russian Relief Concert

"She shall have music wherever she goes" is true of Washington's hostesses today, when so many social events center around concerts or musicales. Some are benefits, such as the concert for Russian Relief that the Boston Symphony Orchestra will give March 31, and the recital Alice Blengsli will present for the benefit of torpedoed Norwegian seamen. Then there are the regular concert evenings such as the one today by the National Symphony and that to be given Tuesday evening by the Philadelphia Orchestra. If that isn't enough musical entertainment, Washingtonians may go over to Baltimore for the Metropolitan Opera's three-day season which begins tomorrow.

The Norwegian benefit recital by the attractive Scandinavian-American concert and radio pianist will be held March 26 in the Wardman Park Theater, and will be sponsored by the Norwegian Society of Washington.

Many prominent Washingtonians already have made reservations for boxes for the Boston Symphony Orchestra's concert on the 31st. The President has given his name as a patron for the affair. This in itself is unusual, for although Mrs. Roosevelt often heads the lists of patrons and patronesses for various benefits, the President seldom permits the use of his name for social affairs other than the birthday balls for the relief of infantile paralysis victims.

Among the more recent reservations made for the concert, which will be under the direction of Serge Koussevitzky and which will be held in Constitution Hall, are Mrs. Owen J. Roberts, wife of Mr. Justice Roberts; the Netherlands Minister and Mme. Loudon, the Minister of South Africa and Mrs. Ralph William Close, Mrs. Wayne Chatfield-Taylor, wife of the Undersecretary of Commerce; Mrs. James Clement Dunn, Mrs. Orme Wilson, Miss Mabel Boardman and Mr. Max Truitt, who has taken two boxes.

Mrs. Edwin M. Watson, who is vice chairman of the committee for the Russian Relief benefit, of which Mrs. Joseph E. Davies is chairman, has appointed Mrs. A. K. Payne to be in charge of box reservations. Other reservations can be made at C. C. Cappel's box office.

Efrem Zimbalist will be guest artist with the Philadelphia Orchestra when it appears Tuesday evening. This event, like the appearance of the Boston Orchestra, will draw numerous diplomats, officials and members of residential society to Constitution Hall. Members of the staff of the Mexican Embassy will appear in a group to hear Aaron Copland's "El Salon Mexico," which is scheduled for the second part of the program.

The Brazilian Ambassador and Senhora de Martins will have guests in their box as will Mr. Justice and Mrs. Roberts. Miss Boardman will entertain friends in her box. Her sister, Mrs. F. A. Keep, will be in an adjoining box.

WASHINGTON, D. C.
POST

APR 19 1942

Interest Increases In Forthcoming Russian Benefit

Interest in the brilliant Russian Relief benefit concert which the Boston Symphony Orchestra will give in Washington Tuesday, March 31, is increasing, spreading to every circle of American and diplomatic groups. Among the latest who have taken boxes for this event are Bernard Baruch, Maj. Gen. Chu of the Chinese Embassy, the Canadian Minister and Mrs. Leighton McCarthy, Nelson Rockefeller, Mr. and Mrs. A. A. Berle and Mrs. William Levis.

The U. S. Supreme Court will be well represented as Justice and Mrs. Owen J. Roberts and Justice and Mrs. James F. Byrnes are sharing a box.

Lord and Lady Halifax have taken seats and other recent reservations include Sir Girja Shankar Bajpai, Agent General for India; the New Zealand Minister and Mrs. Walter Nash; the Yugoslav Minister and Mme. Fotitch; and the Greek Minister and Mme. Diamantopolous. Earlier the Czecho-Slovak Minister and Mme. Hurban took a block of seats.

Still other reservations have been made by Mrs. Patrick Hurley, Mr. and Mrs. William L. Batt, Postmaster General and Mrs. Frank Walker, Corcoran Thom, Mrs. Charles Warren, Mrs. Woodrow Wilson, Mrs. Warden Wilson, Mr. and Mrs. F. R. Hoyer-Miller of the British Embassy staff, and Mr. Prentiss Coonley.

Mrs. A. K. Payne, of 2205 California Street Northwest, has been put in charge of box reservations by Mrs. Joseph Davies, chairman for the concert. She can be reached by telephone at Hobart 0210.

The Minister of Australia and Mrs. Casey wrote Mrs. Davies that they regretted they would be out of town the date of the concert and, as they could not use seats would send instead a contribution for the benefit fund, which they did.

GRANTS PASS, ORE.
COURIER

MILWAUKEE, WIS.
JOURNAL

DAYTON, O.
NEWS

MINNEAPOLIS, MINN.
DAILY TIMES

APR 1 - 1942

WASHINGTON, D. C.
NEWS

FEB 17 1942

Heads Benefit for Russians

Mrs. Joseph E. Davis, wealthy wife of the former Ambassador to Russia, heads a committee which will present the Boston Symphony Orchestra in Constitution Hall March 31 in a benefit concert for Russian War Relief.

Frances Nash Watson, concert pianist and wife of the President's aide, Gen. Edwin Watson, is vice chairman. The meeting announcing the event was held at her home.

Serge Koussevitzky will conduct. It will be the orchestra's first concert in Washington in a number of years.

Russian War Relief Inc. is recognized by the President's Committee on War Relief Agencies as an unofficial agency thru which medical supplies, surgical instruments and new clothes can be sent by personal gift to Russia.

ANNAPOLIS, MD.
CAPITAL

MAR 18 1942

Carters Return From Boston

Mr. an dMrs. Elliott Carter have returned to Annapolis from Boston where they heard one of Mr. Carter's compositions played by Boston Symphony under the direction of Serge Koussevitsky.

The same music will be played in April at the New York Town Hall by the Boston orchestra and Mr. Koussevitsky.

BRIDGEPORT, CONN.
TELEGRAM

LOWELL, MASS.
SUN & CITIZEN-LEADER

NEW YORK, N.Y.
TIMES

NEW YORK, N.Y.
HERALD TRIBUNE

NEW BEDFORD, MASS.
MERCURY

WASHINGTON, D. C.
STAR

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

NORWICH, CONN.
BULLETIN

HARTFORD, CONN.
COURANT

PITTSFIELD, MASS.
EAGLE

FEB 17 1942

Boston Orchestra To Give Concert In Washington

BOSTON — The Boston Symphony Orchestra, Serge Koussevitzky, conductor, is to make its first appearance for several years at the nation's capital in Constitution Hall, March 31 for Russian war relief.

The announcement was made today after a special meeting at the home of Mrs. Edward M Watson, who is vice-chairman of the Washington committee for this event. The trustees of the Boston Symphony Orchestra have offered the services of the organization for the special Washington concert.

Mrs. Joseph E. Davies, wife of the former United States ambassador to Russia, has accepted the chairmanship of this committee. Mrs. Emory Land is serving with Mrs. Watson as vice-chairman.

Russian War Relief, Inc., is an American organization, recognized by the President's committee on war relief agencies as an entirely unofficial agency through which the personal gifts of the American people can be channeled to the civilians and soldiers in the Soviet Union. Its president is Edward C. Carter, summer resident of Lee who attended the meeting at Mrs. Watson's home.

ROCKVILLE, MD
INDEPENDENT
3/12/42

Boston Symphony Orchestra To Give Washington Concert

The Boston Symphony Orchestra, Serge Koussevitsky, conductor, is to make its first appearance in several years in the nation's capital in a notable concert, in Constitution Hall, Tuesday evening, March 31, and the concert will be for the benefit of Russian War Relief.

The announcement was made after a special meeting at the home of Mrs. Edwin M. Watson, who is vice chairman of the Washington Committee for this event. The trustees of the Boston Symphony Orchestra have offered the services of the famous organization for the special Washington concert of national significance.

Mrs. Joseph E. Davies, wife of the distinguished former United States Ambassador to Russia, has accepted the chairmanship of this committee and, with Mrs. Watson's assistance, is forming a full committee and list of patrons for this brilliant event. Mrs. Emory Land is serving with Mrs. Watson as a vice chairman of the committee.

Dr. Koussevitsky has embraced the opportunity to assist in the relief of the country of his birth, which, by its heroic part in the war, now holds the attention of the world.

Russian War Relief, Inc., is an American organization, recognized by the President's Committee on War Relief Agencies as an entirely unofficial agency through which the personal gifts of the American people can be channeled to the brave civilians and soldiers in the Soviet Union. It has been sending principally medical supplies, surgical instruments and new clothes to Russia. Its President, Mr. Edward C. Carter, who attended the meeting at Mrs Watson's home, explained that Russian War Relief, Inc., was not organized because of any appeal for aid from the Soviet Union, but grew out of a spontaneous expression on the part of Americans in every part of the United States. These people who had recognized the invaluable aid which British War Relief and United China Relief had given felt that in addition to official government aid, Americans must express their own deep indebtedness to the people of the Soviet Union by a generous outpouring of private help. The Board of Directors of Russian War Relief, Inc., includes: Allen Wardwell, who accompanied Mr. W. Averell Harriman on his recent mission to Moscow; Clark H. Minor, president of the International General Electric; Reeve Schley, vice-president of the Chase National Bank. Pierre Jay, chairman of the board of the Fiduciary Trust Company of New York, is the national treasurer. William L. Batt is the honorary chairman of the Philadelphia Committee.

Mr. C. C. Cappel will be local manager for the concert. Reservations can be made now at his concert bureau in Ballard's 1340 G Street, N. W. 2500 of the 3800 seats are to be at regular concert prices to permit the most repre

NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 28 1942

Mrs. Joseph E. Davies Hasn't Forgotten Russia

Wife of Former Ambassador Directing Relief Concert

By PATRICIA COFFIN.

Mrs. Joseph E. Davies—whose husband, former Ambassador to Russia, is Co-ordinator of Relief Societies and author of the best seller, Mission to Moscow—knows what the score is. A handsome woman, and, incidentally one of the wealthiest in the world, she is a tonic to meet. Her speech, tangy with the flavor of the Middle West where she was born, flows with exuberance. Faultlessly groomed, she gives an impression of vitality and joie de vivre, due partly, no doubt, to her eating habits.

"I'm a food crank," she admitted this week, "and a coffee fiend. Funny, isn't it?—when my father invented Postum as a substitute for coffee." Her food is without frills, she dotes on vegetable juices. A queenly woman with a crown of graying black hair dramatically streaked with white, Mrs. Davies' manner is animated, her smile flashing and her blue eyes a-twinkle. Her turn of phrase—and she loves conversation—is often homey. En route from Chicago to Palm Beach, Mrs. Davis, seated in a suite at the Sherry Netherland, spoke glowingly of last Sunday's rally of the Chicago Committee for Russian War Relief. "The auditorium was packed. They cheered when my husband came in. He made a thrilling speech. It gave me goose flesh you could hang your hat on!"

* * *

Chairman of War Relief Concert.

Endowed with a masculine mentality, Mrs. Davies is an ideal chairman for the big Russian War Relief concert to take place in Washington March 31. White Russian Koussevitsky and the members of the Boston Symphony Orchestra have donated their services.

The paradox of capitalistic Mrs. Davies making an unprecedented hit with the

Mrs. Joseph E. Davies, wife of the former Ambassador to Russia.

big fortunes and a business which must prepare to weather the exigencies of wartime.

The Russians respected this. When Mrs. Davies asked permission to see Mme. Vyacheslaff Molotoff's soap factory it was granted at once. Going through the plant Mrs. Davies remarked that there was no "aging room." "You may not know," she smiled the other day, "that all soaps are aged for about seven years, in order to eliminate the lye. The Russians do this in the process of production." There are no soaps in Mrs. Davies' business—it is just one of those things she knows.

* * *

Invited to Lunch with Mme. Molotoff

"Will you lunch with me next week at my dascha (country place)?" Mme. Molotoff had asked. Mrs. Davies accepted in the spirit she would agree to meet Mrs. Lawrence Tibbett at the Colony. It was another "first." Mme. Molotoff, head of the Cosmetic Trust, was not in the habit of entertaining in the middle of a working day, had certainly never done so before for an American capitalist.

"As we drove through a fairyland of huge white birch trees laden with snow Mme. Molotoff's car sped past us—she was on her way home from the factory. All women work in Russia. We passed houses with green fences, government officials'. There was one enchanting villa with a pale-blue roof and lavender walls. I asked whose it was. 'We don't know,' is the eternal answer in Russia. I fooled them—I got hold of a 1914 Baedeker and learned a lot." Out of the casual chaos in which Russians live have sprung a new people. "They have done a remarkable job," emphasized the wife of the ex-Ambassador whose report has been compared with everything from "the tradition of Benjamin Franklin and Will Rogers" to "the swallowing of a lot of Red propaganda."

* * *

The Woman with Rights.

Mrs. Davies, whose father wanted her to go to work, has a horror of the Woman with Rights. "She was a fearsome sight when I was a girl. I think that is what put me off college. I approve now, although my two older daughters never went."

Her youngest, the blond deb, Nedenia Hutton, who last fall attended the co-ed University of Wisconsin, her stepfather's alma mater, has decided in favor of an Eastern college next autumn. She is in Palm Beach giving Red Cross lessons.

Mrs. Robert (Emlen Davies) Grosjean's new baby daughter, Marilen, born last month, was the seventh grandchild. Emlen while in Russia, undertook to learn the language and studied international law at the University of Moscow. During the dinner which the Ambassador and Mrs. Davies gave for the officers of the Red army, Emlen was asked by an official if she had studied Karl Marx. She had, she informed him, at Vassah, and found his theories lacking. "But look at the freedom we enjoy!" he exclaimed. "You don't know what real freedom is!" Emlen retorted.

Mr. and Mrs. Davies, obviously devoted to each other, met at a dinner party. They might have met sooner, for they had many friends in common. It just didn't happen that way. Their wedding, Mrs. Davies' third and his second, was the talk, six years ago, of American society. Both from the vital West, keen-minded and delighted with life, they match. As far as Marjorie Davies is concerned life began at 49.

ALEXANDRIA, VA.
GAZETTE
MAR 19 1942

All-Russian Concert Set For March 31

Boston Conductor Schedules Two Day Program In Washington

Serge Koussevitsky, Russian conductor of the Boston Symphony orchestra, has announced an all-Russian program for the special concert by his unit in Constitution Hall, Washington, Tuesday, March 31. The orchestra will play the music of Shostakovitch and Prokofieff, living Russian composers, and two past greats, Tchaikovsky and Moussorgsky.

Featured in the program will be the fifth symphony of Dmitri Shostakovitch which comprises the second portion of the concert. In Leningrad all during the Nazi siege, the young Russian found time to compose this new symphony which was first presented at Kuibishev on March 1.

Opening the concert will be Serge Prokofieff's "Classical" symphony, a symphony in miniature after the forms of the eighteenth century. The Prelude to Moussorgsky's opera "Khovanstchina" and Tchaikovsky's Overture - Fantasia, "Romeo and Juliet" are also slated.

Mrs. Joseph E. Davies, wife of the ex-Ambassador to Russia from the United States, is chairman of the sponsoring committee. The program is staged for the Russian War Relief funds.

WASHINGTON, D. C.
POST
MAR 15 1942

Seats Going Fast For Concert by Boston Symphony

Constitution Hall has been more than half sold out for the concert to be given by the Boston Symphony Orchestra, under the direction of Sergei Koussevitzski, on Tuesday night, March 31. Interest in the event has a two-fold basis in the fact that the organization has not been heard in Washington for several years and that the concert is a benefit for Russian war relief. While the program has not yet been announced, it is understood that only Russian compositions will be played. The local manager for the concert is C. C. Cappel, whose boxoffice is in Ballard's 1340 G Street.

WASHINGTON, D. C.
NEWS
MAR 14 1942

BENEFIT CONCERT

Musically March will end with a flourish. On Tuesday evening, March 31, the Boston Symphony orchestra, Serge Koussevitzky conducting, will give a program at 8:30 p. m. in Constitution Hall. The orchestra will give its program for the benefit of war relief to Russia. The concert will open with the "Star Spangled Banner" and close with the "Internationale." Tickets for this concert are handled by C. C. Cappel, 1340 G-st nw.

Tomorrow evening at 6:30 at the Andrew Rankin Memorial Chapel, Howard University, Henry Booker, organist will give a program. He will play "Trumpet Tune" by Purcell, "Larghetto in B Minor" by Handel, "Prelude and Fugue in E Flat" by Bach. . . . In the PM Series at Pierce Hall, 16th and Harvard, at 5:30 Monday will appear two artists, William Gephart, baritone, and Ethel Taylor, soprano. Richard Wagner will be featured twice. Mr. Gephart will sing "Song to the Evening Star" while Miss Taylor will be heard in "Elsa's Dream" from "Lohengrin." . . . At Pierce Hall Thursday evening, Jean Westbrook, violinist, and Everett Stevens, pianist, will give a concert. They will open their program with Brahms' "Sonata in D Minor for Violin and Piano."

Alice Blengsli, a young Scandinavian-American concert and radio pianist, will give a recital in the Wardman Park Theater Thursday evening, March 26, at 8:30. The concert is under the sponsorship of the Norwegian Society of Washington. Proceeds will go to a fund for the benefit of topedoed Norwegian seamen. . . . Clarence Watters, organist and instructor of music at Trinity College, Hartford, Conn., will give a recital at 8:30 next Thursday evening, March 19, in the Washington Cathedral under the auspices of the D. C. Chapter of the American Guild of Organists. Mr. Watters is a pupil of Marcel Dupre. The program will include "Stations" by Dupre, a number especially appropriate at this season.

A "Pop" Concert will be played by the Navy Symphony Orchestra under the direction of Lieut. Charles Brendler at the Marine Auditorium, Eighth and I streets se, next Tuesday evening at 8:15 p. m. Solist will be Musician Jean Kayaloff, cello. The program will include selections from the works of Franz Lehar, Johann Strauss and Franz Liszt. The Navy Band chorus wil give "Sea Chanties." . . . Wednesday evening in the same auditorium the Marine Symphony Orchestra will give a concert at 8:15 under the direction of Capt. William F. Santelmann. Featured numbers will be "Till Eulenspiegel" by Richard Strauss, "A Song of Summer" by Frederick Delius, and "Symphonic Sketches" by George W. Chadwick.

The Southwestern Branch of the Public Library, Seventh and H streets sw, presents an evening with the victrola Monday at 7:30 p. m. . . . In celebration of its 15th anniversary and in honor of its director, the Lovette Choral Club will hold a reception and musical next Wednesday evening at 8:30 at the DAR Chapter House, 1732 Massachusetts-av. . . . Because of the blackout last night, the musical at Kitts was postponed to next Friday evening at the YWCA.

WASHINGTON, D. C.
POST
MAR 15 1942

Soviet Song To Be Played At Concert

'Internationale' Is Featured on Program Of Boston Symphony Russian Relief Benefit

Mrs. Edwin M. Watson, herself an accomplished musician and vice chairman on Mrs. Joseph E. Davies' committee for the single concert for benefit of Russian Relief which the Boston Symphony Orchestra will present at Constitution Hall Tuesday evening, March 31, was especially interested to learn that Dr. Serge Koussevitzky has had a special orchestration made of the Russian anthem, "The Internationale," for this occasion. It seems that when he began looking around for an official orchestration of this air, there was none to be found so he asked the brilliant young American composer, Aaron Copland, to do this arrangement for the Boston orchestra to use.

Several more diplomatic reservations have been made including boxes taken by the Minister from the Netherlands and Mme. Loudon, the Minister of South Africa and Mrs. Close and Dr. T. V. Soong. The Minister of Czecho-Slovakia and Mme. Hurban have taken a group of seats.

Max Truitt has reserved two boxes and others making box reservations recently include Mrs. James Clement Dunn, Mrs. Owen Roberts, Miss Mabel Boardman and Mrs. Wayne Chatfield Taylor.

The trustees of the Boston Symphony Orchestra who have made it possible to arrange this concert as a benefit in Washington include Dr. Henry B. Cabot, Alvan T. Fuller, M. A. DeWolfe Howe, Roger I. Lee, Richard Paine and Henry B. Sawyer, all of Boston; Jerome D. Greene, of Cambridge, and N. Penrose Hallowell, of New York City.

Mrs. Davies writes from her beautiful Palm Beach home, Mar-a-Lago, that among those who have sent her acceptances to date for her list of patrons and patronesses for this concert for Russian relief are:

Mrs. Dean G. Acheson, Mrs. Mrs. William O. Douglas, Mrs. William Batt, Mrs. Wilbur J. Carr, James Clement Dunn, Mrs. Stephen Early, Mrs. Walter E. Edge, Mrs. Herbert Feis, Mrs. Burdette Fitch, Mrs. George A. Garrett, Mrs. Walter F. George, Mrs. Robert L. Grosjean, Mrs. James M. Helm, Mrs. Gilbert M. Hitchcock, Mrs. George R. Holmes, Mrs. Stanley K. Hornbeck, Mrs. Cordell Hull, Mrs. Patrick J. Hurley, Mrs. Harold I. Ickes, Mrs. Jesse Jones, Mrs. Arthur Krock, Mrs. Emory Scott Land, Lady Lewis, Mrs. Walter Lippman, Mme. Litvinoff, Mrs. Demarest Lloyd, Mrs. Malcolm S. McConihe, Mrs. Charles L. McNary, Mrs. Paul V. McNutt, Mrs. George Marshall, Mrs. Henry J. Morgenthau, jr., Mrs. Fleming Newbold, Mrs. Frank B. Noyes, Mrs. A. Mitchell Palmer, Mrs. Robert T. Pell, Mrs. Claude D. Pepper, Mrs. Close Rand, Mrs. Stanley Reed, Mrs. Seth W. Richardson, Mrs. Donald Richberg, Mrs. Owen J. Roberts, Mrs. Harold Stark, Mrs. T. V. Soong, Mrs. Edward R. Stettinius, Mrs. Harlan Fiske Stone, Mrs. Edward T. Stotesbury, Mrs. Thomas B. Sweeney, Mrs. Robert A. Taft, Mrs. Myron C. Taylor, Mrs. Corcoran Thom, Mrs. Henry S. Simpson, Mrs. Merle Thorpe, Miss Grace Tully, Mrs. Mildred Tydings, Mrs. Henry A. Wallace, Mrs. Edwin M. Watson, Mrs. Matthew John Whittal, Mrs. Arthur Woods, Mrs. Stanley Woodward, Mrs. Orme Wilson and Mrs. John Russell Young.

WASHINGTON, D. C.
TIMES HERALD

MAR 15 1942

Koussevitzky Has Pioneered In New Music

By GLENN DILLARD GUNN

Washington will renew acquaintance with a significant figure in the world of music when Serge Koussevitzky is announced to conduct the Boston Symphony Orchestra in Constitution Hall, March 31.

Boston is conservative. There must have been some truth in the couplet:

"Here's to dear old Boston,
"Home of the bean and the cod,
"Where the Lowells speak only to the Cabots
"And the Cabots speak only to God."

else it would not have been current for more than a generation.

Socially exclusive, the city also established a reputation for a cultural life definitely Anglophile. When the Boston Symphony was founded 60 years ago, London was just beginning to exchange its worship of Mendelssohn for an equally devout attitude toward Wagner.

Dominated By Germans

Since the days of George I, who spoke only German, English musical life had been dominated by German composers and conductors. The French and the Italians had a dwindling share of Covent Garden's opera season. Symphony was all-German.

Boston adopted that attitude unquestioningly and engaged German conductors only until Karl Muck offended the community during the last German war.

Boston thereupon turned against German conductors, tried a Frenchman briefly, refused to consider any native artist, but discovered Koussevitzky. The city's unrivaled capacity for loyalty has been centered on him for 18 years and never has he let his admirers down. He began an aggressive campaign for new music.

Protesting and puzzled, Boston was finally persuaded that Debussy, Ravel, Stravinsky, Hindemith and Honneger had created works of beauty or of challenge.

Gradually its public learned to be guided by Koussevitzky's taste; and when he began to play native music with increasing frequency nobody stayed away from Symphony Hall or stamped angrily out of a concert.

Plays Native Music

The National Music Council gave Koussevitzky and the Boston Symphony first place, a year ago, in the matter of premieres of native compositions.

Kindler since then has crowded him into second place in that category, but that need not deter Koussevitzky from placing something American on his program here. In fact, his return to the Nation's Capital after so many years should be celebrated with some native music.

This obligation seems the more binding since the eminent Russian conductor and his orchestra appear here under the sponsorship of their own trustees at a benefit for Russian War Relief.

One assumes that his program will be largely Russian; but out of his genuine interest in American music and not just as a courtesy, he should permit the American composer and the American public to profit by the occasion, especially in this setting.

Koussevitzky seems to possess prophetic vision in the matter of new European music.

There is no proof that his sense of values has been equally fortunate in the matter of American music.

Two explanations are suggested by this phenomenon:

1. Boston is still Anglophile and will accept Americans only with English approval.

2. The American composers have not produced a commanding personality to dominate many charming or challenging figures.

Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in Constitution Hall on March 31.

LOWELL, MASS.
SUN & CITIZEN-LEADER

MAR 20 1942

Washington Visit

When the Boston Symphony orchestra visits Washington on Tuesday evening, March 21, Dr. Koussevitzky will present an all-Russian program for the benefit of the Russian war relief. On the program will be Prokofieff's Classical Symphony; Moussorgsky's Prelude to "Khovantschina;" Tschaikowsky's Overture-Fantasia and Romeo and Juliet and the Fifth Symphony of Shostakovitch. The concert will be preceded by a special flag ceremony in which the flags of 26 Allied nations will be assembled on the stage. This will be the orchestra's first appearance in the national capital for several years.

When for the benefit of the pension fund the Boston Symphony orchestra presents excerpts from Bach's Magnificat and Beethoven's Ninth Symphony on April 26, the soloists in the choral numbers will be Zina Lisichkina, soprano; Anna Kaskas, contralto; William Hain, tenor and Julius Huehn, baritone.

The Boston university orchestra in which at least one Lowell student plays, is to give its second concert of the season in the Hayden Memorial auditorium, under Arthur Fiedler's direction next Tuesday evening.

NEW YORK, N. Y.
DAILY WORKER

MAR 21 1942

Boston Symphony Give Russian Benefit Concert In Washington Mar. 31

The Boston Symphony Orchestra with Serge Koussevitsky conducting, will give its first concert in Washington, D. C., in seven years on March 31. Proceeds of the concert will go to Russian War Relief for the purchase of medicines and surgical supplies for Russia.

Plans for the concert were announced in Washington by Mrs. Joseph E. Davies, wife of the former American Ambassador to the Soviet Union and chairman of the committee in charge for Russian War Relief, and Mrs. Edward M. Watson, vice-chairman of the committee.

Koussevitsky, a native of Russia, is one of the sponsors of Russian War Relief, Inc., and has been active for months in raising funds for relief supplies.

A branch chapter of Russian War Relief, Inc., is in the process of organization in Washington. Headquarters for a provisional committee already have ben opened in the Farragut Medical Building.

WASHINGTON, D. C.
STAR

MAR 20 1942

'Internationale' to Open Symphony Concert Here

The Boston Symphony Orchestra concert for the benefit of Russian war relief will open at Constitution Hall on March 31 with the playing of the "Star Spangled Banner" and the "Internationale."

Under the direction of Serge Koussevitzky, noted Russian conductor, the orchestra will perform an all-Russian program. Flags of the 26 allied nations will be flown from the stage of the hall.

Mrs. Joseph F. Davies, wife of the former United States Ambassador to Russia, is chairman for the benefit.

WASHINGTON, D. C.
TIMES HERALD

MAR 22 1942

Koussevitzky Program Here Disappointing

By GLENN DILLARD GUNN

Serge Koussevitzky has announced the program which the Boston Symphony Orchestra is to play here March 31, for the benefit of Russian War Relief. It is disappointing; for all the compositions listed, with one exception, have had four or more performances here by Washington and Philadelphia orchestras this season.

The program is scheduled to open with Prokofieff's "Classical" Symphony which Kindler, Ormandy, Brendler and Santelmann have played within the month. Tschaikowsky's "Romeo and Juliet" overture had four recent performances. The Fifth Symphony, by Shostakovich, with which Koussevitzky plans to close, has been heard four times this season and was played as often last season.

One Unfamiliar Work

The only unfamiliar work chosen by Koussevitzky for this important event is Moussorgsky's prelude to the opera "Khovanstchina." Moussorgsky died before completing this opera and the score was finished by Rimsky-Korsakow.

It is unnecessary to point out to the alert Koussevitzky that with the exception of the Moussorgsky prelude his entire program is comprised of works constantly reiterated on the air.

Coming from the conservative city of Boston, the eminent Russian conductor doubtless has observed that his public likes best that music which it knows best. Weekly visits to New York and occasional tours into the hinterland may have persuaded him that other communities are equally reluctant to adventure into the musical unknown.

Everyone will admit the desirability of a more detailed knowledge of Shostakovich and his Fifth Symphony. His is a commanding figure in the world of Russian art and this is a work of noble and varied beauty. No one will make a similar claim for Prokofieff's ironic "Classical" Symphony. It is witty and beguiling; yet it belongs with the music of entertainment rather than with the music of great art.

As for Tschaikowsky's "Romeo and Juliet," it is great, but it owes its immediate popularity to some pilfering swingster who lifted the second theme in part. The musically ignorant found it good and now want to hear the work as a whole, though how they identified the source is not clear.

For Good Cause

Koussevitzky returns here after many years through the generosity of his orchestra's trustees. They are deeply interested in Russian war relief; and though the proud Russians have pointedly refrained from soliciting this kind of help, asking instead for arms, the music lovers of the city are glad to contribute.

It doubtless is unnecessary to point out to the courtly Koussevitzky that the event, apart from its Russian significance, might be celebrated graciously by including the work of a native composer in this program. He plans to open with Aaron Copland's setting of the Russian National Anthem, but that hardly seems enough.

Many of the better-informed music lovers have been interested in Koussevitzky's long and fruitful propaganda for native music. They recognize the patriotic impulse that prompts a great Russian conductor, living profitably and honorably in this country, to stimulate the art that belongs especially to it. To stress this phase of his activity just now would be good publicity.

Were he to substitute for Prokofieff or Tschaikowsky an overture by Sowerby or DeLamarter, or a suite by Taylor or Carpenter, everybody would be gratified.

WASHINGTON, D. C.
TIMES HERALD

MAR 22 1942

New Pin Aids Russian Relief

Another gay lapel pin is making its appearance around Washington to add to the procession of symbols of aid to the Allies.

It's the "Happy Landings" pin on sale at headquarters for Russian War Relief, Inc., in the Farragut Medical Building. First to wear it are members of the committee sponsoring the concert to be given by the Bostor Symphony Orchestra in Constitution Hall on March 31, and also the patronesses for that event.

The pin was designed by Lester Gaba, young Russian-American.

Developed in white and gold, with red and blue enamel, the emblem shows a brave Russian parachutist in action. There are two sizes, one a miniature for men.

WASHINGTON, D. C.
TIMES HERALD

MAR 22 1942

Symphony Concert To Aid Soviet Relief

Proceeds of the concert to be given in Constitution Hall March 31 by the Boston Symphony Orchestra will be used to send medical supplies, food and cigarettes to Russia, Mrs. Joseph Davies, chairman of the Russian War Relief, Inc., committee sponsoring the event, announced yesterday. Mrs. Davies said a permanent Russian War Relief organization will be formed in Washington to spur contributions.

BALTIMORE, MD.
MORNING SUN

MAR 22 1942

Boston Symphony Coming To Capital

The Boston Symphony Orchestra, directed by Serge Koussevitsky, will give a concert in Washington on the night of March 31.

The concert, to be given for the benefit of Russian war relief, will take place in Constitution Hall, and the program is devoted entirely to music by Russian composers.

Composers represented are Tchaikowsky, Moussorgsky, Prokofiev and Shostakovitch.

Dr. Koussevitsky is particularly noted for his interpretations of Russian music. The principal work of the evening will be the fifth symphony by Shostakovitch, a composition which the conductor considers "as great as any of the symphonies of Beethoven, Brahms, Tchaikowsky or Sibelius."

From the works of Tchaikowsky, Dr. Koussevitsky has chosen the overture-fantasy, "Romeo and Juliet." The Moussorgsky composition is the prelude to the opera, "Khovanstchina," while the remaining work scheduled is the "Classical Symphony," by Prokofiev.

DARIEN, CONN
REVIEW
3/20/42

Sheridan to Give Stamford Recital

Internationally Known Pianist Will Appear on Daycroft School Program

Frank Sheridan, internationally known pianist, and a member of the faculty of Julliard School of Music in New York, will appear in the final of a series of three concerts by the Mother's Club of the Daycroft School in the Stamford Auditorium at 3:30 P. M., on Sunday.

Mr. Sheridan is recognized as an unquestioned genius and has participated with the New York Philharmonic Symphony, the Boston, Chicago and Detroit Symphonys, the National Orchestral Association, the Dresden Philharmonic, the Vienna Symphony, the Philco Radio Concert and numerous other performances in London, Berlin, Milan, Florence, Rome, Bologna and Pisa.

The artist has gathered momentum with each of his appearances before the most fastidious of music lovers, and has won their acclaim and devotion by his humility and restraint, his keen insight and absorption in doing great service to the composers whose works he interprets.

Mr. Sheridan's recitals in Europe and America have been a notable display of musical art in which fluent technical equipment, high intelligence and inspiration have produced unforgettable experience for his audiences.

PAWTUCKET, R. I.
TIMES
QUINCY, MASS.
PATRIOT LEDGER
PROVIDENCE, R. I.
BULLETIN

MAR 27 1942

RUSSIAN BENEFIT CONCERT TUESDAY

Boston, March 27.—(UP)—President and Mrs. Roosevelt will head a distinguished list of patrons attending a Russian benefit concert by the Boston Symphony Orchestra to be held at Constitution Hall, Washington, Tuesday, it was announced today.

Maxim Litvinoff, Russian Ambassador, and his wife, Vice President and Mrs. Henry A. Wallace, members of the Supreme Court, the Cabinet and Congress also will attend. Russian-born Serge Koussevitsky, now a full-fledged American citizen, will conduct.

WASHINGTON, D. C.
POST
WASHINGTON, D. C.
TIMES HERALD

MAR 27 1942

Flags of 26 Nations Will Wave at Benefit

There will be a touch of international color for the first time on the stage of Constitution Hall, representing 26 Allied Nations a week from Tuesday night, March 31, when the Boston Symphony Orchestra, Serge Koussevitzky conducting, presents its first program in Washington for quite some time. The concert will be for the benefit of Russian Relief and Mrs. Joseph E. Davies is chairman. It is planned to have all the flags of the 26 nations brought to the stage to form the background for this event.

The 26 nations are: The United States of America, the Union of Socialist Soviet Republics, Great Britain, China, Belgium, Australia, Canada, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Honduras, India, Norway, the Union of South Africa, Yugoslavia, Czechoslovakia, El Salvador, Greece, Luxembourg, the Netherlands, New Zealand, Poland, Nicaragua, and Panama.

Following the flag ceremony, it has been arranged for the great Russian conductor to lead the orchestra in both "The Star-Spangled Banner" and "The Internationale" preceding the regular program which is to include all Russian works.

The symphony of the evening will be by young Dimitri Shostakovich, living Soviet composer who was in Leningrad during the siege of the capital. He is proud of being an air raid warden but his defense duties have not deterred him from completing his seventh symphony this winter. It was given its premiere at Kuibishev, near Moscow, on March 1.

WASHINGTON, D. C.
POST

MAR 25 1942

Boston Symphony Program for D. C. Has Been Changed

Word has been received from Boston that Sergei Koussevitzki, who will conduct the single concert of the Boston Symphony Orchestra next Tuesday night in Constitution Hall for the benefit of Russian war relief, has made two changes in the announced program of Russian music.

In place of Dmitri Shostakovich's fifth symphony, he will conduct that composer's sixth symphony, which has been heard here only once before when performed by the Philadelphia Orchestra in December of 1940. Chaikovski's fifth symphony will take the place of the overture-fantasia, "Romeo and Juliet." The concert will begin with Prokofiev's "Classical" symphony.

Reservations for this benefit concert are handled by C. C. Cappel at his bureau in Ballard's, 1340 G Street.

WASHINGTON, D. C.
STAR

MAR 25 1942

Mrs. Davies Here To Aid Concert

Mrs. Joseph E. Davies, chairman for the concert to be given next Tuesday evening at Constitution Hall by the Boston Symphony Orchestra, for the benefit of Russian Relief, arrived in Washington this morning to give a broadcast at 1:30 o'clock.

Mrs. Davis will be at her home here overnight and take a noon train tomorrow for New York for a brief visit. She will return to Washington Saturday to remain in town until after the concert. She expects to go back to her Palm Beach estate.

NEW BRUNSWICK, N. J.
HOME NEWS

MAR 27 1942

WASHINGTON CONCERT FOR RUSSIAN RELIEF

The concert scheduled at Rutgers University Wednesday by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will be preceded Tuesday evening by a concert in Washington, D. C., for the benefit of the Russian War Relief. The affair will open the Washington Russian War Relief Committee's spring campaign and will take place at Constitution Hall. President and Mrs. Franklin D. Roosevelt, Mrs. Henry A. Wallace and Ambassador and Mme. Litvinoff and representatives of all the United Nations embassies and legations head the list of sponsors.

Among other Russian War Relief events will be an exhibition of paintings and drawings by American and Russian children between the ages of 6 and 14. It will open tomorrow at 4 p. m. at the Barbizon Plaza Art Galleries, 101 West 58th street, New York City.

WASHINGTON, D. C.
STAR
NEW BRUNSWICK, N. J.
HOME NEWS

MAR 24 1942

Boston Symphony Orchestra Will Play Russian Works

To Make 8th Appearance At Rutgers University On April 1

Dr. Serge Koussevitzky and the Boston Symphony Orchestra will play works of Russian composers when they make their eighth appearance in the Rutgers University Concert Series Wednesday, April 1, at 8:30 p. m. They will present their program in the College avenue gymnasium.

The four selections to be given include two by the 19th century composers, Moussorgsky and Rimsky-Korsakov, and one by the young modern, Shostakovitch. The fourth is by Mozart.

The program includes Mozart's "Jupiter" Symphony in C Major; Moussorgsky's prelude to "Khovanstchina"; Rimsky-Korsakov's introduction and wedding march from the opera "Le Coq d'Or"; and Shostakovitch's Symphony No. 6.

All of the members of the program are later works of the composers. "Jupiter" was Mozart's last symphony while "Le Coq d'Or" was Rimsky-Korsakov's last work. Shostakovitch only finished his Sixth Symphony about a year ago, after his Fifth Symphony had been generally hailed as one of the important contributions to modern music.

Announcement of the program was made today by Dr. Howard D. McKinney, head of the music department at Rutgers.

DR. SERGE KOUSSEVITZKY

TWO LEADING LADIES ON THE WASHINGTON SCENE

Mrs. Joseph E. Davies, chairman of the Russian Relief Benefit, and Mme. Litvinov, wife of the Soviet Ambassador, as they appeared recently at a Russian Relief rally in Chicago. Washington's huge benefit will be held next Tuesday night in Constitution Hall when the Boston Symphony Orchestra under the direction of Serge Koussevitzky will play for the stirring cause.

WASHINGTON, D. C.
STAR
WASHINGTON, D. C.
TIMES HERALD
MAR 29 1942

Koussevitzky Revises Russ Benefit Program

For the Boston Symphony's Russian benefit concert in Constitution Hall, Tuesday evening, Serge Koussevitzky, eminent conductor of this famous ensemble, has issued a new program.

Heeding the complaints of Washington music lovers who deplored further repetitions of Tschaikowsky's "Romeo and Juliet" poem, and the Fifth Symphony of Shostakovich which have been heard many times this season, Koussevitzky will substitute the Fifth Symphony of Tschaikowsky for the poem, and the Sixth Symphony of Shostakovich for his Fifth.

The program first announced was tentative, Dr. Koussevitzky's representative explains. He hoped to have the honor of the American premiere of the Shostakovich Seventh, the new "War Symphony" which had its first hearing in Russia March 1.

The program will remain all-Russian, since this is to be a benefit for the Russian War Relief.

America's musical share in the event is to be small but important. Koussevitzky desired to play the Soviet National Anthem, otherwise "The Internationale" as well as "The Star Spangled Banner" as preface to the concert. No symphonic setting of the former was available so Aaron Copland has made one. "The Star-Spangled Banner" will be played in the Chadwick arrangement, long the official setting for the Boston Symphony.

The Sixth Symphony of Shostakovich was played here by Stokowski and the Philadelphia Orchestra. It has had only one previous hearing in this city. The Prokofieff "Classical" Symphony is retained to open the concert.

NATIONAL JEWISH LEDGER
NEW BRUNSWICK, N. J.
HOME NEWS
SILVER SPRING, MD
NEWS
3/27/42

Koussevitzky Conducts Boston Symphony Orchestra For Benefit Of Russian War Relief

Serge Koussevitzky, the famous Russian conductor of the Boston Symphony Orchestra, announces an all-Russian program for the special concert which his orchestra will give in Washington on March 31 for the benefit of the Russian War Relief. The music is chosen from two leading composers of our day now living in Russia, Shostakovitch and Prokofieff, and two of the greatest composers of Russia's past, Tchaikovsky and Moussorgsky.

The Fifth Symphony of Dmitri Shostakovitch, which will comprise the second portion of the program, has been played by principal orchestras in many cities, and has confirmed the promises of his First Symphony, written in the boyhood of the extraordinarily talented young man. Shostakovitch has remained in Leningrad through the siege of the Russian capital, and was active in the fire brigade formed when the city was bombed. This did not prevent him from composing a new symphony, his Seventh, which had its first performance at Kuibishev, near Moscow, on March 1. The Fifth Symphony, like the new one, bears the msesage in its finale of a hymn of victory.

Serge Prokofieff's "Clasical" Symphony, a symphony in miniature after the forms of the eighteenth century, will open the program. The Prelude to Moussorgsky's opera "Khovanstchina" will also be played, and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet."

The famous orchestra's Washington concert will be a notable social as well as musical event, and will be of particular significance in a nation-wide drive for the relief of Russia in the throes for its resistance to invasion. Mrs. Joseph E. Davies, wife of the ex-Ambassador to Russia from the United States, is Chairman of the Committee sponsoring this concert. The concert will be given in Constitution Hall on Tuesday evening, March 31. Tickets are obtainable at the C. C. Cappel Concert Bureau, 1340 G. Street N. W., Washington. D. C.

WASHINGTON, D. C.
STAR
MAR 29 1942

Charity Is Occasion for Many Parties

Sweet Charity is the reason for many parties through these early spring days and hostesses vie with one another to interest the largest number of people in their own pet charity. One of the results of the visit of the Boston Symphony Orchestra to Washington will be the morning musicale Wednesday which Mme. Litvinoff, wife of the Soviet Ambassador has planned. The program will be given by a string quartet by members of the Boston Symphony Orchestra who are coming for the concert Tuesday evening which will benefit the Russian Relief fund.

The concert Tuesday in Constitution Hall will be preceded by numerous dinner parties and one or more suppers after the program. Dr. Serge Koussevitski will conduct the all Russian music and with Mrs. Koussevitska probably will stay with the Soviet Ambassador and Mme. Litvinoff, who are planning a buffet supper after the concert Tuesday for their guests.

The benefit will remind older residents of the Capital of the brilliant audience which greeted the late Jan Ignace Paderewski, former Premier of Poland, when he gave a recital for the benefit of Polish relief during the Hoover administration. It was a very unusual occasion when the audience, led by Mrs. Hoover, rose, as one person, to greet Mr. Paderewski when he appeared at the door of the platform.

Dr. Koussevitski and the Boston Symphony Orchestra also are donating their services for the concert Tuesday and will play to a similar audience of distinguished men and women. Mrs. Roosevelt is expected to occupy her box and will have guests with her while the Vice President and Mrs. Henry A. Wallace, 8 of the 10 Cabinet officers, all of the Supreme Court Justices, numbers of members of the Congress as well as lesser officials of the Federal Government and a large number of diplomats representing the United Nations have given their names as patrons and patronesses for the benefit of Russian relief.

The series of teas being given to interest society in the Save the Children Federation will continue for several weeks and one of the largest of the series was given yesterday afternoon by Mrs. Horace Williams, who entertained in the Madison Room of Wardman Park Hotel. The Egyptian Minister and Mme. Hassan were among the diplomats invited and attractive young Senorita Cristina Michels, daughter of the Chilean Ambassador and Senora de Michels, with others from the staffs of Embassies and Legations were in the large company.

WASHINGTON, D. C.
NEWS
MAR 31 1942

U. S. and Soviet Anthems Listed on Same Program

Starch-bosomed and tiaraed Washington for probably the first time tonight will hear a major gathering opened by the "Star Spangled Banner" and the Soviet national anthem, "Internationale." Occasion will be the Boston Symphony's Russian War Relief benefit concert at 8:30 in Constitution Hall, with a procession of 26 United Nations flags preceding Serge Koussevitsky conducting three Russian symphonies—Shostakovich's Sixth, Tschaikowsky's Fifth and the "Classical" of Prokofieff. Orchestra seats are $5, proceeds going to war relief.

NEW BRUNSWICK, N. J.
SUNDAY TIMES
MAR 29 1942

Dr. Hu Shih Is Listed as Guest

Name Chinese Ambassador As Speaker Next Thursday Morning

The appearance of Dr. Hu Shih, Chinese ambassador to the United States and noted historian and educator, is expected to highlight the schedule of events for the coming week on the Rutgers University campus.

The foremost contemporary scholar of his country, Dr. Hu Shih will address undergraduates and townspeople at a university convocation Thursday morning at 11 in the College avenue gymnasium.

Other noteworthy talks planned include a discussion of "Julien Green, Franco-American Novelist" by Maurice Coindreau, professor of French literature at Princeton University and translater of American works into French; and a description of recent research on hypnosis by Dr. Griffith W. Williams of the Rutgers psychology department.

Professor Coindreau will appear before the university's French Club tomorrow at 8 p. m. in the Romange Language building at 60 College avenue, while Dr. Williams will speak at a meeting of the New Brunswick Scientific Society in Van Dyck Hall Tuesday at 8:15 p. m.

Outstanding campus musical event will be the eighth local appearance of Dr. Serge Koussevitzky and the Boston Symphony Orchestra. They will present the final program of the 26th concert series at the university Wednesday at 8:30 p. m. in the gymnasium.

The week-end boasts a varied program including the annual Barn Hop of the university's Agricultural Club in the gym Friday evening from 8 to 12, the annual Easter week-end concert of the Glee Club at the Hotel Dennis in Atlantic City, and a debate between a team of national woman champions from Northwestern University and one from Rutgers Friday afternoon at 4 in the Ballantine building.

WASHINGTON, D. C.
STAR
MAR 30 1942

Dr. Koussevitsky To Visit President

The President will have as his guest at luncheon tomorrow Dr. Serge Koussevitsky, who is coming to conduct the Boston Symphony Orchestra at its concert tomorrow evening for the benefit of Russian relief. Dr. Koussevitsky and the orchestra are donating their services for the concert which will be given in Constitution Hall. Mrs. Joseph E. Davies, wife of former United States Ambassador to Moscow is chairman of the committee arranging the benefit and Dr. Koussevitsky is expected to be the guest of the Soviet Ambassador and Mrs. Litvinoff during his stay here.

NEW BRUNSWICK, N. J.
SUNDAY TIMES
MAR 29 1942

Boston Orchestra Will Play New Shostakovitch Symphony

Dr. Serge Koussevitzky will bring the Boston Symphony Orchestra to this city for the eighth consecutive year Wednesday night at 3:30 in the concluding concert of the 26th series at Rutgers University.

Feature of the program, which includes works by Mozart and Tschaikovsky, will be the Symphony No. 6 composed by the young Russian contemporary, Shostakovitch, only a year ago. In its first performance two weeks ago in Boston, it received a remarkable ovation, and in a sharp departure from usual practice the Boston Orchestra will repeat it during Wednesday night's performance.

Shostakovitch is continuing the musical style started in the 19th century by Glinka, Moussorgsky and Rimsky-Korsakov. Under the guidance of the government, composers have been encouraged to write simply and directly and to express themselves in an idiom that is of today, and Shostakovitch has been the most successful of the present-day Soviet composers.

Dr. Koussevitzky considers this new symphony an even better and more spontaneous work than the Fifth Symphony.

Mozart's Symphony in C Major and Tschaikovsky's Overture-Fantasia, "Romeo and Juliet," complete the program.

Records of the works to be presented will be played at the University's Music House on College avenue tomorrow and Tuesday evenings at 8. Dr. Howard D McKinney, head of the music department, will give short explanatory remarks concerning the records. Students and townspeople have been invited to attend.

Rutgers paid tribute to Dr. Koussevitzky when President Robert C. Clothier awarded him an honorary degree of Doctor of Letters during his appearance here in 1937. The award, Dr. Clothier told the musician at that time, was given "to welcome into the fellowship of the university one who has been a life-long resident in the realm of music and who has interpreted the great masterpieces to countless lovers of music."

Dr. Koussevitzky became a veteran orchestra conductor at the tender age of 11 years, when he conducted the musical organization of his native town. He graduated from the Conservatory of Moscow with the degree of Master of Free Arts in 1894.

In 1908 he became conductor of the London Symphony Orchestra following a successful tour of the European continent. He returned to Russia, but his career was interrupted by the revolution and he eventually arrived in the United States.

WASHINGTON, D. C.
POST
MAR 29 1942

Notable Group to Hear Boston Symphony Tuesday Evening

There will be truly gala atmosphere at Constitution Hall on Tuesday evening when the great Boston Symphony Orchestra, under Serge Koussevitzky, presents the benefit program to help Russian relief, under a list of patrons that might well be called "The Who's Who of the World Capital," headed as it is by President and Mrs. Roosevelt, Vice President and Mrs. Wallace, the Ambassador of Soviet Russia, the Ambassador of Great Britain and the Ambassador of China.

The flags of the 26 Allied Nations will be brought into the hall to formally herald the program and will be followed by the orchtra's playing of both "The Star-Spangled Banner" and "The Internationale" of Russia, preceding the regular musical program.

Boxes and seats will be filled with thousands of faces, most of whom are internationally famous and seem familiar when met on street or in restaurant by the thousands of newcomers to Washington who thrill to see "in person" the folks whose faces are in all the magazines and newspapers. The audience will be a great show to these strangers in town (provided they can get tickets), as the orchestra's program will be a musical treat. It is anticipated that every seat will be filled.

Dr. Kyussevitzky in honor to his native land, will conduct three symphonies—all Russian. They will include Prokofieff's "Classical Symphony," "The Sixth Symphony," by Shostakovich, and "The Fifth Symphony," by Tschaikowsky.

Postlude

Symphony Bows Out In Top Form

By Ray C. B. Brown

Hans Kindler conducts the National Symphony Orchestra in Constitution Hall on Monday night in the final concert of the eleventh season. Annual request program of compositions by Wagner, Chaikovski, Borodin and Brahms.

Although a belated snowstorm had postponed the National Symphony Orchestra's last concert of the season for a day, it did not abate the enthusiasm of the large audience which assembled in Constitution Hall last evening to bid au revoir to the organization and its conductor, Hans Kindler. That they enjoyed the program was a foregone conclusion, for it was one prepared after a counting of their own votes. But to the procedure of the annual request program, sanctioned by 11 years of custom, something new was added when two colorbearers, one from the Army and one from the Marine Corps, appeared on the stage in precedence of Dr. Kindler, who faced the auditors and led them in the singing of the national anthem.

BROWN

Director and players were in gala temperament, and the concert had zest in intonation and sparkle in color. There is no better occasion than this to repeat what I said at the beginning of the season—that the National Symphony Orchestra has attained its majority as an artistic organism, and that its playing has the firm authority of experience as well as the fervor of youth.

The program consisted of Brahms' first symphony and three selections so familiar that the names of the composers need not be mentioned; the overture to "Die Meistersinger," three excerpts from the "Nutcracker" suite and the Polovetzkian dances from "Prince Igor." To these Dr. Kindler added as extra numbers before the intermission his own transcription of a Frescobaldi toccata and Shostakovich's mischievous polka.

This program is a proof that neglect of American composers must not necessarily be blamed entirely upon our conductors. The National Symphony Orchestra has played this season enough new native works to have made up an entire program with some left over. Yet the patrons, given the opportunity to express their wishes, voted for music with which they were thoroughly acquainted—and not one American composer won a place.

King-Smith Studio School presents Benno Rabinov and Bernardo Segall in a recital of sonatas for violin and piano by Brahms, Debussy and Turina on Monday night.

Postponed from the memorable March Sunday of snowdrifts was the enjoyable sonata recital given last evening in the cozy King-Smith Theater by the American violinist, Benno Rabinov, and the Brazilian pianist, who is our own by adoption, Bernardo Segall. By missing the latter part of the National Symphony concert, I arrived in time to hear what was for me the most rewarding part of the program, a sonata by Joaquin Turina. From the manner in which the collaborators played that engaging work I know that they did very well by the A major sonata of Brahms and the Debussy sonata.

With the excellence of Mr. Segall both as a technician and an artist of refinement we are well versed, and he had a compeer in Mr. Rabinov, whose tone is full-bodied and eloquent and whose technique has surety and polish. Their reading of the Turina sonata was plastic, fervent and sensitive. The sonata is one of melodic beauty, harmonic piquency and Iberian fire. A few traces of French influence in lyric phrasing detract no whit from its individuality of idiom.

WASHINGTON, D. C.
STAR
MAR 29 1942

Stage Enlarged for Event By Symphony of 110

The stage of Constitution Hall is being enlarged to accommodate the 110 musicians of the Boston Symphony who will play there Tuesday night in a benefit concert for the Russian War Relief, it was announced today.

Serge Koussevitsky, conductor, is expected to arrive tomorrow by plane and the orchestra is due to arrive by train at noon Tuesday.

President and Mrs. Roosevelt head the list of sponsors for the concert. High-ranking Government officials, diplomats, including Soviet Ambassador and Mrs. Litvinoff, and Army and Navy officers are expected to attend.

The program will be opened with a display of the flags of the 26 United Nations accompanied by a guard of honor. The fife and drum section of the Marine Band will take part. Following the playing of "The Star Spangled Banner," Dr. Koussevitsky will conduct the "Internationale," in an arrangement made by Aaron Copeland.

The local committee sponsoring the event is headed by Mrs. Joseph Davies, with Mrs. Edwin Watson and Mrs. Emory Land as vice chairmen.

WASHINGTON, D. C.
POST
MAR 31 1942

Boston Symphony Plays Here Today For Soviet Relief

With President and Mrs. Roosevelt heading the list of distinguished invited guests, the Russian War Relief committee will present the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky today at 8 p. m. at Constitution Hall, Mrs. Joseph E. Davies, chairman of the Washington committee for Russian relief, announced yesterday.

The program will open with a presentation ceremony in which the flags of 26 United Nations will be displayed under a special United States Marine guard of honor. Then the Boston Symphony will begin its program with the United States and Russian national anthems.

Since this is the first opportunity in many years that Washington music lovers have had to hear the Boston Symphony Orchestra, it is expected that the concert will be a sell-out, Mrs. Davies said. The entire proceeds, over the orchestra's expenses, will go to the relief fund.

CHICAGO, ILL.
SUN
APR 1 - 1942

Rafters Ring to 'Internationale' In D.A.R.'s Constitution Hall

Washington Bureau of The Chicago Sun.

Washington, March 31. — The D. A. R. - owned Constitution Hall rang tonight to music strange to it when the Soviet anthem, "The Internationale," was played there for the first time.

The occasion was a concert by the Boston Symphony Orchestra under the direction of Serge Koussevitsky for the benefit of Russian war relief.

In the distinguished audience, one of the most notable gathered in Washington since the beginning of the war, were Lady Halifax, wife of the British ambassador; Justice and Mrs. Owen J. Roberts, Lt. Gen. and Mrs. William S. Knudsen, and Assistant Secretar of State and Mrs. Sumner Welles.

Mrs. Roosevelt, who with th President was a patron of the cor cert, was boxholder No. 1. Th Soviet ambassador and Mme. Max im Litvinoff were the objects of a eyes during the evening.

Responsible for lining up an im posing list of patrons, (includin all nine members of the Suprem Court, and every member of th cabinet except Secretary of Labo Perkins and Secretary of Wa Henry L. Stimson) was Mrs. Jos eph E. Davies, wife of the former ambassador to Russia.

Every official American representative of the Allied nations was listed as a patron.

BALTIMORE, MD.
NEWS-POST
MAR 31 1942

D. C. Concert Pays Tribute To Russia

By MAURY PAUL

NEW YORK, March 31.—To Marjorie Davies, wife of "Joe" Davies, our former Ambassador to Russia, must go credit for arranging what promises to be the de luxe musical event of the season—the concert tonight in Washington, D. C., by the Boston Symphony Orchestra, under the direction of Serge Koussevitsky.

Honored guests at the concert will be the Russian Ambassador to Washington and Mme. Litvinoff, and they will occupy a box in washington's Constitution Hall opposite the box in which the President and Mrs. Roosevelt will be seated.

For weeks past seats for the concert have been at a premium, and Constitution Hall will house as representative a gathering as it is possible to corral

For, in addition to the occupants of the White House and the Russian Embassy, boxes and seats will be occupied by every notable in the District of Columbia ranging from members of the Supreme Court to "buckwheat" Congressmen.

TRIBUTE TO RUSSIA

The event will be an all-out social tribute to Soviet Russia and, believe it or not, Mrs. Davies has even sold boxes and seats to Washington's "cave dwellers," who certainly had little in common with "Pal Joey" Stalin until Russian armed forces displayed their strength against our common enemy, the "brutalitarian of Berlin."

Kussevitsky and his Bostonian music-makers are giving their services, even paying their own expenses from Beantown to the Capital—and the entire proceeds will go to Russian War Relief, Inc., an American organization that provides medical supplies, surgical instruments and dressing for the Russian Army.

SIGNIFICANT PROGRAM

The great Russian conductor has arranged an all-Russian program of such composers as Tschaikovsky, Prokoieff and Shostakovich, and it had been hoped to have the manuscript of the last-mentioned composer's new Seventh Symphony, which he completed during the recent siege of Leningrad.

FLAG CEREMONY

Preceding the concert, I hear, there is to be an impressive flag ceremony, in which the flags of all nations signing the pact against the Axis forces will be displayed, with a running commentary about the flags and their history.

All in all, it will be a night of nights—musically and diplomatically.

One cannot deny that "Joe" and Marjorie Davies have done much to present the Russia of today in a pleasanter light to the American people, the former Ambasador's "Mission to Moscow" being a "best seller," and Marjorie Davies, who represents, strangely enough, U. S. A. wealth, finding much that is fine and worthwhile in what she saw in Russia.

However, even many of the "White Russians" in exile here, who had good reason to hate Stalin and what he represents, have rallied to the side of their homeland since Russia and Germany began battling each other.

WASHINGTON, D. C.
TIMES HERALD
MAR 31 1942

Russian Relief Benefit to Draw Gala Audience

Mrs. Joseph E. Davies, chairman of the Russian Relief benefit concert to be held at Constitution Hall Tuesday evening, returned to town yesterday from a short stay in New York, after spending several weeks at her winter villa at Palm Beach.

With Mrs. Edwin M. Watson and Mrs. Emory Scott Land, cochairmen for the musicale, Mrs. Davies has gathered top-rank members of diplomatic, official and residential society who have consented to be patrons for this event.

President and Mrs. Roosevelt head the list of sponsors, and Mrs. Roosevelt, who has been on the West Coast, has promised definitely to be in the White House box that evening. Vice President and Mrs. Wallace will also be there and representatives of many foreign countries have made reservations.

Dr. Koussevitsky, who will conduct the Boston Symphony Orchestra through the program, has arranged for the playing of "The Internationale," the Soviet Union's national anthem, as well as the "Star-Spangled Banner" as a prelude to the program and a March of the Flags of the 26 United Nations is to be held preceding the music.

The Soviet Ambassador and Mme. Litvinov will have a box at the concert. Others who will attend are the Chinese Ambassador, Dr. Hu Shih; the British Ambassador and Lady Halifax, the Secretary of State and Mrs. Cordell Hull, Chief Justice and Mrs. Harlan Fiske Stone, the Secretary of the Treasury and Mrs. Henry Morgenthau, the Attorney General and Mrs. Francis Biddle, Justice and Mrs. Owen Roberts, Justice and Mrs. Felix Frankfurter, Justice and Mrs. James F. Byrnes, Senator and Mrs. Warren Austin, Senator and Mrs. Alben Barkley Senator and Mrs. Carter Glass

MADISON, WIS.
WIS. STATE JOURNAL
APR 1 1942

Red Song Played in D. A. R. Hall

Russ Relief Concert Lists 'Internationale'

WASHINGTON — (U.P.) — The strains of Communism's anthem, "The Internationale," filled staid Constitutional hall Tuesday night when the Boston Symphony orchestra played a Russian relief benefit concert in that citadel of the Daughters of the American Revolution.

A capacity crowd, including Mrs. Franklin D. Roosevelt and other notables, crowded the auditorium. The stage was decked in the flags of the 26 United Nations, with the Russian red banner and the American Stars and Stripes in prominent positions.

Although the conductor, Dr. Sergei Koussevitsky, is a Russian by birth, it developed that he had never conducted "The Internationale" before. The arrangement by Dr. Aaron Copland, American composer, was used as the score.

Demonstrative spectators applauded loudly as the music ceased, to be followed by "the Star Spangled Banner." Cheers and applause greeted the Russian ambassador, Maxim Litvinov, and his wife. Also attending were former U. S. ambassador to Moscow, Joseph E. Davies, and Mrs. Davies.

The concert was organized by Mrs. Davies and listed Pres. Roosevelt as a sponsor.

Senate Democratic Leader Alben W. Barkley, Kentucky, appealed during the intermission for increased aid to Russia. He told the audience that the proceeds of the concert would contribute to relief for Russia's 60,000,000 homeless and 1,500,000 wounded soldiers.

KANSAS CITY, KAN.
KANSAN
SHENANDOAH, PA.
HERALD
MILWAUKEE, WIS.
POST
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NEWS
HASTINGS, NEB.
TRIBUNE
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ZANESVILLE, OHIO
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WASHINGTON, D. C.
POST
WASHINGTON, D. C.
TIMES HERALD
APR 1 - 1942

Gala Concert Draws Society to Russian Benefit Performance at Constitution Hall

Boston Symphony Plays Varied and Colorful Program

By Patricia Grady

They were all there—the top Washington officialdom of the United Nations—to honor their victorious ally, Russia, at the Boston Symphony Orchestra's benefit performance for Russian relief at Constitution Hall last night.

Coming into the flag-bedecked hall by the hundreds, Capital society rushed in from dinners before the event and rushed on afterward to suppers following the musical program under the direction of Serge Koussevitzky. It was a cheering audience from the beginning with the Russian Ambassador and Mme. Litvinoff taking the first bows from their corner box. With them were the Counselor of the Russian Embassy and Mme. Gromyko, and Mme. Yegorichev, wife of the Naval Attache of the Embassy, and as the hall filled, Mme. Litvinoff turned to her husband, after a significant look at the enthusiastic audience, with a whispered word that could only have been, "America is indeed with us." Later in the evening the Soviet envoy and his wife entertained at a small supper in honor of the Boston maestro.

Halifaxes Have Party With Them

So many celebrities were on hand that after the first buzzing of "There's Mrs. Roosevelt," and "Who's in the box with the Jesse Joneses?" the audience realized that no matter what direction they faced they were looking at a Great Name. With Mrs. Roosevelt were Miss Mabel Boardman, Mrs Kermit Roosevelt, Mrs Cameron Clark, Mrs. David Bruce and Mrs Walter Thayer and in another box the British Ambassador, Lord Halifax, entertained Field Marshal Sir John Dill and Lady Dill, Air Marshal Douglas Evill and Mrs Edwina d'Erlanger.

So representative was the group that when the Marines paraded the flags of the United Nations across the stage, there were many who could feel the thrill of country for each flag. The Dutch Minister and Mme. Loudon shared a box with the Netherlands Naval Attache and Mme. Ranneft and Gen. L. R. Dyxhoorn, and the Yugoslav Minister and Mme. Fotitch cheered their flag from the box of Mr. and Mrs. James Clement Dunn. Sitting in a box with his son-in-law and daughter who had entertained at dinner earlier in the evening, was Senator Alben Barkley, who was the speaker of the evening. In the same party were the first United States Ambassador to Soviet Russia, William Bullitt; Justice and Mrs. Stanley Reed. Mr and Mrs. William Stanley Mrs Abrams Hewitt and Mrs A Mitchell Palmer.

In a family group of three boxes were Mr. and Mrs. Joseph E. Davies, whose wife was the organizing power behind last night's benefit, Senator and Mrs. Millard Tydings and Mr. and Mrs. Merrall MacNeille. The former Ambassador to Russia and Mrs. Davies were hosts at a small dinner before the concert at which their out-of-town guests included Mrs. Jerome Hill, of Pittsburgh; Lieut. Comdr. Gene Markey, late of Hollywood; Hans Habe, of New York, and Mrs. Davies' daughters, Mrs. Close Rand and Miss Nedenia Hutton.

Mr. and Mrs. John McCarthy entertained at a dinner at the Canadian Legation before going on to the concert. In their party were Miss Toinette Bachelder and Mr. and Mrs. Leonid Tichbinsky, of Annapolis, Md. Mrs. J. Borden Harriman was another dinner hostess having as her guests the Norwegian Minister and Mme. Munthe de Morgenstierne. Mr. and Mrs. Stanley Woodward had as their dinner and concert guests Mr. and Mrs. Archibald MacLeish, Mrs. Arthur Fowler, John Thatcher and Mr. and Mrs. R. E. Barclay. The Assistant Secretary of State and Mrs. Adolf Berle entertained Mr. and Mrs. Harold Hoskins at dinner before going on to the benefit performance.

Celebrities On Every Side

Among the Cabinet contingent were the Secretary of the Treasury and Mrs. Henry Morgenthau, who had the Brazilian Ambassador and Mme. Martins with them, and the Secretary of Commerce and Mrs. Jesse Jones, whose guests were Judge and Mrs. Clarence Norton Goodwin and Mrs. Warren Lee Pierson. In a nearby box, the Chief Justice and Mrs. Harlan Fiske Stone entertained Mr. and Mrs. Adolph Caspar Miller and Mr. and Mrs. William L. Batt had with them Sir Clive Baillieu and Lady Baillieu, Miss Dinah Brand and Robert Batt. With Mr. and Mrs. Nelson Rockefeller were Brig. Gen. and Mrs. Edwin Watson.

Just scraping the surface of who was in attendance at the greatest tribute to Russia Washington has ever seen, a few to be mentioned are Mrs. George Marye, who took her guests on afterwards to supper at the Mayflower, and had with her Mr. and Mrs. George Baker, of San Francisco, Princess Cantacuzene and Countess Cassini; Maj. Gen. Chu, Military Attache of the Chinese Embassy; Justice and Mrs. Owen J. Roberts, Justice and Mrs. James Byrnes and Mr. and Mrs. Chandler Hale, sharing a box together; Bernard Baruch, the Secretary of the Interior and Mrs. Harold Ickes, the Postmaster General and Mrs. Frank Walker, Mrs. Woodrow Wilson, Maj. Guy R. Mountfort, the Greek Minister and Mme. Diamantopolos, the Philippine Commissioner, Joaquin Elizalde, who had a party with him; the Minister of the Dominican Republic and Senora de Troncoso, Mrs. Walter George, Mrs. Morgan Bradford, Mrs. Sumner Welles, Mrs. Cyrus McCormick, and the rest of Constitution Hall, almost all names of national and international renown.

TERRE HAUTE, IND.
TRIBUNE
APR 1 1942

HISTORY IN THE MAKING.

When the school text books on history are re-written this era will contribute some of the most amazing chapters. The Associated Press says that amid applause from a fashionable audience last night, the red banner of Soviet Russia was brought onto the platform of Constitution Hall, built and owned by out-spoken opponents of communism, the Daughters of the American Revolution.

The presentation of the flags of the twenty-six United Nations—the Soviet banner among them—was an impressive high spot on the Russian war relief program given by the Boston Symphony Orchestra, and for this concert, brilliant in content and in attendance, the sponsors rented the stronghold of the D. A. R., the capital's only large auditorium.

Included in the rental fee were ushers with D. A. R. armbands. They stood at attention as did Mrs Franklin D. Roosevelt; Maxim Litvinoff, the Soviet ambassador; Madame Litvinoff; Mrs. Woodrow Wilson and the audience as Serge Koussevitzky conducted the playing of the Internationale and the Star Spangled Banner.

It was the first time that the Soviet national anthem had been played in the American capital by a major orchestra, and certainly the first time by anyone from the platform of Constitutional Hall.

To the Soviet ambassador and his English-born wife, the playing of the Internationale was a dramatic moment. Both squared their shoulders at the opening strains. The ambassador pursed his lips. Madame Litvinoff looked out over the audience, solemn and intent. The list of patrons was headed by President Roosevelt, who, seldom lends his name to a cause, and Mrs. Roosevelt.

Such is the transition from peace to war; such are the emotions prompted by an alliance at arms. This nation has been closely guarded against communism; it has been indicted as the chief and most insidious force in the world against this republic. The perils presented by a common enemy have altered the case over night. What our future relations will be is in the laps of the gods.

SAN FRANCISCO, CALI
CHRONICLE
APR 1 - 1942

Constitution Hall Rings to Red Anthem

WASHINGTON, March 31 (AP)—The Internationale, Soviet national anthem, was played tonight in Constitution Hall, owned by the Daughters of the American Revolution, who many times have denounced the communist philosophy the rallying song commemorates.

The occasion was the Boston Symphony concert for the benefit of the Russian war relief. The event was not sponsored by the DAR, which merely made its hall available. The list of patrons was headed by the President and Mrs. Roosevelt, the Vice President and Mrs. Wallace.

There were important names and important wealth in the sell-out audience that came to hear Serge Koussevitzky conduct the 115-piece orchestra in a program all-Russian with but one exception—"The Star-Spangled Banner."

The diplomatic colony turned out. There was a box reserved by the British Ambassador, Lord Halifax and Lady Halifax.

The Internationale, a revolutionary marching song, older than the Soviet Union, was orchestrated especially for this concert by Aaron Copland, modern American composer of New York. Koussevitzky found there was no official version suitable for a large orchestra.

THE Daughters of American Revolution (who held a state conference in Racine last week), are proud of their revolutionary ancestors. That's how they happen to be organized. But it's the AMERICAN revolution they're thinking about—not the Russian. Patriotic to the core, they have been among the most bitter foes of communism in this country. So playing of the communist hymn in their hall causes a lifting of eyebrows throughout the country. The eyebrows come down somewhat when it's explained the Daughters merely rented their hall for a Russian war relief program; that the "Internationale" is only one of the numbers played by the Boston symphony orchestra for the entertainment of a distinctly "stiff shirt" audience. But it's peculiar, anyway, and it shows how wars bring about extraordinary incidents.

WASHINGTON, D. C.
STAR
APR 1 - 1942

Boston Symphony Draws Brilliant Throng From Official, Resident Circles

Many Dinners Precede Concert for Russian Relief; Litvinoffs Are Hosts

By Katharine Brooks

Mrs. Roosevelt returned by plane yesterday in time to attend the concert of the Boston Symphony Orchestra given in Constitution Hall for the benefit of Russian relief. The services of the orchestra as well as the conductor, Dr. Serge Koussevitzky, were donated, and judging by the lack of empty seats last evening, the Russian Relief Fund will be considerably augmented. Mrs. Joseph E. Davies, wife of the former United States Ambassador to Moscow, was chairman for the benefit and returned a day or so ago from her Florida home, where she has been for the winter, to attend the concert last evening. During Mrs. Davies' absence her vice chairmen, Mrs. Emory Scott Land, wife of the chairman of the Maritime Commission, and Mrs. Edwin M. Watson, wife of the President's military aide, carried on the work.

The Soviet Ambassador and Mme. Litvinoff were hosts to 50 or 60 guests after the concert, entertaining in the Embassy in honor of Dr. Koussevitzky. Those invited were close personal friends of the hosts and the conductor, and a number of those who have helped to make the benefit a success.

Wallaces Are Guests Of Mrs. Roosevelt.

The Vice President and Mrs. Henry A. Wallace were guests of the President's wife in her box at the concert, and also with Mrs. Roosevelt was Mrs. Kermit Roosevelt, daughter-in-law of the late President Theodore Roosevelt, who is spending a few days at the White House.

The Ambassador and Mme. Litvinoff had with them in their box the Counselor of the Embassy and Mme. Gromyko and Mme. Yegoriechev, wife of the Naval Attache.

Mr. and Mrs. Davies had on one side of them the former's son-in-law and daughter, Senator and Mrs. Millard E. Tydings, and Mrs. Merrall MacNeille, daughter of Mrs. Davies, had the box on the other side. Mr. and Mrs. Davies' guests included a number from out of town, including Mr. and Mrs. James Hill of Pittsburgh, Lt. Comdr. Gene Markey of California and Mr. Hans Habe of New York. Among those with Senator and Mrs. Tydings was the latter's sister, Mrs. Rahel Fitch. After the concert they all attended the supper party at the Soviet Embassy.

Morgenthaus Are Hosts At Dinner Before Concert.

The Secretary of the Treasury and Mrs. Henry Morgenthau, jr., were hosts at dinner to the Brazilian Ambassador and Senhora de Martins and Senator Tom Connally, chairman of the Senate Foreign Relations Committee, and later took their guests to their box at Constitution Hall.

The Secretary of Commerce and Mrs. Jesse H. Jones had a box, in which Mrs. Jones was hostess to Judge and Mrs. Clarence Norton Goodwin and Mrs. Warren Lee Pierson, while the Secretary dined with the Acting Secretary of State, Mr. Sumner Welles. The Attorney General and Mrs. Francis Biddle are in Florida, where they have gone for the latter's recuperation from an illness, and gave their box away. The Secretary of the Interior and Mrs. Harold L. Ickes also were among the boxholders.

Lord and Lady Halifax Are Hosts at Concert.

His Britannic Majesty's Ambassador and Lady Halifax were hosts in their box to Air Marshall D. C. S. Evill, Field Marshal Sir John Dill and Lady Dill and Mrs. Edwina d'Erlanger, who dined with them before the concert.

The Minister of the Union of South Africa and Mrs. Close did not entertain their guests for the concert at dinner because of the early hour for the program and the fact that Mrs. Close remained on duty at the British War Relief headquarters showing the interesting things in the South African exhibit which will close tomorrow.

Sitting with them at the concert were Mr. and Mrs. Nowell Elmslie of London, who recently came to Washington, where Mr. Elmslie is on a special mission. Mr. Elmslie was British trade commissioner in South Africa for some years and the Minister and Mrs. Close knew them then. Also with them in their box was the Secretary of the Legation, Mr. Robert Webster.

The Canadian Minister and Mrs. McCarthy took a box for the concert but left earlier yesterday for Canada, where they will be until after Easter. Their son and daughter-in-law, Mr. and Mrs. John McCarthy, were hosts in their absence, entertaining at dinner at the Legation and taking their guests with them to their box in Constitution Hall. Dining with them were Miss Toinette Bachelder and Mr. and Mrs. Leonid Techwinisky of Annapolis. Others in the diplomatic corps who subscribed to boxes were the Turkish Ambassador and Mme. Ertegun, the Netherlands Minister and Mme. Loudon and the Icelandic Minister and Mrs. Thors. Also among the boxholders were the Chinese Minister of Foreign Affairs and Mme. Soong, the Military Attache of the Embassy and Mme. Chu and Sir Arthur Salter of the British Mission and Lady Salter.

The Norwegian Minister and Mme. Munthe de Morgenstierne were among the guests of the former United States Minister to Norway, Mrs. J. Borden Harriman, with whom they dined before the concert. The Yugoslav Minister and Mme. Fotitch were in the box with the Special Adviser to the State Department and Mrs. James Clement Dunn.

Many Other Dinners Precede Symphony.

Associate Justice and Mrs. Owen J. Roberts, who seldom miss good music, shared a box with Associate Justice and Mrs. James F. Byrnes and Mrs. Chandler Hale. Associate Justice and Mrs. Stanley F. Reed were guests of Mr. and Mrs. Max O'Rell Truitt, whose other guests included the hostess' father, Senator Alben W. Barkley; former United States Ambassador to Moscow, Mr. William C. Bullitt; former Assistant to the Attorney General and Mrs. William Stanley, Mrs. A. Mitchell Palmer and Mrs. Alva S. Hewitt. Mr. and Mrs. Truitt were hosts to their guests at dinner before the concert.

Mrs. George T. Marye, widow of former United States Ambassador to Russia, had with her Mr. and Mrs. George Baker of California, brother and sister-in-law of the late former director of the mint, Mr. Raymond T. Baker. Among others with Mrs. Marye was Countess Marguerite Cassini. After the concert Mrs. Marye took her guests to the Mayflower for supper.

WASHINGTON, D. C.
STAR
APR 1 - 1942

Patriotic Fervor Kindled In Russian Relief Concert

Koussevitzky and Boston Symphony Present Spectacular Program In Constitution Hall

By ALICE EVERSMAN.

The concert by the Boston Symphony Orchestra for the benefit of the Russian War Relief last night in Constitution Hall proved to be the most stirring event in many musical seasons. It was spectacular, emotionally high pitched and the greatest union of music with patriotic feeling that the D. A. R. hall has ever witnessed. In its setting as well as in Serge Koussevitzky's conducting of the program, it expressed the unfaltering sentiments of the United Nations in the conflict in which they are engaged.

The spirit of the occasion was established with the entrance through the hall of the United States Marine Drum and Bugle Corps and the march down the side isles of other marines carrying the flags of the 26 United Nations. From a table at the side of the stage, a speaker from the New York office of the Russian War Relief mentioned each nation and its part in the war as the flags were placed at each end of the stage. The audience, on its feet, cheered and applauded with wildest enthusiasm during the ceremony, quieting only when Dr. Koussevitzky came on the podium to direct the playing of the national anthems of the U. S. S. R. and the United States.

Soviet Anthem Melodic.

Melodic in character and noble in design, the Soviet anthem has dignity and appeal. Dr. Koussevitzky played it in measured fashion and in the same manner conducted the "Star Spangled Banner," giving it a beautiful and uplifting performance.

Dr. Koussevitzky left the stage for a moment before starting the program proper, which consisted of works of two composers of modern Russia, Prokofieff's "Classical Symphony" and Shostakovich's "Symphony No. 6," and of old Russia, Tschaikowsky's "Symphony No. 5."

All three of these works have been heard here before, Prokofieff's twice recently, Shostakovich's in December and Tschaikowsky's many times. Rarely, however, has the national flavor as expressed in the different temperaments, ideas and environment of the composers been so thoroughly and sympathetically given out as in Koussevitzky's reading. He has the ability to feel with the composer not only in a musical sense but in the deeper spirit that brought forth his work.

The magnificent orchestral body that Koussevitsky has under his baton, with its organlike quality of tone and interpretive sensitiveness, is especially qualified for the performance of such colorful music. It played superbly last evening, pliably reacting to the minute and vivid indications of the conductor.

Koussevitsky is a master of time values and instrumental color. Emotionally inspired, he yet has the poise that seeks for the rounded phrase, for the perfect note and for the full and unhampered play of individual voices of the orchestra. This measured approach in interpretation allows nothing to be lost and brings a constant surprise at the beauty of some phrase that is often overshadowed by orchestral volume. In fact, the full sonority of the orchestra is seldom called upon but rather made subservient to the expressive color of different instruments.

"Sixth Symphony" Dramatic.

This was particularly noticeable in the Shostakovich symphony, where its moods are voiced in changing tonal color and its powerful climaxes built through this means. The "Sixth Symphony" reflects a deeper thought than the composer's preceding works in this style, with a Sibelius touch evident in the first movement. The somber, brooding atmosphere is complete in itself and the two lighter movements that follow seem irreverent. Unlike Prokofieff, whose delightful "Classical Symphony" held a keener note of contrast in Koussevitzky's reading, the "Sixth Symphony" was highly dramatic in the pointed manner in which the conductor permitted the time element to have full play and in the varying character of his dynamics.

The high spot of the program, however, and of Dr. Koussevitzky's conducting, was the Tschaikowsky symphony. It was moving for its deep emotional feeling which the conductor sensed to a special degree and for its transcendence above the mere mechanics of music, finely as they were considered in Dr. Koussevitzky's reading. On rare occasions and through a great interpretive insight, the melody of music is forgotten and its spiritual meaning becomes particularly illumined and the performance of the Tschaikowsky was one of these. The enthusiasm of the audience broke all bounds and the visiting conductor and the orchestra were overwhelmed with applause, bringing to a supreme climax this concert of unusual excellence.

After the intermission, Edward C. Carter, president of the Russian War Relief, introduced by Senator Barkley, told of the objectives of the organization and made an appeal for funds.

NEW YORK, N.Y.
HERALD TRIBUNE
APR 1 - 1942

Washington Aids Russian Relief at Evening Concert

'The Internationale' Heard in D. A. R. Hall; Mrs. Joseph E. Davies Heads Benefit

Special to the Herald Tribune

WASHINGTON, March 31.—Soviet Russia's national anthem, "The Internationale," was played tonight in Constitution Hall, owned by the Daughters of the American Revolution, before an audience that included Mrs. Franklin D. Roosevelt and the Vice-President and Mrs. Henry A. Wallace. It was the first time in the memory of Washington residents that the song had been heard there.

Mrs. Roosevelt, who returned today by airplane from Seattle, where she visited her son-in-law and daughter, Mr. and Mrs. John Boettiger, was hostess to the Vice-President and his wife. The occasion was a concert the Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, gave for the benefit of Russian relief. The orchestra and Dr. Koussevitzky donated their services and every seat and every box was sold.

Mrs. Joseph E. Davies, wife of the former American Ambassador to Moscow, was chairman. She returned a few days ago from Florida, where she passed the winter. In her absence Mrs. Emory Scott Land, wife of the chairman of the Maritime Commission, and Mrs. Edwin M. Watson, wife of the President's military aide, as vice-chairman, carried on the work.

Mrs. Roosevelt and Mr. and Mrs. Wallace were accompanied by Mrs. Kermit Roosevelt, who is a guest at the White House.

The Soviet Ambassador and Mrs. Maxim Litvinov were hosts at a buffet supper after the program in honor of Dr. Koussevitzky. With them in their box at the concert were members of the embassy staff.

The Secretary of the Treasury and Mrs. Henry Morgenthau jr. had as their guests at an advance dinner the Brazilian Ambassador and Mme. Martins and Senator Tom Connally, chairman of the Foreign Relations Committee of the Senate.

Associate Justice and Mrs. Owen J. Roberts shared a box with Associate Justice and Mrs. James F. Byrnes and Mrs. Chandler Hale. Associate Justice and Mrs. Stanley F. Reed were guests of Mr. and Mrs. Max O'Rell Truitt, who also were hosts to Mrs. Truitt's father, Senator Alben W. Barkley; the former American Ambassador to Moscow, Mr. William C. Bullitt; Mr. William Stanley, former assistant to the Attorney General, and Mrs. Stanley; Mrs. A. Mitchell Palmer and Mrs. Alva S. Hewitt.

Lord and Lady Halifax were hosts to Air Marshal D. C. S. Evill, Field Marshall Sir John Dill and Lad

WASHINGTON, D. C.
TIMES HERALD
APR 1 - 1942

Koussevitzky Offers Soviet Relief Program

By GLENN DILLARD GUNN

No concert in Constitution Hall has been more effectively staged than the one played last night by the Boston Symphony Orchestra, under Serge Koussevitzky, for Russian war relief.

When the U. S. Marine Drum and Bugle Corps led the Marine Corps color bearers in trim military procession and drummed them on and off the stage as the flags of the United Nations were arranged in standards, the public and the orchestra got a thrill.

"Internationale" Played

As this solemn rite was performed, an announcer read stirring words into the public address system. So the hearts of the listeners were warmed and prepared for the playing of "The Internationale"—as set by Aaron Copland, there being no official Russian version available—and "The Star-Spangled Banner."

It followed that Koussevitzky's musical address was heard with quickened sympathies and emotions deeply moved by an exciting and impressive prelude. Not that this great musician needs such preparation. He is a master of a musical diction that can be likened only to that of Maurice Evans, of Gielgud, of, for the elder generation, Richard Mansfield.

It is compelling. It defines but it also penetrates to the hidden meanings. It searches out the sources of the composer's inspiration. It paints vast pictures, conjures scenes of comedy or of tragedy, and joins the daring, fantastic, alert, witty, powerful art of Russia's exciting present to the traditional gloom of Russia's artistic past.

Shakespearean Figure

Koussevitzky is in his person a Shakespearean figure. He has an actor's profile and makes a grave and dignified entrance, pacing slowly to the podium. He is sparing of gesture; but when he employs urgent pantomime, it has significance for performers and listeners alike.

He began this memorable musical address by quoting Prokofieff's "Classical" Symphony and the Sixth Symphony of Shostakovich. The first is sufficiently familiar to enable the listener to realize how much that is new his baton discovered in a witty and charming work. Koussevitzky found beauty where others have found only irony. Yet he did not disturb the composer's satire, though he made it a bit milder.

Then he turned to the Sixth Symphony by Shostakovich, a composition which has had but two previous performances here. Again one was grateful for the repetition. If Prokofieff bade somewhat flippant farewell to the classic era of the art, Shostakovich plunges boldly into that new world of hope, courage, and achievement that spreads so bravely across the Russian scene.

New Kind of Magic

Again the Shakespearean touch wrought a kind of magic that set strange parallels of expression in motion to lead the listener's imagination past new horizons. These seemed to expand into dim distance or to converge in powerful mountain crests of sonority, all so clearly defined, yet so filled with feeling that the total effect was as persuasive as the now popular Fifth Symphony by the same master.

Koussevitzky closed his discourse with the too familiar pageantry of Tschaikowsky's Fifth Symphony. Yet even here he found new or at least deeply personal meanings to quicken jaded reactions. So it was a great concert in which an artist of power and imagination played upon a superbly resourceful instrument.

The Boston Symphony Orchestra deserves its prestige. It is an old orchestra. Perhaps some of its members count as many years as the orchestra itself, which are 61. But these older musicians are as quick and keen, and as responsive as the younger ensembles growing up around them. The popular belief that the world belongs to youth finds drastic refutation here. It is a great orches-

HIGH LIGHT AT SOVIET BENEFIT.
Among the many notables, headed by Mrs. Roosevelt, who assembled in Constitution Hall last night for an all-Russian program were (left to right) the Co-ordinator of Inter-American Affairs, Mr. Nelson A. Rockefeller; Mrs. Rockefeller and Maj. Gen. Edwin M. Watson, military aide and secretary to the President. —*Harris-Ewing Photo.*

NEW YORK, N. Y.
MIRROR
APR 1 - 1942

of music with his soup at lunch. Across the desk sat Serge Koussevitsky, Russian symphonic conductor. For a short hour, the two men talked music, the President recalled his favorites, hummed snatches of them

PRESS: The President greeted the press with a broad smile, waving a heavy gavel. Looking rested and ready for another dozen rounds, Mr. Roosevelt carried his conference lightly in the palm of his hand, gave the boys the best laugh of the week off-the-record on the subject of Dies revelations of nudism in BEW.

SOUP MUSIC: Mr. Roosevelt, who loves music, got a big dish

MARSHALLTOWN, IA.
TIMES-REPUBLICAN
ST. LOUIS, MO.
POST DISPATCH
APR 1 - 1942

Red Flag and The Internationale Hailed in D.A.R.'s Constitution Hall

Mrs. Franklin D. Roosevelt, Maxim Litvinoff and Wife Among Audience at Russian-Sponsored War Relief Program.

WASHINGTON, April 1 (AP).—Amid applause from a fashionable audience of 4000, the red banner of Soviet Russia was carried to the platform of Constitution Hall, which was built and is owned by outspoken opponents of Communism, the Daughters of the American Revolution, last night.

The presentation of the flags of the 26 United Nations—the Soviet banner among them—was an impressive high spot on the Russian war relief program given by the Boston Symphony Orchestra, and for this concert the sponsors rented the stronghold of the D. A. R., the capital's only large auditorium.

Included in the rental fee were ushers with D. A. R. armbands. They stood at attention as did Mrs. Franklin D. Roosevelt; Maxim Litvinoff, the Soviet Ambassador; Mme. Litvinoff; Mrs. Woodrow Wilson and the audience as Serge Koussevitzky conducted the playing of the Internationale and the Star Spangled Banner.

It was the first time that the Soviet national anthem had been played in the American capital by a major orchestra, and certainly the first time by anyone from the platform of Constitution Hall.

To the Soviet Ambassador and his English-born wife, the playing of the Internationale was a dramatic moment. Both squared their shoulders at the opening strains. The Ambassador pursed his lips. Mme. Litvinoff looked out over the audience, solemn and intent.

"It was thrilling to hear it played by that big orchestra," said Mme. Litvinoff afterward back stage as she and the Ambassador waited to greet Koussevitzky during an intermission. "The times I've heard it played in the Red Square in Moscow!"

Mme. Litvinoff wore a crepe turquoise gown with a corsage of nasturtiums. She carried a fan the color of the flowers, and she related it had been given her by Mrs. Francis Sayre, wife of the United States High Commissioner in the Philippines, when the Litvinoffs stopped at Manila en route to the United States just before the Japanese attack.

"I decided I wouldn't carry the fan until I heard that Mrs. Sayre was safe," said Mme. Litvinoff. "Tonight I can use it." Sayre recently arrived in Washington, and it is understood that his wife is coming here shortly.

The list of patrons was headed by President Roosevelt, who seldom lends his name to a cause, and Mrs. Roosevelt.

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WASHINGTON, D. C.
POST

APR 1 - 1942

Postlude

Boston Symphony Heard In Russian War Relief Concert

By Ray C. B. Brown

Sergei Koussevitzki conducts the Boston Symphony Orchestra in Constitution Hall on Tuesday night in a concert for the benefit of Russian war relief. Program: "Classical" Symphony, Op. 25 (Prokofiev). Symphony No. 6, Op. 53 (Shostakovich), Symphony No. 5, Op. 64 (Chaikovski).

Absent from Washington since April 3, 1935, Dr. Sergei Koussevitzki and the Boston Symphony Orchestra received a tumultuous welcome last evening when they returned to Constitution Hall for the express purpose of giving their services in a concert for the benefit of Russian war relief. The crowded autorium held a thoroughly representative assemblage of official, diplomatic and musical personages in the National Capital, and a glance around the boxes and the serried ranks of seats fell upon people who had apparently stepped from the pages of the local "Wha's Who."

Brown

Pomp and circumstance attended the preliminaries of the concert which were symbolical of the special occasion. Witht he orchestra on the stage and the auditors in their places, the drum and bugle corps of the United States Marines marched down the center aisle sounding a salute and followed by color-bearers carrying the flags of the 26 nations united against Hitlerism. To the accompaniment of appropriate words from an announcer over the loudspeaker, each flag was presented to the spectators with a fanfare of bugles.

While the auditors still stood at attention, Dr. Koussevitzki entered amid a storm of applause and directed the "Internationale" in Aaron Copland's new arrangement and "The Star-Spangled Banner." Showered with more plaudits, he then retired for an interval during which the auditors settled themselves expectantly and waited for what they had come to hear.

Seven years is a long time to keep in memory exactly how an orchestra sounds and many of us had forgotten to a certain degree the superb tone quality of the Bostonians. Just what constitutes the tone of an orchestra is a mystery which no critic has been able to explain satisfactorily. Primarily, of course, the tone emanates from the strings because they are the leading voices of the ensemble, but why the tone of one string section differs from another remains a recondite matter.

Whatever the reason, the combination of the Boston tone and Sergei Koussevitzki is unique. The two work together with an irresistible magic which vivifies the colors of instruments, subtlizes accents and animates dynamics to the point of supreme eloquence. It was an unalloyed pleasure to hear again such blendings of tints and such balancings of timbres.

Prokofiev's "Classical" symphony, with which the program opened, is no stranger here, but Dr. Koussevitzki's reading underlined as no other that I have heard the significance of the title. By that I mean that he kept the dynamics entirely within the frame of the classical orchestra of Mozart's day. The lightness and the delicacy of the performance delighted the connoiseur of miniature precision.

The novelty of the concert was Shostakovich's sixth symphony which had been performed here only once before the Philadelphia Orchestra under Leopold Stokowski on December 10, 1940. Whether it was the revision of the score by the composer or the insight of Dr. Koussevitzki that made the difference, last evening's disclosure of the music seemed absolutely new. The meaning of the work came out with a clarity and a power that made a fresh impact upon the consciousness.

Undoubtedly Shostakovich has grown in the ability to express emotion and has sloughed off many of the mischievous mannerisms that retarded his development. There is a dignity in the sixth symphony that marks his emergencies as a spokesman for his nation. He has ceased being the Russian playboy and is uttering significant messages to the world.

The concert closed with Chaikovski's familiar fifth symphony touched into unexpected bloom by Dr. Koussevitzki's hands. He conducted it lovingly and fervently with a full revelation of its essential beauties.

NEW YORK, N.Y.
PM

APR 2 - 1942

The Revolution's On! Society Applauds 'The Internationale'

By James A. Wechsler
PM's Bureau

WASHINGTON, Apr. 2.—Washington's society pages yesterday brought utter mental chaos to Dies Committee analysts and orthodox Marxists. For society's biggest news was the Russian Relief Concert attended by hundreds of strange bedfellows in ermine and boiled shirts who militantly applauded the playing of the *Internationale* and beamed lovingly at Maxim Litvinov. It all happened Tuesday night in Constitution Hall. The Hall is owned by the Daughters of the American Revolution.

The society editors gave the event glowing notices. Betty Hynes, columnist for "Cissie" Patterson's *Times-Herald* (which combines the most anti-Soviet features of Hearst and the New York *Daily News*) hailed this outpouring of Washington notables as "sealing the alliance" of the U. S. A. and the USSR. "Cissie" herself was one of the box-holders.

The *News's* Evelyn Peyton Gordon described it more modestly as "the greatest social triumph in the career of Maxim Litvinov."

The Washington *Post's* Patricia Grady seemed most impressed by the fact that "Capital society rushed in from dinners before the event and rushed on afterwards to suppers." The rush was apparently terrific.

"It was a cheering audience from the beginning with the Russian Ambassador and Madame Litvinov taking the first bows from their corner box," Miss Grady reported.

Nonunion Orchestra

The concert was donated to the Soviets by Serge Koussevitsky's nonunion Boston Symphony Orchestra, but the music drew less attention than the turnout, Miss Gordon noted a trifle cynically.

For the benefit of Russian War Relief, "the Capital turned out in full array: Society, officials, diplomats, sincere Soviet sympathizers, true music lovers."

V. I. Lenin may have stirred perceptibly in his tomb as the multitude assembled. There was, for example, a distinguished representation from the Capitol's antilabor bloc: Sen. Tom Connally, who has promised to keep "a-raising hell" until his antilabor bill is passed; Assistant Secretary of the Navy Ralph Bard, who has been busy opposing the Wage-Hour Law and urging relaxation of the Wagner Act, and Sen. Millard Tydings, Maryland Tory. Sen. Tydings, however, is the son-in-law of Joseph E. Davies, ex-Ambassador to Moscow and staunch Soviet supporter. Mrs. Davies and Mrs. Tydings were leading sponsors of the concert.

There were other baffling notes from an ideological point of view. James Clement Dunn, long noted as a Franco booster and Soviet foe in the State Dept., occupied a box with Mrs. Dunn and the Yugoslav emissaries. Mrs. A. Mitchell Palmer, whose late husband led the post-war Red-hunt, was present in a box with Senate Majority Leader Alben Barkley, who delivered the keynote address.

Heavens! A Philistine

Mrs. Evalyn McLean, recently depicted by the Communists as leader of the Washington "Cliveden Set" confused dogmatists by purchasing a box for the affair and was listed as a patroness. Although she didn't show up, a Washington society reporter assured me her absence wasn't significant because:

"Mrs. McLean never goes to concerts. She only attends the theater."

In addition to Washington's smart set and right-wing, there were of course an ample number of New Dealers whose presence may some day be recalled by Mr. Dies (who was not present). President Roosevelt-himself sponsored the concert and Mrs. Roose-

velt was present. So were Harry Hopkins, Mr. and Mrs. Henry Morgenthau, Archibald McLeish, and Sidney Hillman.

But perhaps the most intriguing item in the concert's ideological bedlam concerns Lady Cunard. The *Times-Herald's* Miss Haynes's review of the concert said:

"With Miss Mabel Boardman, and the center of many eyes, was Lady Cunard, gowned in blue."

On the same page co-columnist Igor Cassini, in his daily gush entitled *These Charming People*, simultaneously reported:

"Lady Cunard's stopping at the Spanish Embassy with the Cardenases rather than with Lord and Lady Halifax at the British Embassy is a little surprising. American-born Lady Cunard, a friend of the Duke of Windsor, possesses one of the most influential names of England, and to outsiders it looks strange that she should be the guest of the envoy of Fascist Spain. Or isn't that a sign that the Uppah Clawss in England has always been more on the side of Franco than the Spanish Commies?"

Did Lady Cunard tell M. Cardenas where she went Tuesday night?

TERRE HAUTE, IND.
STAR

APR 2 1942

RANDOM NOTES.

The incredible events derived from the unusual circumstances of war are so many and varied that one loses the ability to be surprised—perhaps it should be said that one almost loses the ability to be surprised by any development. This is particularly true if the event happens in Washington. But out of Washington comes an astonishing story, bordering on the unbelievable.

It might be recalled that not so long ago the Daughters of the American Revolution refused the use of Constitution Hall, which the organization owns, for a concert by Marian Anderson. There was no apparent reason except that Miss Anderson, one of the great singers of all time, happens to be colored. Mrs. Roosevelt resigned from the organization and there was great stir in many quarters. But consider what happens now. It is one of those believe it or not matters although we are willing to trust the authenticity of the report by the Associated Press.

The Internationale, national anthem of Soviet Russia, has been played in Constitution Hall! At last report, the walls were still standing and no patriot had suffered apoplexy. The Daughters were not responsible but they had rented the hall for a Russia relief concert by the Boston Symphony orchestra.

WASHINGTON, D. C.
STAR

APR 2 - 1942

Morning Musicale Given In Soviet Embassy

The morning musicale which the Soviet Ambassador and Mrs. Litvinoff gave yesterday was something of an aftermath of the brilliantly successful Russian relief benefit of the evening before. The guests were chosen from official and diplomatic circles, a number of them having been among those at the buffet supper which the Ambassador and Mrs. Litvinoff gave after the concert. The hostess wore a simple black street-length morning frock and the program was given by a string quintet, the members chosen from the personnel of the Boston Symphony Orchestra, which donated its services for the concert Tuesday evening, and the conductor, Dr. Serge Koussevitzki, was escorted yesterday morning to a front-row seat by the Ambassador.

The buffet table, from which luncheon was served after the hour of music, was laid in the dining room with bright spring blossoms in cases down the center of the table. Cocktails and hors d'oeuvres were served before the music began and between the numbers. The quintet was composed of Roland Tavley and Malcolm Holmes, violins; Judge Humphrey, viola; Karl Zeise, cello, and Jesu Maria Sanroma, piano.

GALVESTON, TEX.
NEWS

APR 2 - 1942

Nothing will surprise us any more since the Boston Symphony Orchestra played the Internationale in the DAR's Constitution Hall in Washington. It wasn't April fool's day, either, and the roof didn't fall.

GENEVA, N. Y.
TIMES

APR 3 - 1942

SITUATION CHANGED

The world certainly "do move." If you don't think so just rub your eyes and read this, and believe it or not. But you will have to believe it, for "It really did happen, and 4,000 people today can testify that it did," says an Associated Press dispatch from Washington.

And here is what it tells about:

"Amid applause from a fashionable audience, the red banner of Soviet Russia was brought onto the platform of Constitution Hall, built and owned by outspoken opponents of Communism, the Daughters of the American Revolution.

"The presentation of the flags of the 26 United Nations—the Soviet banner among them—was an impressive high spot on the Russian War Relief program given last night by the Boston Symphony Orchestra, and for this concert, brilliant in content and in attendance, the sponsors rented the stronghold of the DAR, the capital's only large auditorium.

"Included in the rental fee were ushers with DAR armbands. They stood at attention as did Mrs. Franklin D. Roosevelt; Maxim Litvinoff, the Soviet ambassador; Madame Litvinoff; Mrs. Woodrow Wilson and the audience as Serge Koussevitzky conducted the playing of the Internationale and the Star Spangled Banner.

'It was the first time the Soviet national anthem had been played in the American Capital by a major orchestra, and certainly the first time by anyone from the platform of Constitutional Hall."

Wonder what the good women of the D. A. R. think about this use of their honored hall, which they cannot even use themselves this year, having been forced to hold their annual congress in Chicago instead of Washington on account of the crowded condition of the Capital. Thus does the war bring about many unexpected changes and circumstances.

But as for the red Soviet banner, it's on our side now, even if it does seem incongruous for it to be floating aloft with the Stars and Stripes.

NEW BRUNSWICK, N. J.
HOME NEWS

APR 1 - 1942

To Present New Symphony Of Young Soviet Composer

Dr. Serge Koussevitzky and the Boston Symphony Orchestra are expected to play before a capacity audience tonight at 8:30 when they make their eighth appearance in this city in as many years at the College avenue gymnasium. The event will close the 26th annual Rutgers University concert series.

Russian-born Dr. Koussevitzky will present a program of works by Russian composers, featuring the new Sixth Symphony of Dmitri Shostakovitch, widely acclaimed young Soviet composer. Only non-Russian selection will be Mozart's "Jupiter" Symphony in C Minor, opus 41.

This composition of Mozart sometimes considered his best work, will open the concert. It will be followed by the fantasy-overture by Tschaikowsky, "Romeo and Juliet."

The Shostakovitch symphony will bring the evening to a close. Finished only about a year ago, the work is an effort in the new Russian style—simple and direct, and although guided and inspired by the great music of the past, expressive of the idiom that is of today.

The Sixth Symphony received a warm ovation at its first performance in Boston and has been included in concerts of the orchestra for the past few weeks, marking the first time in the history of the orchestra that a composition has been repeated within a week.

Dr. Koussevitzky made an early beginning in his field. At the age of 11 years he was conducting the orchestra of his native town. He continued his musical education at the Conservatory in Moscow, from which he graduated in 1894 with the degree of Master of Free Arts. After a successful series of tours of the European continent, he became conductor of the London Symphony Orchestra in 1908.

He soon returned to Russia, but the shadow of the revolution followed him and by a circuitous route he finally arrived in the United States. Recognition of his talent in this country was not slow in coming. Among other awards, he was presented with the honorary degree of Doctor of Letters during his appearance at Rutgers in 1937. Dr. Robert C. Clothier paid tribute to the conductor's life-long devotion to music.

SPOKANE, WASH.
CHRONICLE

APR 2 - 1942

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Wirephoto: Meet at Russian Benefit

Wirephoto: Mrs. Eleanor Roosevelt reaches out to shake hands with Miss Mabel T. Boardman (left), secretary of the American Red Cross, as they sat in adjoining boxes Tuesday night at a Russian war relief concert by the Boston symphony orchestra in Washington. Madame Mardt Auffmordt is between them. (AP)

BRISTOL, VA.
HERALD-COURIER

APR 2 - 1942

Strange Things Can Happen.

Constitutional Hall in Washington is owned by the Daughters of the American Revolution, and the Hall can not be used by any group or organization for any purpose without the consent of the Daughters, who more than once have refused its use to a group or organization which did not meet with their approval.

Among the groups or organizations which do not meet with the approval of the Daughters of the American Revolution are the Communists. The Communist philosophy is among the Daughters' pet aversions; they have denounced it many times; but the Internationale, the National Anthem of Communist Russia, has just been played in Constitution Hall, and the Red Flag has been displayed on its platform.

The occasion was the Boston Symphony Concert for the benefit of Russian war relief. Serge Koussevitzky, an American citizen born in Russia, conducted the 115-piece orchestra in a program that was all-Russian with but one exception. The exception was the Star-Spangled Banner, our own National Anthem, which was the first number on the program.

The Daughters of the American Revolution did not sponsor the event, but they permitted it to be held in Constitution Hall, the Capital's only large auditorium, which seats close to 4,000 people. And the auditorium was crowded. The all-Russian program attracted an estimated 4,000 people, most of them leaders in society and politics at Washington.

The program was heard and enjoyed by a fashionable audience. The concert was brilliant in content and in attendance, and a neat sum must have been realized for Russian war relief. The orchestra members contributed their performance, and some box tickets brought from $50 to $100. Perhaps only the rental for the Hall will have to be taken out of the proceeds.

Strange things can happen. Yet it may not be so strange that the Daughters of the American Revolution allowed Constitution Hall to be used for this event. The Daughters realize that Russia is fighting alongside the United States against a menace to world freedom; that if the Axis Powers win the war, neither Democracy nor Communism will survive; and that if the war is won by the United Nations, they may then settle any differences among them over political philosophies or ideologies.

The United Nations—the United States Great Britain, Russia, China and other countries—will stand or fall together. If the Democracies are to be saved, they will be saved only with the help of Communist Russia. It is time every American realized this and ceased to worry about Communism for the duration. What we of this country need to worry about is the possibility that the Totalitarian aggressors will win the war and impose their rule on the United States Great Britain, China and the rest of the world.

NEW YORK, N. Y.
DAILY WORKER

APR 2 - 1942

Thrilling Russian Relief Concert in Capital Reflects Soviet-U. S. Unity

(Daily Worker Washington Bureau)

WASHINGTON, April 1. — Dramatic proof of the close friendship between the Soviet Union and the United States was given last night when all of official Washington turned out to pay tribute to the heroic peoples of the USSR at a Russian War Relief benefit concert.

Sponsored by President Roosevelt, the entire Supreme Court, the cabinet, high government officials, and prominent Washingtonians, the concert given by the Boston Symphony Orchestra at Constitution Hall was one of the most brilliant events the Capital has ever witnessed.

The theme of the evening, the unity of the 26 nations who have banded together to crush the Axis, was reflected in the colorful presentation of the 26 flags by blue uniformed Marines and in the attendance of top diplomatic representatives of these countries.

READ M'ARTHUR TRIBUTE

As the stirring words of General Douglas MacArthur were read that "the hopes of civilization rest upon the worthy banners of the Russian Army," the impressive audience of 4,000 roared its appreciation for the valiant fight of the Soviet people.

Senator Alben Barkley, Senate Majority Leader, spoke for the entire crowd when he stated that help must be sent to the USSR for:

"At this hour it is our front also, no less than the Russian front."

From the Soviet Ambassador and Mme. Litvinoff who were greeted with warm applause on their arrival the cheering crowd went on to welcome Mrs. Roosevelt, Vice-President and Mrs. Henry Wallace, Lord and Lady Halifax, Secretary of the Treasury and Mrs. Morgenthau, Chief Justice and Mrs. Harlan Fiske Stone and scores of other celebrities.

DAR'S HALL

The gala performance took place in Constitution Hall, home of the Daughters of the American Revolution, and the strains of the "Internationale" rang out where for many years the DAR has vigorously denounced "the Bolshevist menace." Indicative of the new spirit of unity to defeat the Axis, was the fact that the DAR had taken a box for the occasion.

The concert was opened with an impressive military ceremony by the U. S. Marine Drum and Bugle Corps and the color bearers who presented the flags of the 26 United Nations. "In the year 1776 a new nation held certain trusts to be self evident," the commentator chanted. "166 years later, 26 nations from all parts of the world renunciated these truths, and united in one cause, the destruction of Hitlerism."

"To the flag of England, in the name of the British men who have died—to the flag of China, whose suffering millions would die to a man to be free," . . . the commentator delivered a tribute as each country's flag was brought up on the platform.

The audience and orchestra stood proudly at attention while the banners of the Latin American Republics, the nations now fighting the Japanese in the Pacific, and the conquered countries of Europe were displayed.

RED FLAG CHEERED

Thundering applause greeted the red flag of the USSR, "whose soldiers first destroyed the myth of Nazi invincibility," and the Stars and Stripes of the United States.

As the flags of the USSR and the U. S. fluttered in front, the Boston Symphony stirringly played the "Internationale" and the "Star Spangled Banner," then the audience settled down to hear the orchestra give a splendid rendition of Prokofieff's classical symphony, Shostakovitch's Sixth Symphony, and Tchaikovsky's Fifth Symphony.

The committee which arranged the concert was headed by Mrs. Joseph E. Davies, wife of the former Ambassador to the USSR, Mrs. Edwin M. Watson, wife of Presidential Aide Brig. Gen. Watson, and Mrs. Emory Scott Land, wife of the Maritime Commissioner. Others on the committee included Madame Litvinoff, Mrs. Harold Ickes, Mrs. Sumner Welles, and Mrs. Henry A. Wallace.

RAISE $12,700

Services of the Boston Symphony and Dr. Serge Koussevitsky, were donated and it was estimated by Mrs. Davies today that close to $12,700 had been raised for Russian War Relief. The money will be used toward purchasing medical supplies for the wounded, and seed and grain for the areas the Soviet Union has recently retaken from the Nazis.

Among the prominent persons who attended the concert to "honor the Russian people, the Russian government and the Russian Army for their heroic part in the great struggle we are now fighting," were:

Former Ambassador Joseph Davies, Counsellor of the Soviet Embassy and Mme. Gromyko, together with the rest of the Embassy staff, Dutch Minister and Mme. London, Justice and Mrs. Stanley Reed, Senator and Mrs. Millard Tydings, Mr. and Mrs. Archibald MacLeish, Mr. and Mrs. William Batt, representatives of every embassy and legation in town, and hundreds of other outstanding Washingtonians.

WASHINGTON, D. C.
TIMES HERALD
APR 2 - 1942

Mme Litvinov's Musicale Draws Many Notables

Boston Symphony Quintette Features Embassy Function

If Maxim Litvinov, Soviet Russia's ambassador, is a great statesman, his wife is an equally gracious hostess. Yesterday morning she presided over her first musicale at the embassy when the Boston Symphony Orchestra quintette played for a gathering of official, diplomatic, and residential society.

Among the striking personalities in the audience was the orchestra's conductor, Serge Koussevitzky, who was evidently well pleased with the playing and program.

As the guests thronged up the wide staircase soon after 11 o'clock, Mme. Litvinov greeted them smilingly and asked them if they would like a cocktail—an invitation many accepted. Soon the Ambassador appeared with the famed conductor, but refused to be seated before he had "shooed" members of his staff from an adjoining room into the ballroom to hear the music.

Mrs. Joseph E. Davies, wearing a gay green hat with an otherwise severely tailored costume, arrived with her debutante daughter, Nedenia, whose blue bonnet matched her eyes; Mrs. Jerome Hill, of Pittsburgh, who has been visiting her, and Mrs. Millard Tydings. Mrs. Edwin M. Watson and Mrs. Emory Scott Land, who had been Mrs. Davies, cochairmen for the eminently successful Russian Relief concert, appeared soon after, the former accompanied by Mrs. Stanley Woodward.

The wives of the Supreme Court Justices, headed by Mrs. Harlan Fiske Stone, had almost a perfect record of attendance. Mrs. Owen J. Roberts, sitting beside Mrs. Frank Walker, wife of the Postmaster General; Mrs. Stanley Reed, saying the gathering seemed like the continuance of the night before, when Ambassador and Mme. Litvinov had a supper party for Koussevitzky; Mrs. Felix Frankfurter, who took a chair next to the wife of the New Zealand Minister, Mrs. Walter Nash; Mrs. James F. Byrnes, looking pretty under her new grape-trimmed hat, and Mrs. Robert H. Jackson.

Mrs. Paul V. McNutt was stunning, all in black; Mrs. J. Borden Harriman sat just ahead of Mme. Morgenstierne, wife of the Norwegian Minister, and the Minister of Czechoslovakia and Mme. Hurban were evidently fascinated with the Shostakovitch composition.

NEW YORK, N.Y.
TIMES
APR 2 - 1942

LITVINOFF MUSICALE HONORS COMPOSER

Shostakovich Quintet Heard at Soviet Embassy in Washington

Special to THE NEW YORK TIMES.

WASHINGTON, April 1 — The Soviet Ambassador and Mme. Litvinoff gave a musicale this morning at the Embassy for the debut performance here of the Shostakovich quintet, opus 57, of the distinguished Russian composer, which won for him the Stalin prize of 100,000 rubles sixteen months ago.

Played for the first time at the Soviet music festival of Nov. 30, 1940, it was presented today by members of the Boston Symphony Orchestra, who gave a benefit concert last night in Constitution Hall for the Russian War Relief Fund. It was received with rounds of applause by the guests.

Dr. Serge Koussevitzky, conductor of last night's program, of which the Sixth Symphony of Shostakovich was a part, was a guest at this morning's musicale.

Among others present were the Minister of Czechoslovakia and Mme. Hurban; Mrs. Harlan Fiske Stone, Mrs. Owen Roberts, Mrs. Stanley Reed, Mrs. Robert Jackson, and Mrs. James F. Byrnes of the Supreme Court circle, and Mme. Morgenstierne, wife of the Norwegian Minister.

WASHINGTON, D.C.
TIMES HERALD
APR 2 - 1942

Soviet Embassy Recital Honors Koussevitzky

Modern Russian Piano, Chamber Music Played

By GLENN DILLARD GUNN

Serge Koussevitzky, who conducted the Boston Symphony in Constitution Hall Tuesday night, was honored at the Soviet Embassy yesterday morning by a recital featuring modern Russian piano and chamber compositions.

Ambassador and Mrs. Litvinov invited a small group of diplomats and music lovers to hear the Tanglewood Quartet and Jesus Maria San Roma, Puerto Rican pianist long eminent in Boston's musical life, present the Shostakovich quintet. This is the work which won the composer the 100,000-rouble Stalin prize in 1940. Shostakovich donated this sum to war relief.

Gains With Understanding

To the American admirer of this gifted man's art, growing understanding seems to increase its value. As to its racial aspects his fellow countrymen are, of course, the only competent judges. But to alien ears, the music of Shostakovich seems to have added qualities of introspection to his country's cultural expression.

The work has power. It has deep poetry. It develops the defined states of feeling in logical sequence, seeming to condition its thematic elaboration by predetermined emotional requirements. Great beauty is unfolded by this process but rarely is it the beauty of mere sentiment. The quintet shares with the symphonies the excitements of broad contrasts and urgent movement.

It begins with a modern Russian version of the contrapuntal prelude and fugue, exploited for its adaptability to cumulative climaxes. Form is incidental in the art of Shostakovich, which owes its power to a quality of direct if rarely obvious melodic eloquence. Its technical elements are beautifully ordered and the joint utterance of strings and piano is intriguing for its own sake.

Performance Admirable

The performance was entirely admirable. The Tanglewood Players have wrought a sensitive ensemble that is especially rich in its command of widely varied sonorities. Mr. San Roma's piano was flawlessly adjusted to this dynamic scheme. He prefaced the performance of the quintet by presenting four piano preludes by Prokofieff and as many "Fleeting Visions" by Shostakovich. New, daring, witty, and highly imaginative, both these Russian modernists have enlarged the acoustic resources of the instrument.

After the brilliant novelty of San Roma's playing and the stimulating invention of the Soviet masters, it will be difficult to return at once to the tamer and more familiar beauties of the established repertoire.

The Shostakovich quintet was repeated last night in the Library of Congress, under auspices of the Coolidge Foundation, on which occasion the Dvorak quintet replaced Mr. San Roma's solos on the program.

TACOMA, WASH.
TIMES
APR 2 - 1942

After Many Years

Soviet Music in Constitutional Hall

May Have to Revise Kipling Dictum

Many Sided State's Rights Issue

BY E. T. SHORT

WHAT next in this fast moving world?

About two years ago we were having the jitters because the United States, via Seward peninsula, was separated from Russia only by the narrow Bering strait. That was before the break between Russia and Germany, and the commentators found much good material in exploiting the possibility of Russia slipping across the strait some dark night and establishing a base from which the axis powers might successfully attack the United States.

Then, on June 21, 1941, the Hitler forces attacked Russia. Almost overnight a potential enemy became an ally and we began supplying planes, bombs and other war materials so that the Soviet government could fight the axis.

If you think that was quite a flop, read this:

Tuesday night, in historic constitutional hall in Washington, D. C., owned by the D. A. R., from the platform of which there has come bitter denunciation of the communistic affiliations of the Soviet government, Serge Koussevitsky led the Boston symphony orchestra through a stirring performance of the Soviet national anthem, "The Internationale."

The occasion was a concert of all Russian music, a Russian benefit for which the services of the orchestra had been donated. The program opened with the American national anthem, "The Star Spangled Banner." Standing as the 115-piece orchestra played with deep feeling and vigor were Mrs. Franklin D. Roosevelt and a White House party.

Scarcely had the last echoes of the American anthem died away when the orchestra crashed into the first strains of "The Internationale."

It may be that when Mr. Kipling wrote his "east is east and west is west," it looked as if the twain never would meet. Today it is a smart prophet who refuses to predict what strange things this war may do to us.

DAYTON, OHIO
NEWS WEEK
APR 13 1942

Revolution

Constitution Hall, owned by the Daughters of the American Revolution, resounded last week with the strains of the "Internationale." While the Boston Symphony Orchestra thus opened its Russian War Relief Concert, an enormous scarlet flag emblazoned with a gold hammer and sickle stood out before the emblems of 26 allied nations. Three revolutions scented the evening air: the Russian, the American, and the one to come . . .

'Tis the final conflict
Let each stand in his place!
The International Soviet
Will be the Human Race!

NEW YORK, N. Y.
JOURNAL AMERICAN
APR 3 - 1942

Russian Music Featured by Bostonians

By GRENA BENNETT

Russian music dominated last evening's program presented by the Boston Symphony in Carnegie Hall. The Russian works consisted of Prokofieff's "Classical" Symphony and Shostakovich's Symphony No. 6, and Conductor Serge Koussevitzky evidently aiming to maintain the same horizon in his list, ended the program with Brahm's First Symphony.

In considering the Prokofieff work some music-lovers have gone far afield in their admiration while others insist upon discovering the fly in the ointment, affirming that it mocks its "classic" claim. Yet its delicate charm, the grace and beauty of its melodies; the frank humor that is incorporated into many of its pages have outranked in popularity all of that composer's previous achievements.

Even the most satiated of concert patrons confess without restriction that the "Classical" Symphony retains all of its refreshing appeal at each repetition and if the enthusiasm of last night's audience is evidence, that number was without doubt one of the most enjoyable of the concert.

This was not due entirely to the enchanting score and its excellent craftsmanship but also to the polished brisk and scintillating interpretation by the Boston Band.

Although of vast contrast to the Prokofieff number the Shostakovich Symphony brought a diverting reaction to the auditors.

Its polyphonic arrangement of melodies and the individuality that marks the harmonizations and rhythms are in themselves evocative of interest.

It is a difficult work to elucidate but seemed an easy conquest for last evening's performers.

The music of Brahms' C minor Symphony has seldom sounded so eloquent or has been disclosed in so glowing and masterly a manner.

The import of the superb pages was revealed as a rare blend of romanticism and reflective beauty invested with impetuous drive and emotional appeal.

The hall was completely filled and the generous applause that followed each number was a deserved tribute to the conductor and to the instrumentalists.

BALTIMORE, MD.
MORNING SUN

Notables Attend Concert

WASHINGTON

Mrs. Roosevelt attended Serge Koussevitsky's Russian Relief Concert, which was held on Tuesday night at Constitution Hall, having in her box Mrs. Kermet Roosevelt, Mrs. Cameron Clark, Mrs. David Bruce and others.

In the box of Lord and Lady Halifax were Field Marshal Sir John Dill, Lady Dill, Air Marshal John Evill and Mrs. Edwina d'Erlanger.

Senator and Mrs. Millard Tydings were among the group entertained by Mr. and Mrs. Joseph E. Davies. Mrs. Byron, Representative from Marylnad, was also present.

General and Mrs. Louis Little entertained at a dinner preceding the concert. General and Mrs. Little, who have been entertaining Mrs. Little's sister, Mrs. Cornelius Bliss, Jr., of New York, left Wednesday to visit Mrs. Murray Cobb at Aiken. The Under Secretary of State and Mrs. Sumner Welles and Mr. and Mrs. Dwight Davis entertained Mrs. Bliss at several dinners while she was visiting General and Mrs. Little.

Mexican Secretary of Foreign Affairs, Dr. Ezequiel Padilla was entertained by the Under Secretary of State Sumner Welles at a stag dinner on Monday evening. A large reception was given for him on Wednesday afternoon at the Mexican Embassy by Ambasador and Senora de Najera.

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Hon. David Bowes-Lyon, brother of the Queen of England, is the guest of Lord and Lady Halifax at the British Embassy this week end. He will leave shortly to visit his daughter, Miss Davina Bowes-Lyon, and his son, Mr. Simon Bowes-Lyon, who have been staying near Charlottesville, Va., with their grandmother, Mrs. H. H. Spender Clay.

WASHINGTON, D. C.
POST
APR 5 1942

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The group met to discuss plans for the orchestra's final concert of the season on Wednesday evening, April 15th, an event which also will mark the close of Washington's winter symphonic season.

The committee had previously prevailed upon Harl McDonald, manager of the orchestra and himself a musician of international authority, to add to the previously announced Bach - Beethoven-Brahms program in "The Three B's" cycle, his own "San Juan Capistrano" nocturnes which have not yet been heard in Constitutional Hall.

Mrs. Woodward, wife of the State Department official, previously has been on committees for the orchestra both here and in their home city, Philadelphia. She has served on committees for last year's inaugural gala, for the past week's Russian war benefit by the Boston Symphony and long has been a patron for the National Symphony. Since the fall she has been devoting much of her time to the American Women Volunteer Service.

Mrs. Miller's committee includes Mme. Martins, wife of the Brazilian Ambassador; Mrs. Edwin M. Watson, celebrated in music circles as Frances Nash; Mrs. A. A. Berle, jr., wife of the Assistant Secretary of State; Mrs. Robert Low Bacon, Mrs. James Clement Dunn, Mrs. Eugene Meyer, Mrs. Owen J. Roberts, Mrs. William Crozier, Miss Laura Harlan and Mrs. William R. Castle.

WASHINGTON, D. C.
TIMES HERALD
APR 2 - 1942

Mme Litvinov's Musicale Draws Many Notables

Boston Symphony Quintette Features Embassy Function

If Maxim Litvinov, Soviet Russia's ambassador, is a great statesman, his wife is an equally gracious hostess. Yesterday morning she presided over her first musicale at the embassy when the Boston Symphony Orchestra quintette played for a gathering of official, diplomatic, and residential society.

Among the striking personalities in the audience was the orchestra's conductor, Serge Koussevitzky, who was evidently well pleased with the playing and program.

As the guests thronged up the wide staircase soon after 11 o'clock, Mme. Litvinov greeted them smilingly and asked them if they would like a cocktail—an invitation many accepted. Soon the Ambassador appeared with the famed conductor, but refused to be seated before he had "shooed" members of his staff from an adjoining room into the ballroom to hear the music.

Mrs. Joseph E. Davies, wearing a gay green hat with an otherwise severely tailored costume, arrived with her debutante daughter, Nedenia, whose blue bonnet matched her eyes; Mrs. Jerome Hill, of Pittsburgh, who has been visiting her, and Mrs. Millard Tydings. Mrs. Edwin M. Watson and Mrs. Emory Scott Land, who had been Mrs. Davies, cochairmen for the eminently successful Russian Relief concert, appeared soon after, the former accompanied by Mrs. Stanley Woodward.

The wives of the Supreme Court Justices, headed by Mrs. Harlan Fiske Stone, had almost a perfect record of attendance. Mrs. Owen J. Roberts, sitting beside Mrs. Frank Walker, wife of the Postmaster General; Mrs. Stanley Reed, saying the gathering seemed like the continuance of the night before, when Ambassador and Mme. Litvinov had a supper party for Koussevitzky; Mrs. Felix Frankfurter, who took a chair next to the wife of the New Zealand Minister, Mrs. Walter Nash; Mrs. James F. Byrnes, looking pretty under her new grape-trimmed hat, and Mrs. Robert H. Jackson.

Mrs. Paul V. McNutt was stunning, all in black; Mrs. J. Borden Harriman sat just ahead of Mme. Morgenstierne, wife of the Norwegian Minister, and the Minister of Czechoslovakia and Mme. Hurban were evidently fascinated with the Shostakovitch composition.

NEW YORK, N.Y.
TIMES
APR 2 - 1942

LITVINOFF MUSICALE HONORS COMPOSER

Shostakovich Quintet Heard at Soviet Embassy in Washington

Special to THE NEW YORK TIMES.

WASHINGTON, April 1 — The Soviet Ambassador and Mme. Litvinoff gave a musicale this morning at the Embassy for the debut performance here of the Shostakovich quintet, opus 57, of the distinguished Russian composer, which won for him the Stalin prize of 100,000 rubles sixteen months ago.

Played for the first time at the Soviet music festival of Nov. 30, 1940, it was presented today by members of the Boston Symphony Orchestra, who gave a benefit concert last night in Constitution Hall for the Russian War Relief Fund. It was received with rounds of applause by the guests.

Dr. Serge Koussevitzky, conductor of last night's program, of which the Sixth Symphony of Shostakovich was a part, was a guest at this morning's musicale.

Among others present were the Minister of Czechoslovakia and Mme. Hurban; Mrs. Harlan Fiske Stone, Mrs. Owen Roberts, Mrs. Stanley Reed, Mrs. Robert Jackson, and Mrs. James F. Byrnes of the Supreme Court circle, and Mme. Morgenstierne, wife of the Norwegian Minister.

WASHINGTON, D.C.
TIMES HERALD
APR 2 - 1942

Soviet Embassy Recital Honors Koussevitzky

Modern Russian Piano, Chamber Music Played

By GLENN DILLARD GUNN

Serge Koussevitzky, who conducted the Boston Symphony in Constitution Hall Tuesday night, was honored at the Soviet Embassy yesterday morning by a recital featuring modern Russian piano and chamber compositions.

Ambassador and Mrs. Litvinov invited a small group of diplomats and music lovers to hear the Tanglewood Quartet and Jesus Maria San Roma, Puerto Rican pianist of eminent in Boston's musical life, present the Shostakovich quintet. This is the work which won the composer the 100,000-rouble Stalin prize in 1940. Shostakovich donated this sum to war relief.

Gains With Understanding

To the American admirer of this gifted man's art, growing understanding seems to increase its value. As to its racial aspects his fellow countrymen are, of course, the only competent judges. But to alien ears, the music of Shostakovich seems to have added qualities of introspection to his country's cultural expression.

The work has power. It has deep poetry. It develops the defined states of feeling in logical sequence, seeming to condition its thematic elaboration by predetermined emotional requirements. Great beauty is unfolded by this process but rarely is it the beauty of mere sentiment. The quintet shares with the symphonies the excitements of broad contrasts and urgent movement.

It begins with a modern Russian version of the contrapuntal prelude and fugue, exploited for its adaptability to cumulative climaxes. Form is incidental in the art of Shostakovich, which owes its power to a quality of direct if rarely obvious melodic eloquence. Its technical elements are beautifully ordered and the joint utterance of strings and piano is intriguing for its own sake.

Performance Admirable

The performance was entirely admirable. The Tanglewood Players have wrought a sensitive ensemble that is especially rich in its command of widely varied sonorities. Mr. San Roma's piano was flawlessly adjusted to this dynamic scheme. He prefaced the performance of the quintet by presenting four piano preludes by Prokofieff and as many "Fleeting Visions" by Shostakovich. New, daring, witty, and highly imaginative, both these Russian modernists have enlarged the acoustic resources of the instrument.

After the brilliant novelty of San Roma's playing and the stimulating invention of the Soviet masters, it will be difficult to return at once to the tamer and more familiar beauties of the established repertoire.

The Shostakovich quintet was repeated last night in the Library of Congress, under auspices of the Coolidge Foundation, on which occasion the Dvorak quintet replaced Mr. San Roma's solos on the program.

TACOMA, WASH.
TIMES
APR 2 - 1942

After Many Years

Soviet Music in Constitutional Hall

May Have to Revise Kipling Dictum

Many Sided State's Rights Issue

BY E. T. SHORT

WHAT next in this fast moving ing world?

About two years ago we were having the jitters because the United States, via Seward peninsula, was separated from Russia only by the narrow Bering strait. That was before the break between Russia and Germany, and the commentators found much good material in exploiting the possibility of Russia slipping across the strait some dark night and establishing a base from which the axis powers might successfully attack the United States.

Then, on June 21, 1941, the Hitler forces attacked Russia. Almost overnight a potential enemy became an ally and we began supplying planes, bombs and other war materials so that the Soviet government could fight the axis.

If you think that was quite a flop, read this:

Tuesday night, in historic constitutional hall in Washington, D. C., owned by the D. A. R., from the platform of which there has come bitter denunciation of the communistic affiliations of the Soviet government, Serge Koussevitsky led the Boston symphony orchestra through a stirring performance of the Soviet national anthem, "The Internationale."

The occasion was a concert of all Russian music, a Russian benefit for which the services of the orchestra had been donated. The program opened with the American national anthem, "The Star Spangled Banner." Standing as the 115-piece orchestra played with deep feeling and vigor were Mrs. Franklin D. Roosevelt and a White House party.

Scarcely had the last echoes of the American anthem died away when the orchestra crashed into the first strains of "The Internationale."

It may be that when Mr. Kipling wrote his "east is east and west is west," it looked as if the twain never would meet. Today it is a smart prophet who refuses to predict what strange things this war may do to us.

NEW YORK, N. Y.
JOURNAL AMERICAN
APR 3 - 1942

Russian Music Featured by Bostonians

By GRENA BENNETT

Russian music dominated last evening's program presented by the Boston Symphony in Carnegie Hall. The Russian works consisted of Prokofieff's "Classical" Symphony and Shostakovich's Symphony No. 6, and Conductor Serge Koussevitzky evidently aiming to maintain the same horizon in his list, ended the program with Brahm's First Symphony.

In considering the Prokofieff work some music-lovers have gone far afield in their admiration while others insist upon discovering the fly in the ointment, affirming that it mocks its "classic" claim. Yet its delicate charm, the grace and beauty of its melodies; the frank humor that is incorporated into many of its pages have outranked in popularity all of that composer's previous achievements.

Even the most satiated of concert patrons confess without restriction that the "Classical" Symphony retains all of its refreshing appeal at each repetition and if the enthusiasm of last night's audience is evidence, that number was without doubt one of the most enjoyable of the concert.

This was not due entirely to the enchanting score and its excellent craftsmanship but also to the polished brisk and scintillating interpretation by the Boston Band.

Although of vast contrast to the Prokofieff number the Shostakovich Symphony brought a diverting reaction to the auditors.

Its polyphonic arrangement of melodies and the individuality that marks the harmonizations and rhythms are in themselves evocative of interest.

It is a difficult work to elucidate but seemed an easy conquest for last evening's performers.

The music of Brahms' C minor Symphony has seldom sounded so eloquent or has been disclosed in so glowing and masterly a manner.

The import of the superb pages was revealed as a rare blend of romanticism and reflective beauty invested with impetuous drive and emotional appeal.

The hall was completely filled and the generous applause that followed each number was a deserved tribute to the conductor and to the instrumentalists.

WASHINGTON, D. C.
POST
APR 5 - 1942

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BALTIMORE, MD.
MORNING SUN
APR 5 - 1942

Notables Attend Concert

WASHINGTON

Mrs. Roosevelt attended Serge Koussevitsky's Russian Relief Concert, which was held on Tuesday night at Constitution Hall, having in her box Mrs. Kermet Roosevelt, Mrs. Cameron Clark, Mrs. David Bruce and others.

In the box of Lord and Lady Halifax were Field Marshal Sir John Dill, Lady Dill, Air Marshal John Evill and Mrs. Edwina d'Erlanger.

Senator and Mrs. Millard Tydings were among the group entertained by Mr. and Mrs. Joseph E. Davies. Mrs. Byron, Representative from Marylnad, was also present.

General and Mrs. Louis Little entertained at a dinner preceding the concert. General and Mrs. Little, who have been entertaining Mrs. Little's sister, Mrs. Cornelius Bliss, Jr., of New York, left Wednesday to visit Mrs. Murray Cobb at Aiken. The Under Secretary of State and Mrs. Sumner Welles and Mr. and Mrs. Dwight Davis entertained Mrs. Bliss at several dinners while she was visiting General and Mrs. Little.

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DAYTON, OHIO
NEWS WEEK
APR 13 1942

Revolution

Constitution Hall, owned by the Daughters of the American Revolution, resounded last week with the strains of the "Internationale." While the Boston Symphony Orchestra thus opened its Russian War Relief Concert, an enormous scarlet flag emblazoned with a gold hammer and sickle stood out before the emblems of 26 allied nations. Three revolutions scented the evening air: the Russian, the American, and the one to come . . .

'Tis the final conflict
Let each stand in his place!
The International Soviet
Will be the Human Race!

PERRY, IOWA
DAILY CHIEF
OCALA, FLA.
STAR
ST. PETERSBURG, FLA.
TIMES
SPOKANE, WASH.
SPOKESMAN REVIEW
WASHINGTON, D. C.
STAR
VALDOSTA, GA.
TIMES
MINNEAPOLIS, MINN.
STAR-JOURNAL
COLUMBUS, GA.
ENQUIRER
AUGUSTA, GA.
CHRONICLE
DAYTONA BEACH, FLA.
EVENING NEWS
WINTER HAVEN, FLA.
DAILY CHIEF
CHARLOTTE, N. C.
OBSERVER
ST. PETERSBURG, FLA.
INDEPENDENT
LOUISVILLE, KY.
TIMES
SEATTLE, WASH.
TIMES
SAVANNAH, GA.
NEWS

APR 2 1942

Litvinoffs Smile at American Tribute to Russia

Russian Ambassador Maxim Litvinoff, his wife, and their American friends were all smiles during the intermission of a Boston Symphony Orchestra concert in Constitution Hall at Washington for the benefit of Russian war relief. Left to right: Senator Alben W. Barkley of Kentucky, Madame Litvinoff, Mrs. Joseph E. Davies, wife of the former U. S. ambassador to Russia, and Ambassador Litvinoff. The fashionable audience of 4,000 cheered as the Red flag of Soviet Russia was brought on the stage, and stood at attention while the orchestra played The Internationale, Soviet national anthem, and the Star Spangled Banner.

NEW HAVEN, CONN.
JOURNAL-COURIER

APR 4 - 1942

Great Interest Shown In Symphony Concert

Unusual advance interest has been displayed in the program to be presented Monday night by the New Haven Symphony Orchestra in Woolsey Hall in the seventh concert of the current series. The orchestra is to have the honor of introducing for the first time on any concert platform a new composition by David Stanley Smith, former dean of the Yale School of Music and senior member of the orchestra's conducting staff. This is his "Requiem", a "poem for violin and orchestra," based upon the opening prayer of the famous Requiem Mass.

Composed in 1939, "Requiem" has not before been given a public performance because Mr. Smith preferred to wait for the right combination of circumstances. When Ruth Posselt, New England artist hailed by Serge Koussevitsky as "one of the greatest violinists of our time," was engaged as soloist for Monday evening's concert, Mr. Smith immediately suggested that she introduce his composition. Miss Posselt eagerly accepted the opportunity to add a distinguished contemporary work to her repertoire.

The conductor will be Hugo Kortschak. For the remainder of the program he has scheduled two movements from the "Coq d'Or" suite by Rimsky-Korsakov and Schumann's Symphony No. 1 in B flat.

HARTFORD, CONN.
TIMES

APR 4 - 1942

Long before Doctor Koussevitzky sent genteel shivers along the rafters of Constitution Hall by playing The Internationale, there were those among Bushnell patrons who considered the Boston Symphonic Orchestra a Left-Wing outfit.

This reputation for radicalism grew out of the Bostonians' leaning toward such advanced music as the Second Symphony ("Kormtchaia") of Arthur Vincent Lourie and the Sixth Symphony of Shostakovich. Especially resented by ears aching for the Three-B Balm was the time Koussevitzky programmed Schuman's "Festival Overture" because it so happened that the composer was William instead of Robert.

This composition has been recorded for Victor by Hans Kindler and the National Symphony Orchestra. And one who has now heard it a good many times is perfectly willing to assure any doubters that "Festival Overture" can become quite an amiable household companion. There are many technical excellences that might go down as academic except for the fact that the whole composition has a tremendous vitality. The fugal section can be cited as an outstanding technical accomplishment but even this does not at any time become merely technical.

AMERICA
NEW YORK, N. Y.

APR 18 1942

THE "INTERNATIONALE"

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"We can understand that your sympathies would be with the land of your birth, Russia. All of us admire the brave fight the Russian people are putting up in defense of their country and many of us can admire Russian music. However the *Internationale* which is the song of the Third International, glorifies world revolution and the communizing of all the people of the world.

"We as Americans, cannot subscribe to the ideas of the Third International, their advocacy of violence and sabotage to accomplish their ends, nor can we tolerate their official song.

"If the Russian Government has also adopted this world revolutionary song as their own, it implies that the Soviet Government also favors the methods used by the Third International which is indeed a poor repayment for United States help, so generously being furnished.

"Why insult the American people who are appreciative of your musical talents and incidentally pay you well for it."

Philadelphia, Pa. CHARLES ELCOCK

ASBURY PARK, N. J.
PRESS

APR 5 1942

New Jerseyites In Washington

WASHINGTON, (AP)—Sen. and Mrs. William H. Smathers were dinner guests of Vice President and Mrs. Wallace, the party going afterward to a concert given by the Boston Symphony orchestra as a benefit for Russian relief work.

Other guests at the dinner included Charles Bruggmann, the Swiss minister, and Mrs. Bruggmann, the latter a sister of Vice President Wallace.

Mrs. Smathers wore an ice blue crepe gown, beaded with rhinestones and decorated with gold braid, gold slippers and a taffeta hat.

James H. R. Cromwell was a guest at a cocktail party given by George Henry Payne, federal communications commissioner, in honor of Mr. and Mrs. Oswald K. Knauth of New York.

Carl Bjorling of Newark was an usher at the wedding of Miss Patricia Grace Steeves and Romaine Maurice Grant, which took place in the Takoma Park Adventist church in suburban Takoma Park, Md.

Miss Mary Louise Winterode, daughter of Dr. Robert Preston Winterode and the late Mrs. Winterode, of nearby Crownsville, Md., has chosen April 18 as the date for her marriage to Ensign Paul Taylor Condit, U. S. N. R., son of Dean and Mrs. Kenneth H. Condit of Princeton university. The ceremony will take place in the chapel of the Annapolis Naval academy.

Mrs. H. H. Price of Metuchen, was a guest at the wedding of Miss Beatrice Ann White and Lt. George A. Vradenburg, jr., in St. Mary's chapel of the Washington cathedral.

NEWARK, N. J.
NEWS

APR 6 - 1942

Washington Waltz

Axis Propaganda Halts Shipping

BY HELEN LOMBARD

Special to Newark News.

WASHINGTON—No one would have believed, in the Springtime of the Nazi-Russian alliance, that the day would come, not three years later, when a Washington audience composed of Supreme Court justices and high officials would stand at attention while the correct Boston Symphony Orchestra played the "Internationale" from a hastily borrowed score.

Public opinion has come a long way, and through devious paths, to the logical conclusion that the outcome of the war is more important than political prejudices. Diplomats who watched this little scene express amazement that the Capital which could do an ideological somersault for the purpose of winning a war would still be dallying politely with the vital problem of Axis sabotage in the U. S. A.

With calls for more tonnage coming from our Allies, it is disturbing to learn that between 120,000 and 150,000 tons of merchant shipping lie idle in American harbors because of the intensive propaganda of Axis agents.

Axis Changes Methods

When surplus war materials from the last war were finally wrested from the maze of red tape and isolationist obstructionism and ready to be sent to France and England early in 1940, the departure was delayed for weeks because of Axis and pacifist propaganda among longshoremen. Today with America at war loadings cannot be stopped so the Axis has changed its methods.

Yugoslav, Dutch and Greek ships are tied up at the docks because crews are being terrorized by enemy agents, many of whom enjoy the protective coloration of American citizenship.

Crews are told gruesome tales of what to expect from Nazi submarines when their ships are sunk. Others, who have families in Nazi-occupied countries, are threatened with reprisals for those at home if they set sail with cargoes for Allied ports.

Frequent sinkings of American and Allied merchantmen give color enough to the tales of terror which these agents are spreading. The mounting toll of Allied shipping plus the intensive enemy activity in American ports are making an acute situation dramatic.

PORTLAND, ME.
SUNDAY TELEGRAM

APR 5 - 1942

[16T]

Inside In Washington

By Elisabeth May Craig

Special Despatch to Sunday Telegram

Washington, April 4—Easter, and Spring is here. In Washington the forsythia is yellow and the magolias cream-white in the parks. Around the Basin the Japanese cherry trees are putting out early blooms. You can hear over the Tokyo radio that the trees have all been chopped down. One was chopped down, secretly, by some fanatic, but there are hundreds left, and the chopping was an isolated instance.

This year the trees are more beaut ful perhaps, because there is no commercial "festival," such as marred previous years with peanut venders, bands, lines of automobiles sending out smoke, the circus that was made of the beauty of the trees.

There are few tourists this year, compared to other years. The President has asked that only those with business come to the city. Most conventions have been diverted elsewhere—the DAR has gone to Chicago, first time in my professional life, I think, that they have not met here. Very few high school groups have come for their usual annual spring visit. The city is jammed with war workers, community facilities are strained to the utmost with war work, even the telephone system can hardly bear an unnecessary call.

And back in the minds of officials, Federal and municipal, is always the dread of an air raid here, with a lot of visitors milling around and frantic home-folks trying to find out what happened to them.

IN Constitution Hall the Internationale, the Russian national anthem, was played at the brilliant Russian Relief concert, by the Boston Symphony. Everybody was there, official and diplomatic and social. To the observer on the sidelines, remembering our attitude toward Russia such a short year ago, this makes for tolerance. Viewing the changing friendships and hatreds as the world goes by, gives one a sense of proportion and relation, slightly tinged with amusement at current dithers.

Don't forget that Constitution Hall belongs to the Daughters of the American Revolution. Reporters in the press box irrepressibly nudged each other as the Internationale rang out in those precincts. Communist Russia has been one of the pet hates of the DAR. And they reserved their right to rent their beautiful hall to anybody they pleased—they refused the United Mine Workers once, when the CIO was new and accused of Communism and all the sins in the respectable decalogue.

The war makes a lot of small differences. Stores stay open every Thursday. For years we have had the anomaly of a city filled with women working in government departments, who never had more than a quarter to a half hour to shop because the stores closed so early. I remember arguments I had with storekeepers about night openings. They were dead in tradition. It was of no avail to say that stores should be open at the time the bulk of their customers could shop.

For several weeks now by agreement the stores have opened at noon and stayed open late on Thursday. They have been swamped, looked like Christmas. Some even want to stay open another regular evening a week. Government employes are revelling in being able to shop in a leisurely manner.

There is not going to be any party for the press at the White House this year. Each Spring there has been this party for the press, just the honeysuckles and magnolias were in bloom in the South Gardens. Also eliminated is the traditional Easter egg rolling in the Gardens. In a thousand ways the war is changing our free and easy American way of living.

PHILADELPHIA, PA.
RECORD
SYRACUSE, N. Y.
POST-STANDARD

APR 1 1942

THE LYONS DEN

BENEFIT: Martin Gabel, the producer, now is recovering from the shock he suffered last week when he was master of ceremonies at the Russian War Relief concert given in Washington—Koussevitsky and his Boston Symphony Orchestra were the principal attraction at this show whose patrons witnessed a series and amazing and incongruous events. "I first felt the shock," Gabel confessed, "when, for Soviet Relief, I saw Cissy Patterson and Lord Halifax rise to attention, when the Internationale was played, in the D. A. R. Hall, by a non-union orchestra, conducted by a former White Russian, who wore a mink-lined coat."

PERRY, IOWA
DAILY CHIEF

OCALA, FLA.
STAR

ST. PETERSBURG, FLA.
TIMES

SPOKANE, WASH.
SPOKESMAN REVIEW

WASHINGTON, D. C.
STAR

VALDOSTA, GA.
TIMES

MINNEAPOLIS, MINN.
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OBSERVER

ST. PETERSBURG, FLA.
INDEPENDENT

LOUISVILLE, KY.
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APR 2 1942

AMERICA
NEW YORK, N. Y.

APR 18 1942

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NEW HAVEN, CONN.
JOURNAL-COURIER

APR 4 - 1942

Great Interest Shown In Symphony Concert

Unusual advance interest has been displayed in the program to be presented Monday night by the New Haven Symphony Orchestra in Woolsey Hall in the seventh concert of the current series. The orchestra is to have the honor of introducing for the first time on any concert platform a new composition by David Stanley Smith, former dean of the Yale School of Music and senior member of the orchestra's conducting staff. This is his "Requiem", a "poem for violin and orchestra," based upon the opening prayer of the famous Requiem Mass.

Composed in 1939, "Requiem" has not before been given a public performance because Mr. Smith preferred to wait for the right combination of circumstances. When Ruth Posselt, New England artist hailed by Serge Koussevitsky as "one of the greatest violinists of our time," was engaged as soloist for Monday evening's concert, Mr. Smith immediately suggested that she introduce his composition. Miss Posselt eagerly accepted the opportunity to add a distinguished contemporary work to her repertoire.

The conductor will be Hugo Kortschak. For the remainder of the program he has scheduled two movements from the "Coq d'Or" suite by Rimsky-Korsakov and Schumann's Symphony No. 1 in B flat.

HARTFORD, CONN.
TIMES

APR 4 - 1942

Long before Doctor Koussevitsky sent genteel shivers along the rafters of Constitution Hall by playing The Internationale, there were those among Bushnell patrons who considered the Boston Symphonic Orchestra a Left-Wing outfit.

This reputation for radicalism grew out of the Bostonians' leaning toward such advanced music as the Second Symphony ("Kormtchaia") of Arthur Vincent Lourie and the Sixth Symphony of Shostakovich. Especially resented by ears aching for the Three-B Balm was the time Koussevitsky programmed Schuman's "Festival Overture" because it so happened that the composer was William instead of Robert.

This composition has been recorded for Victor by Hans Kindler and the National Symphony Orchestra. And one who has now heard it a good many times is perfectly willing to assure any doubters that "Festival Overture" can become quite an amiable household companion. There are many technical excellences that might go down as academic except for the fact that the whole composition has a tremendous vitality. The fugal section can be cited as an outstanding technical accomplishment but even this does not at any time become merely technical.

ASBURY PARK, N. J.
PRESS

APR 5 - 1942

New Jerseyites In Washington

WASHINGTON. (AP)—Sen. and Mrs. William H. Smathers were dinner guests of Vice President and Mrs. Wallace, the party going afterward to a concert given by the Boston Symphony orchestra as a benefit for Russian relief work.

Other guests at the dinner included Charles Bruggmann, the Swiss minister, and Mrs. Bruggmann, the latter a sister of Vice President Wallace.

Mrs. Smathers wore an ice blue crepe gown, beaded with rhinestones and decorated with gold braid, gold slippers and a taffeta hat.

James H. R. Cromwell was a guest at a cocktail party given by George Henry Payne, federal communications commissioner, in honor of Mr. and Mrs. Oswald K. Knauth of New York.

Carl Bjorling of Newark was an usher at the wedding of Miss Patricia Grace Steeves and Romaine Maurice Grant, which took place in the Takoma Park Adventist church in suburban Takoma Park, Md.

Miss Mary Louise Winterode, daughter of Dr. Robert Preston Winterode and the late Mrs. Winterode, of nearby Crownsville, Md., has chosen April 18 as the date for her marriage to Ensign Paul Taylor Condit, U. S. N. R., son of Dean and Mrs. Kenneth H. Condit of Princeton university. The ceremony will take place in the chapel of the Annapolis Naval academy.

Mrs. H. H. Price of Metuchen, was a guest at the wedding of Miss Beatrice Ann White and Lt. George A. Vradenburg, jr., in St. Mary's chapel of the Washington cathedral.

NEWARK, N. J.
NEWS

APR 6 - 1942

Washington Waltz

Axis Propaganda Halts Shipping

BY HELEN LOMBARD

Special to Newark News.

WASHINGTON—No one would have believed, in the Springtime of the Nazi-Russian alliance, that the day would come, not three years later, when a Washington audience composed of Supreme Court justices and high officials would stand at attention while the correct Boston Symphony Orchestra played the "Internationale" from a hastily borrowed score.

Public opinion has come a long way, and through devious paths, to the logical conclusion that the outcome of the war is more important than political prejudices. Diplomats who watched this little scene express amazement that the Capital which could do an ideological somersault for the purpose of winning a war would still be dallying politely with the vital problem of Axis sabotage in the U. S. A.

With calls for more tonnage coming from our Allies, it is disturbing to learn that between 120,000 and 150,000 tons of merchant shipping lie idle in American harbors because of the intensive propaganda of Axis agents.

Axis Changes Methods

When surplus war materials from the last war were finally wrested from the maze of red tape and isolationist obstructionism and ready to be sent to France and England early in 1940, the departure was delayed for weeks because of Axis and pacifist propaganda among longshoremen. Today with America at war loadings cannot be stopped so the Axis has changed its methods.

Yugoslav, Dutch and Greek ships are tied up at the docks because crews are being terrorized by enemy agents, many of whom enjoy the protective coloration of American citizenship.

Crews are told gruesome tales of what to expect from Nazi submarines when their ships are sunk. Others, who have families in Nazi-occupied countries, are threatened with reprisals for those at home if they set sail with cargoes for Allied ports.

Frequent sinkings of American and Allied merchantmen give color enough to the tales of terror which these agents are spreading. The mounting toll of Allied shipping plus the intensive enemy activity in American ports are making an acute situation dramatic.

PORTLAND, ME.
SUNDAY TELEGRAM

APR 5 - 1942

[165]

Inside In Washington

By Elisabeth May Craig

Special Despatch to Sunday Telegram

Washington, April 4—Easter, and Spring is here. In Washington the forsythia is yellow and the magolias cream-white in the parks. Around the Basin the Japanese cherry trees are putting out early blooms. You can hear over the Tokyo radio that the trees have all been chopped down. One was chopped down, secretly, by some fanatic, but there are hundreds left, and the chopping was an isolated instance.

This year the trees are more beautiful perhaps, because there is no commercial "festival," such as marred previous years with peanut venders, bands, lines of automobiles sending out smoke, the circus that was made of the beauty of the trees.

There are few tourists this year, compared to other years. The President has asked that only those with business come to the city. Most conventions have been diverted elsewhere—the DAR has gone to Chicago, first time in my professional life, I think, that they have not met here. Very few high school groups have come for their usual annual spring visit. The city is jammed with war workers, community facilities are strained to the utmost with war work, even the telephone system can hardly bear an unnecessary call.

And back in the minds of officials, Federal and municipal, is always the dread of an air raid here, with a lot of visitors milling around and frantic home-folks trying to find out what happened to them.

IN Constitution Hall the Internationale, the Russian national anthem, was played at the brilliant Russian Relief concert, by the Boston Symphony. Everybody was there, official and diplomatic and social. To the observer on the sidelines, remembering our attitude toward Russia such a short year ago, this makes for tolerance. Viewing the changing friendships and hatreds as the world goes by, gives one a sense of proportion and relation, slightly tinged with amusement at current dithers.

Don't forget that Constitution Hall belongs to the Daughters of the American Revolution. Reporters in the press box irrepressibly nudged each other as the Internationale rang out in those precincts. Communist Russia has been one of the pet hates of the DAR. And they reserved their right to rent their beautiful hall to anybody they pleased—they refused the United Mine Workers once, when the CIO was new and accused of Communism and all the sins in the respectable decalogue.

The war makes a lot of small differences. Stores stay open every Thursday. For years we have had the anomaly of a city filled with women working in government departments, who never had more than a quarter to a half hour to shop because the stores closed so early. I remember arguments I had with storekeepers about night openings. They were dead in tradition. It was of no avail to say that stores should be open at the time the bulk of their customers could shop.

For several weeks now by agreement the stores have opened at noon and stayed open late on Thursday. They have been swamped, looked like Christmas. Some even want to stay open another regular evening a week. Government employes are revelling in being able to shop in a leisurely manner.

There is not going to be any party for the press at the White House this year. Each Spring there has been this party for the press, just the honeysuckles and magnolias were in bloom in the South Gardens. Also eliminated is the traditional Easter egg rolling in the Gardens. In a thousand ways the war is changing our free and easy American way of living.

PHILADELPHIA, PA.
RECORD

SYRACUSE, N. Y.
POST-STANDARD

APR 10 1942

THE LYONS DEN

BENEFIT: Martin Gabel, the producer, now is recovering from the shock he suffered last week when he was master of ceremonies at the Russian War Relief concert given in Washington—Koussevitsky and his Boston Symphony Orchestra were the principal attraction at this show whose patrons witnessed a series and amazing and incongruous events. "I first felt the shock," Gabel confessed, "when, for Soviet Relief, I saw Cissy Patterson and Lord Halifax rise to attention, when the Internationale was played, in the D. A. R. Hall, by a non-union orchestra, conducted by a former White Russian, who wore a mink-lined coat."

SANTA BARBARA, CALIF.
EVENING NEWS PRESS

APR 7-1942

[166]

We Need Thinking and Realism In Dealing With Communism

AMERICANS, like the people of other nations need most of all sound and considered reasons for what they do and "think they think."

Louis J. Schaefle, Washington correspondent recently wrote the following from this nation's capital:

Recently, the great Boston Symphony Orchestra played one of its rare concerts in Washington. The scene was Constitution hall, owned by the Red-hating Daughters of the American Revolution. The famed Serge Koussevitzky waved his baton and a mighty surge came from his artists. It was the Internationale, the marching song of Communism.

The audience, bigwigs and all, rose to its collective feet just as crowds do when our own national anthem is played. Standing at rigid attention were Mrs. F. D. Roosevelt and Chief Justice Harlan Fiske Stone.

Everyone knows that two years ago, even one year ago, such an action by a Washington audience in Constitution hall would have been impossible, and unthinkable. Yet, in two years, Communism as a form of government has not changed; and—we hope—the American form of government has not changed. Of course, Communists have done a number of things recently that anti-Communists did not expect. But, that does not change Communism as a government and it does not change the objectives of the Internationale or the endorsement and honor of those objectives supposed to be signified by standing when the Internationale is played.

The fact is that much of the hatred for Communism, as Communism, in the past has not been founded 'i knowledge and reasoning. The fact is, also that the new attitude toward Communism has no real foundation in reason and is not based upon adequate information.

It is tremendously important that the attitude of Americans toward Russia and Communism be based upon facts and sound thinking. When the American victory is won, Russia's part in that victory promises to have been so large that Russia must be a powerful factor in the world's post war affairs. In that event the American people—not merely American officials—should be in a position to be realists about the whole Russian and Communist situation.

People who make "Communist" a synonym for their most uncomplimentary epithets one year and then stand for the playing of the Internationale in Con itution hall next year are not looking at Communism or Russia with reason, knowledge and realism.

MORGANTOWN, W. VA.
DOMINION NEWS
NEW ULM, MINN.
JOURNAL
DEAD WOOD, S. D.
PIONEER TIMES

APR 7 - 1942

Two Years Ago—And Now.

If anyone two years ago said this would happen in 1942, anxious friends would send out a hurry call for the nearest psychiatrist and the latest model strait jacket. Then Russia was smashing its way into Finland, losing tens of thousands of men on the way and this country was boiling mad over the attack. The little Scandinavian republic had won our hearts because of its democracy and insistence, alone among all nations on earth, in paying back what taxpayers here had loaned it in an hour of trouble.

Recently, the Boston Symphony orchestra played one of its rare concerts in Washington. The scene was Constitution Hall, owned by the Red-hating Daughters of the American Revolution. The famed Serge Koussevitzky waved his baton and a mighty surge came from his artists. It was the Internationale, the marching song of Communism.

The audience, bigwigs and all, rose to its collective feet just as crowds do when our own national anthem is played. Standing at rigid attention were Mrs. Franklin D. Roosevelt and Chief Justice Harlan Fiske Stone. Conspicuously missing from the building was Finnish Minister Hjalmer Procope, the idol of Washington a few brief months ago, when he was the most wined, dined, danced and sought after individual for miles around.

PASSAIC, N. J.
HERALD-NEWS

APR 8 - 942

Criticism of Chairman Dies

DESPITE THE FACT that great pressure is brought annually to discontinue the Dies Committee, it seems Congress always votes to keep it active.

Again this year we have seen this group, whose duty is to uncover subversive elements in our midst, continued by an overwhelming vote. True, funds for its operation have not yet been appropriated, and we foresee the usual opposition doing all in its power to see that the money is not forthcoming.

Why is there such a vigorous resistance to continuing this Committee when its sole purpose is to bring to light persons and situations that would work against American principles, giving aid to our enemies, and thus hamper prosecution of the war?

The answer is obvious, namely, that so frequently this Committee has unearthed subversive elements in places where, above all, they certainly should not exist.

And where are those places? Again the answer can be given by anybody who loves the truth,—in departments of our very Government.

Nobody kicks when these festering spots are found here or there in private places, but when the finger of accusation or suspicion reveals them in high councils it gets under the skin and bitter denunciation of the Committee is heard as the darts hit home.

The latest to boil over with wrath is our Vice-President, Henry A. Wallace. Although his Committee is praised by Congress repeatedly and continued in office on account of the good work it has done, and it is supported by good percentages in its favor in Gallup polls, Martin Dies has now been likened by the Vice-President to Goebbels of infamous fame across the sea.

What has Dies done to cause Mr. Wallace to get into such a tantrum? He simply pointed out that some of the men on Mr. Wallace's Board of Economic Warfare had previously been connected with organizations that had such a Communistic flavor that the taste was bad to all of us who prefer a more genuine Americanism. Mr. Dies could have gone further and said Mr. Wallace himself once wrote a book that was widely held to be all too friendly to certain Communistic principles. This Mr. Dies refrained from doing. He knows Mr. Wallace couldn't, and shouldn't, be expunged from public office just for that, but his suggestion that the others be replaced was what threw our Vice-President into a temper and caused him to call names not suitable in one of his exalted position.

We value the Russians as comrades-in-arms, battling valiantly for liberty, helping heroically to make possible our own victory, together with that of all the United Nations. We have no desire to offend them. When Serge Koussevitzky led the Boston Symphony in the Internationale, marching song of Communism, the great audience in the D. A. R.'s Constitution Hall honored it as they would our own National Anthem, and the Country liked the gesture.

We even wish the Russians well in their experiments with the ideals of Marx and Lenin—experiments which, by the way, have led to profound changes, and will lead to more.

But we don't want Communism here, and we have grave doubts whether American Communists are qualified to lead us to victory, to real peace, or to a better America.

At any rate, it should be easy to determine the facts. If they ar is Mr. Dies says they are, "exit" should be de reed for all the officials he has in mind.

Why not?

DETROIT, MICH.
NEWS

APR 8 - 1942

By Helen Lombard

Washington Waltz

WASHINGTON, April 8.—No one would have believed, in the springtime of the Nazi-Russian alliance, that the day would come, not three years later, when a Washington audience composed of Supreme Court justices and high officials would stand at attention while the Boston Symphony Orchestra played the "Internationale" from a hastily borrowed score.

Public opinion has come a long way, and through devious paths, to the logical conclusion that the outcome of the war is more important than political prejudices. Diplomats of the United Nations, who watched this little scene with gratified surprise, express amazement that the capital which could do an ideological somersault for the purpose of winning a war would still be dallying politely with the vital problem of Axis sabotage in the United States.

With calls for tonnage and more tonnage coming from every one of our allies and all our fronts, it is disturbing to learn that between 120,000 and 150,000 tons of merchant shipping are lying idle in American harbors because of the intensive propaganda of Axis agents. Many of these men have been operating for years and are known on every water front.

When surplus war materials from the last war were finally wrested from the maze of red tape and isolationist obstructionism and ready to be sent to warring France and England early in 1940, the departure was delayed for weeks because of Axis and pacifist propaganda among [illegible]men. Today, with America at war, loadings cannot be stopped so the Axis has changed its methods.

Yugoslav, Dutch and Greek ships are tied up at the docks because crews are being terrorized by enemy agents, many of whom enjoy the protective coloration of American citizenship.

Crews are told gruesome tales of what to expect from commanders of Nazi submarines when their ships are sunk. Others, who have families in Nazi-occupied countries, are threatened with dire reprisals for those at home if they set sail with cargoes for Allied ports. Axis agents even produce pleading letters from the families of the foreign sailors, begging the men not to make life harder under the Nazis than it already is.

Frequent sinkings of American and Allied merchantmen give color enough to the tales of terror which these agents are spreading. The mounting toll of Allied shipping plus the intensive enemy activity in American ports are making an acute situation dramatic.

WASHINGTON, D. C.
TIMES HERALD

APR 1 - 1942

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Times-Herald Photo by James McNamara

Among the Notables Attending Concert to Aid Russian Relief

Soviet Ambassador Maxim Litvinov, Mrs. Joseph E. Davies, Mrs. Litvinov, and Joseph E. Davies, former Ambassador to Russia (left to right), are pictured shortly after arriving at Constitution Hall last night to attend the Boston Symphony concert led by noted Conductor Serge Koussevitzky. The concert was given for benefit of Russian relief.

Notables Attend Soviet Benefit; 'Internationale' Draws Cheers

By FRASER EDWARDS

In the sacred precincts of Constitution Hall, where the Daughters of the American Revolution have denounced the Red Bolshevist menace for many years, the rousing strains of the "Internationale" rang out last night at the Russian Relief benefit concert played by the Boston Symphony Orchestra.

Sponsored by President Roosevelt, the event was attended by Mrs. Roosevelt, the Ambassador of the Soviet Union, Maxim Litvinov, and Mrs. Litvinov, Joseph E. Davies, former Ambassador to Russia, and Mrs. Davies, and virtually all the outstanding personages in Washington.

Hear Plea by Barkley

During the intermission, the brilliant assemblage heard a stirring plea for aid to Russia, delivered by Senator Alben W. Barkley, Administration leader of the Senate. Russia is asking only for arms to fight the Nazi invaders, Barkley declared, in explaining the proceeds of the concert would go as an American gift to 1,500,000 wounded Russian soldiers and to the 60,000,000 homeless in the invaded Soviet territory.

Barkley said Russia needed medical supplies to heal the wounded, and expected to send about 80 per cent of them back to the battle lines.

Every one of the 3,800 seats in Constitution Hall was filled, and standing room was at a premium. The corridors outside of the hall were jammed, and the concert was delayed for 15 minutes before the milling crowd became quiet.

It seemed that the staid Boston Symphony Orchestra never has been called upon to render the "Internationale" and, therefore, had no orchestration of the Russian national anthem. It was necessary to call on Aaron Copeland, of New York, an American composer, to supply this lack, but the famed musical organization gave it gusto.

Marine Units on Hand

The occasion was given a military setting by the United States Marine Drum and Bugle Corps, which led the procession of Marine Corps color bearers, which presented the flags of the 26 United Nations in the war against Nazi Germany and her Axis partners, Italy and Japan.

The Boston Orchestra stood throughout the colorful preliminaries, but with the entrance of Serge Koussevitzky, conductor, it struck up the stirring strains of the "Internationale," which was followed by the American National Anthem, "The Star-Spangled Banner."

When the applause which greeted both airs died away, the concert began.

TARRYTOWN, N. Y.
NEWS

APR 10 1942

DAR Guest Speaker To Be SAR Officer Irving Edgar Chase

Irving Edgar Chase, vice-president of the New York Chapter, Sons of the American Revolution, and secretary of the New York Society, Order of Founders and Patriots of America, will be the speaker for the annual evening program, Tuesday night, of the Tarrytown Chapter, DAR.

Mr. Chase, who addressed the group several years ago, will speak at the home of Mrs. Charles T. Newberry, Sunnyside Lane. The program, which will start at 8:15 o'clock, will also include a group of numbers by pianist, Fay Ferguson (Mrs. J. Maynard Williamson of Scarborough). Miss Ferguson, who was a soloist with the Cincinnati Symphony Orchestra at the age of nine, was graduated from the Cincinnati Conservatory of Music and studied in London with Tobias Mathay and Harold Samuels, Bach specialist. She toured abroad and played for BBC in London. In the United States she has given seven Town Hall recitals, and been a soloist with the Philadelphia, Detroit, Boston Symphony Orchestras, on the Metropolitan Sunday Evening Concerts under Pelletier, and is now with the National Broadcasting Company.

Assisting Mrs. Newberry will be Miss Mollie Newberry, Mrs. A. P. Cobb and Mrs. Clarence E. Bacon.

LANSING, MICH.
STATE JOURNAL

APR 7 - 1942

How Our Enthusiasms Change

This year the Daughters of the American Revolution will not hold their annual national convention in Constitution hall, Washington. The vast auditorium, which the Daughters builded with so much interest and sacrifice, has been taken from them for the duration. They lose their hall for the same reason that the men folks lose their second pair of trousers to one suit. As the French used to be quoted as saying "C'est la guerre." Yes, it is the war.

But to the credit of the Daughters, the Lansing members included, they are not sobbing over the fact that their national meeting is to be in Chicago. Indeed, the central west will be represented as never before. Heretofore, at the Washington conventions, New York and Pennsylvania have had the convention largely to themselves.

The matter of the D. A. R. convention being set this year for Chicago in May would not have shared attention in this paper with the social page were it not that the present set-up leads on to a bit of a grin for which the Daughters are not in the least responsible.

If anyone two years ago had said the circumstances about to be related would happen in 1942 he would have been pityingly regarded as "teched" in the head." Two years ago Russia was smashing its way into Finland, losing tens of thousands of men on the way and this country was boiling mad over the attack. The little Scandinavian republic had won our hearts because of its democracy and insistence, alone among all nations on earth, in paying back what taxpayers here had loaned it in an hour of trouble.

Recently, the great Boston Symphony orchestra played one of its rare concerts in Washington. The scene was Constitution hall, owned by the Red-hating Daughters of the American Revolution. The famed Serge Koussevitzky waved his baton and a mighty surge came from his artists. It was the Internationale, the marching song of Communism.

The audience, bigwigs and all, rose to its collective feet just as crowds do when our own national anthem is played. Standing at rigid attention were Mrs. Franklin D. Roosevelt and Chief Justice Harlan Fiske Stone. Conspicuously missing from the building was Finnish Minister Hjalmar Procope, the idol of Washington a few brief months ago, when he was the most wined, dined, danced and sought-after individual for miles around.

What the Daughters think of the Internationale being played in their sacred shrine has not yet been stated in resolutions. One of our English poets once remarked something to the effect that manners change with fortunes while humor turns with the weather.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

APR 7 - 1942

Russian War Relief Benefit Here This Saturday Evening

Local Committee Sets Quota of Five Large Field Hospital Tents as Its Share in Campaign

The campaign to raise $6,000,000 for Russian war relief is meeting with excellent success according to word received today by the Northampton Committee for Russian War Relief, Inc., in New York.

Notable figures throughout the country are actively supporting the campaign. A gala benefit concert sponsored by leading public figures was given in Washington, D. C., on March 31 by Serge Koussevitzky, conductor, and the Boston Symphony orchestra. The entire proceeds went for medical aid for the Russian front. Mr. Koussevitzky is honorary chairman of the Massachusetts Committee of Russian War Relief. A committee has just been established to campaign for funds in Albany, N. Y., with Gov. Herbert H. Lehman as chairman. New York City is launching an intensive "spring offensive" campaign, opening with a city-wide conference presided over by Bishop Francis J. O'Connell.One feature of the campaign will be a luncheon given by the women's division of Russian War Relief in honor of Mrs. Eleanor Roosevelt and Madam Ivy Litvinoff, wife of the Soviet ambassador to the United States.

Former Gov. Alfred E. Smith of New York has recently joined the board of directors of the national organization. Mr. Smith said in his statement, "On this board I join some of America's most eminent leaders and I intend to take an active part, with them, in work for Russian relief. No American can fail to recognize that aid in all forms for our allies is the quickest and cheapest means available of striking at Hitler. The Russian army and people are serving magnificently as the spearhead of our fight and I have joined the board of directors of Russian War Relief, Inc., in order to do what I can to aid them."

The Northampton committee has set a quota of five large field hospital tents as its share in the current campaign for Russian war relief. Sufficient funds for two tents measuring 16 by 50 feet each have already been raised locally since January, together with funds for anaesthetics, anaesthe. masks, surgical instruments, sterilizers, and other equipment for emergency field operations.

Funds have been raised chiefly by benefits and contributions. But also ingenious methods have been used by sponsors of the local committee. The pupils of the Northampton School for Girls raised $27.50 for Russian war relief recently by a "golden rule

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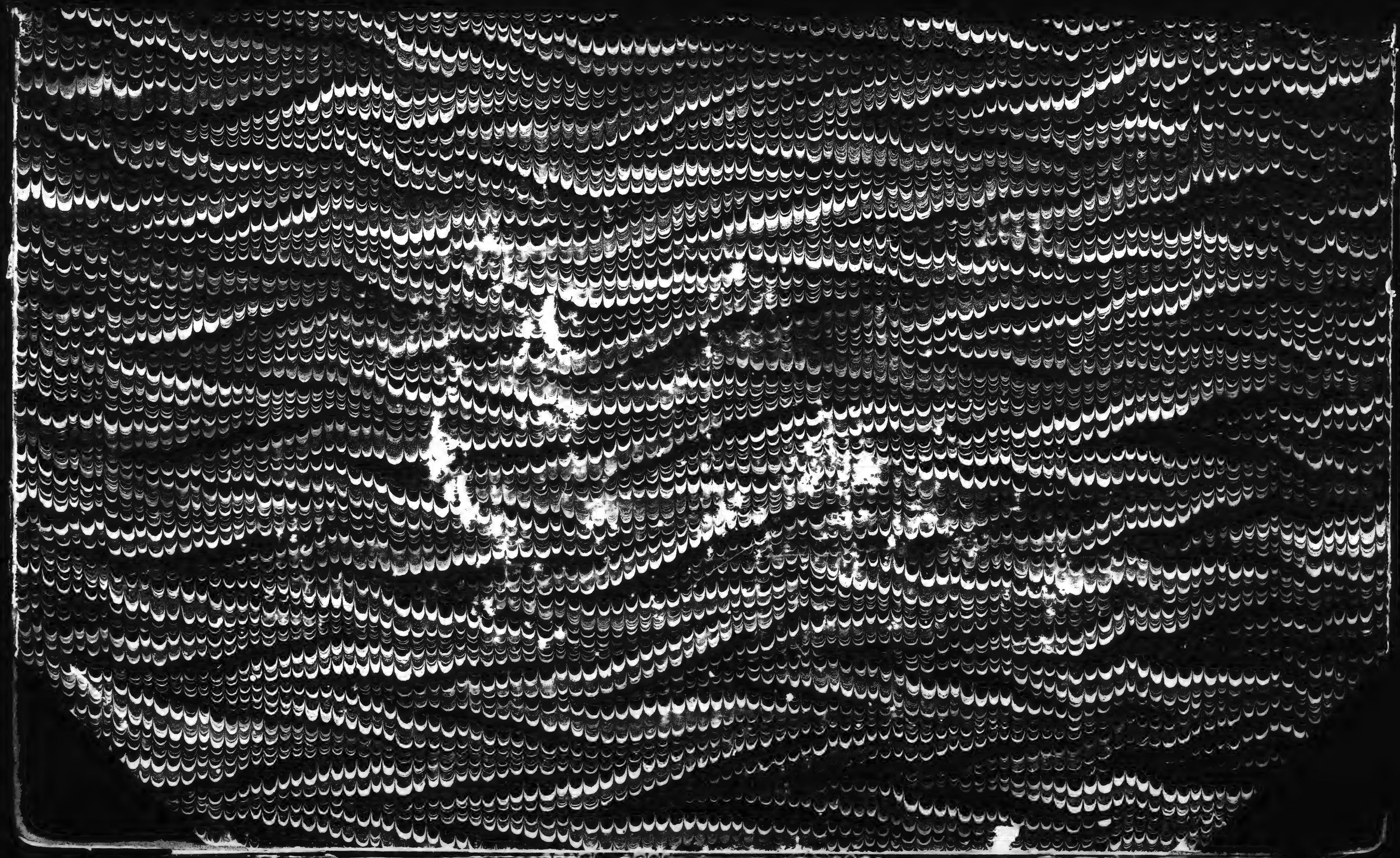

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This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
AUG 17 1942

SYMPHONY THRILLS LOWELL AUDIENCE—Greater-Lowell turned out magnificently yesterday afternoon to hear the Boston Symphony orchestra at Memorial Auditorium, for the benefit of Russian War Relief. In the photo, left to right, are Harry U. Quinn and Julius Woessner, general co-chairmen; Arthur Fiedler, guest conductor; Mrs. Fiedler, Bernhardt Weiser, guest pianist, and Professor Michael Harpovich of Harvard university, speaker.

By SIDNEY R. FLEET

LOWELL—Happily, as token of appreciation of fine music presented in behalf of a good cause, there was a near-capacity audience in Memorial Auditorium yesterday afternoon to greet Arthur Fiedler and 80 of the musicians of the Boston Symphony orchestra in a concert for the benefit of Russian War Relief, Inc., an organization which is concentrating on supplying our Russian allies with urgently needed medical supplies and aid. That, in effect, is an effort to "keep 'em fighting."

Mr. Fiedler, the musicians of the orchestra, and Bernhard Weiser, solo pianist, gave their services for the occasion. Members of the local concert committee, headed by Harry U. Quinn and Julius Woessner as co-chairmen, and all who helped to promote the affair so successfully within the short space of two weeks, felt that they could be no less generous. This reviewer would like to pay a tribute of appreciation to each of the long list; but, perforce, in a review of this sort must be content with a blanket endorsement of their work. The fact is, that not for a long time, has there been an effort sponsored by civic organizations that so fully enlisted the aid of all elements in the city without regard to race, politics or creed. And that, in view of the urgency of the cause, was tremendously gratifying. It was proof, too, that our people, and especially the younger generation, appreciated the opportunity to hear good music.

The Relief Appeal

As for the motive of Russian relief the force of the appeal was shown by the generous response to the collection taken up by the picturesque group of young women in Russian peasant costume during the intermission. There was the testimony of one of them, Miss Nancy Robertson, that her basket contained a $10 bill. And all said there were many of other denominations. So there should be an interesting report to make later. The collection was the sequel to a resume of the record of Russia since the Nazi invasion by Professor Michael Karpovich, associate professor of history at Harvard university. Encouraging was his prediction that despite the grave situation in the northern Caucasus, the Russians would keep the armies intact to beat the Nazis in the end. Supplementing his talk was a stirring two-minute appeal by Dr. Claude M. Fuess, headmaster of neighboring Phillips academy, Andover.

The Music

Thus we come to the music. This opened with a stirring performance of "The Star Spangled Banner." Fittingly enough, what was an all-Russian program culminated, as Mr. Fiedler announced with something American as an extra number, "Salute to the Fighting Forces," an arrangement by Peter Bodge, of Boston, of the favorite songs of our military and naval forces that was greeted with warm enthusiasm by the audience, which rose at the climax of "God Bless America."

It was a colorful program of Russian music which Mr. Fiedler had provided for us, for the most part bright and stirring and of strong rhythmic quality. Only when the Glazounov arrangement of the Song of Volga Boatmen was given as an encore was there a reversion to Slavic melancholy. And its plaintive strains clearly touched the hearts of many in the audience.

Dapper and dynamic, Arthur Fiedler brought out the rich qualities of the orchestra to the full in the "Wedding Procession," from Rimsky-Korsakoff's "Le Coq d'Or" and in the merry overture from Glika's opera "Russian and Ludmilla." The third movement from Tschaikowsky's Sixth and last symphony was given with all the fervor and emotion that characterized the last work of the composer. Mr. Fiedler knows how to infuse the main theme in march tempo with pulsating life and movement. Played as his musicians responded to his beat, it was stirring music, thoroughly Russian.

Needless to say, the same composer's "Marche Slav," with the deep tones of the brasses to sound the old Russian hymn, made its customary appeal.

Novel Music

This, including the "Flight of the Bumble Bee" for good measure, with a facile flute to simulate it, was all familiar music. For novelty, here at least, there were the two dance movements by Shostakovitch. Friday at Tanglewood under Dr. Koussevitsky, his new Seventh Symphony, was given its first American concert performance. This was written while Leningrad was under the fire of Nazis. Naturally, by report, it is tinged with the composer's thoughts of war and all that it means to his country of toil and tragedy. But the two little dances on yesterday's program were Shostakovitch in a gay mood. To this reviewer the orchestral cackle of the Polka suggested the barnyard.

The ensuing Russian Dance was reminiscent of a rural carnival. Each was cleverly orchestrated in comparatively simple fashion.

Unless we are mistaken, yesterday's performance of the new Piano Concerto by Aram Khatchatourian, was the second in public, the first having been given under the same auspices at the Pops last month. Bernhard Weiser, young American pianist, was the soloist. The composer is a contemporary of Shastokovitch and about the same age and is of Caucasian-Armenian origin. Under Mr. Weiser's nimble fingers and with the well adjusted orchestral background moulded by Mr. Fiedler and his men, this was exciting as contrasted with ingratiating music. To use architectural terms, it suggests the skyscraper or the industrial plant rather than the Parthenon. But there is no denying that it stirs the pulses. Nothing lackadaisical about this concerto, albeit in form at least, it follows the traditional pattern. If the performer pastes the piano, that is what the composer calls for. There is a suggestion of lyricism in the quieter second movement, although one doubts whether it justifies a Boston critic's description as haunting. The furious finale provides brilliant pianistic fireworks and sonorous orchestra background. The obvious difficulties of the score and the rapid-fire pace had no terrors for young Mr. Weiser. He had the technical means for display. And this listener has a notion that, given another medium, the pianist could shine in the more songful mood. At any rate, time will tell whether the popular tunesmiths will transcribe themes for this concerto for the benefit of the lovers of jive. One saw a possibility in one melodious strain in the final movement. Let it be said that Mr. Weiser was warmly applauded by the audience and musicians after his tour de force and on the stage there were the customary handshakes all around.

It ought to be said that Lawrence, Haverhill, Nashua and other cities sent their quotas to the concert. Mrs. Fiedler and friends came up from Boston for the occasion. Previous to the concert the musicians were entertained at lunch in the auditorium. Immediately after the program they left for Boston where they were due for the last Sunday concert of the season in the evening on the Charles river esplanade.

R

Berlio.

Oct. 17- 1942

Koussevitzky Plays Music From 'Romeo'

By L. A. Sloper

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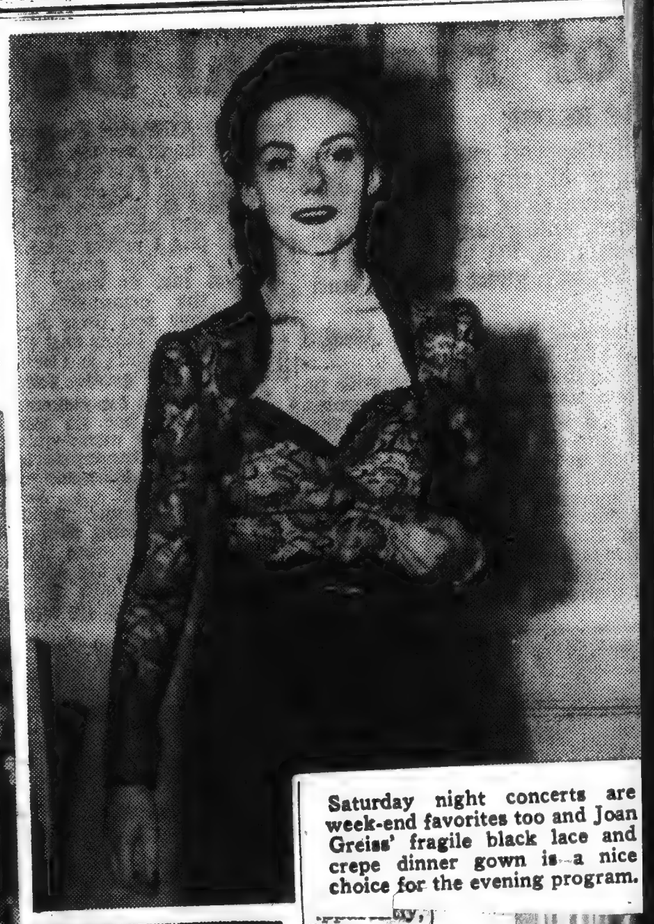
Why Dr. Koussevitzky has so long delayed submitting his impression of the three instrumental movements is hard to guess. Indeed, it is not easy to think why he has not played more of the music of this composer. He has done the "Roman Carnival" Overture and the Symphony "Fantastique," to be sure, but he seems to be very belatedly arriving at a decision to offer us these "Romeo" excerpts, and "Harold in Italy," which he has also promised

STON SUNDAY GLOBE—SEPTEMBER 27, 1942

AND

Symphony



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As Prof. Plomer points out:

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Certainly it proved to be so yesterday, as it had with the "Fantastique." The Love Scene was full of poetry and of fervor, the "Queen Mab" Scherzo was brilliantly and exquisitely realized, Romeo's Melancholy was nostalgically recorded, and the Capulets' Feast was noisily jubilant. The reading of the Scherzo, in particular, was imaginatively inspired, and the virtuosity of the orchestra was strikingly demonstrated throughout.

It would not be an exaggeration to call Berlioz the Wonder Man of Music. Remember that this score, with its superb orchestration, was written in 1838, and then consider the debt that is owed to its composer by nearly everybody from Liszt and Wagner to Sibelius and Shostakovitch. The man had all the emotional extravagance of an era of inflated rhetoric, but he was an authentic genius.

In the first half of the program Dr. Koussevitzky provided a lively performance of Samuel Barber's lively Overture, "The School for Scandal," and an eloquent one of Brahms' Third Symphony. And how odd it is to find a Brahms symphony—even the Third—taking second place on a Koussevitzky program.

The Friday afternoon audience received Mr. Barber's Overture politely, called the conductor back once or maybe twice after the Brahms, and applauded long enough after the Berlioz to encourage him to call the men to their feet twice. But there was no galvanism in the air. Apparently, this year it's Shostakovitch.

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he gets on the screen with
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lieve anything, and get
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Filene's

Perfect costume for the traditional Fri
is Ellen Moseley's slim black corduroy

$2.25 flowere
COTTON D
Dirndl style—and
slit pockets! Tai
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in cotton or spun rayo

LITTLE
$3 WARM
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JOURNAL

NOV 22 1942

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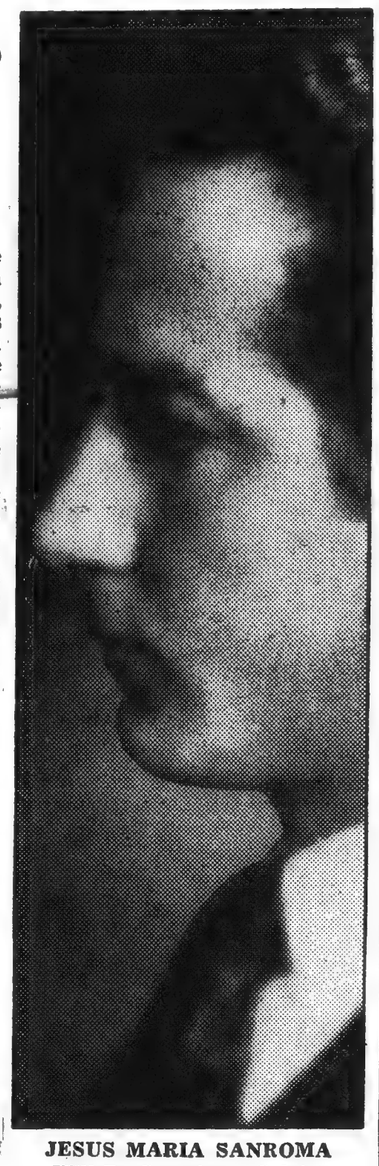

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GAZETTE

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It made no difference to the huge audience the largest that has heard an orchestra concert in Carnegie Hall this Winter. Although nearly every American symphony has found its subscription somewhat off this season, due to transportation trouble, reluctance to make long term commitments and such like, the Boston subscription in New York is equal to last year, Mr. Judd says, and perhaps a shade better.

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UTICA, N.Y.
OBSERVER DISPATCH

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Only two numbers comprised the list which consisted of Martini's recently composed First Symphony and Beethoven's monumental "Eroica." The first of these was commissioned by the Koussevitzky Music Foundation which was established in memory of the late Mme. Koussevitzky and is dedicated to her.

The Czech composer drew generously from the folk melodies of his native country and the work is a lively and imaginative example of orchestral writing with pages of muscular dynamics.

ARTISTIC RENDITION.

The effects were disclosed with the incomparable beauty of tone characteristic of the Boston band; fastidious balance of its various sections; and distinguished in the projection of the composer's individual harmonization and expression. Mr. Martini shared with the conductor in several enthusiastic re-calls.

The instrumentalists, after the brief intermission, then applied themselves to the immorial "Eroica," whose language was unfolded with profound and vital proclamation, each movement achieved with arresting eloquence. The batonist's genius in interpretation sharply etched each and every detail with which the composer sought to illustrate his ideas and inventions, and these were set forth with classical dignity and a broad scope of tonal variety.

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It made no difference to the huge audience the largest that has heard an orchestra concert in Carnegie Hall this Winter. Although nearly every American symphony has found its subscription somewhat off this season, due to transportation trouble, reluctance to make long term commitments and such like, the Boston subscription in New York is equal to last year, Mr. Judd says, and perhaps a shade better.

Dr. Koussevitzky played two symphonies for his opening — Haydn's 88th in G Major, and Dmitri Shostakovich's now famous Seventh. It required 69½ minutes actual playing time for the orchestra to traverse the Shostakovich score, 3½ minutes more than Arturo Toscanini needed four weeks ago. But the performance was possibly the finest the music has had so far in this country; so good, in fact, that only thirteen subscribers walked out of the lower floor, whereas at earlier performances several times that number gave up before the end.

This Clipping From
UTICA, N.Y.
OBSERVER DISPATCH
NOV 20 1942

Symphony Opening Sets New Mark

By JOHN SELBY

New York — (AP) — The Boston Symphony Orchestra returned last night to begin its fifty-seventh season in New York, and the union issue failed to raise its naughty head once.

For many weeks while negotiations have been pending between the trustees of the 62-year-old orchestra and the Musicians' Union there have been rumors that Serge Koussevitzky's not yet unionized men would not be permitted to play in any union hall.

No Word of Agreement

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This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
NOV 22 1942

Koussevitzky Gives Martini, Beethoven

By GRENA BENNETT

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Only two numbers comprised the list which consisted of Martini's recently composed First Symphony and Beethoven's monumental "Eroica." The first of these was commissioned by the Koussevitzky Music Foundation which was established in memory of the late Mme. Koussevitzky and is dedicated to her.

The Czech composer drew generously from the folk melodies of his native country and the work is a lively and imaginative example of orchestral writing with pages of muscular dynamics.

ARTISTIC RENDITION.

The effects were disclosed with the incomparable beauty of tone characteristic of the Boston band; fastidious balance of its various sections; and distinguished in the projection of the composer's individual harmonization and expression. Mr. Martini shared with the conductor in several enthusiastic re-calls.

The instrumentalists, after the brief intermission, then applied themselves to the immortal "Eroica," whose language was unfolded with profound and vital proclamation, each movement achieved with arresting eloquence. The batonist's genius in interpretation sharply etched each and every detail with which the composer sought to illustrate his ideas and inventions, and these were set forth with classical dignity and a broad scope of tonal variety.

[5]

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ALLENTOWN, PA.
CHRONICLE
DEC 6 - 1942

BOSTON SYMPHONY PLAYERS JOIN UNION

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CHICAGO, ILL.
TIMES
DEC 7 1942

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This Clipping From
SPOKANE, WASH.
SPOKESMAN REVIEW
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The orchestra was the first symphony orchestra in America to be heard over a radio network. It gave a series of radio concerts in 1926 under Dr. Koussevitsky.

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SUN
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LEADER
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NEWS
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FORT WORTH, TEX.
EVENING STAR TELEGRAM
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WATERBURY, CONN.
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This Clipping From
AUGUSTA, ME.
KENNEBEC JOURNAL
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Easy Parking

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SUN
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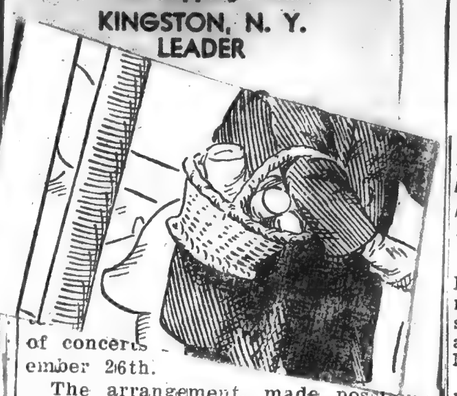
LEADER



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KENNEBEC JOURNAL
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CHRONICLE
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[6]

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DEC 8 - 1942

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SENTINEL
DEC 8 - 1942

This Clipping From
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SENTINEL
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SYMPHONY TO STAY ON BLU

Contract Is Signed Giving Network Exclusive Radio Rights

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were ... in bringing this about. Serge Koussevitzky, once a famous virtuoso of the double bass, later a pioneering conductor in the capitals of Europe, has found his fullest powers an conductor of the orchestra which he has made his own (he has never conducted any other orchestra in this country except for a guest appearance last season). The leader's untiring energy in the bringing forward of music new and old and the eloquence of his interpretations have given the Boston orchestra an extraordinarily wide repertoire and have kept its audiences abreast of all important movements in symphonic composition.

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Earl ... tir... rec...
man ...
Mrs. J. E...

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TO SEEK COMMISSION

FORT BRAGG, N. C.—[illegible]. Robert P. Hamell of 18 [illegible] Street, Glens Falls, N. Y. [illegible] by officials of the Artillery Replacement Center to seek a [illegible]

AT GRANGE SESSION

Mrs. Isabelle Harris of the Upper Ridge Road, state juvenile matron and Warren County Pomona Grange lecturer, is attending the New York State Grange meeting this week in Syracuse. Mr. and Mrs. Floyd Ellsworth of Aviation Road are also attending.

WASHINGTON, Dec. 8 (AP)—Th[illegible] work week in the bituminous coal mines will be lengthened to six days about the first of the year, production will go up and production of the fuel will soar to history's highest level, it was disclosed Monday.

A representative of a group of producers said the Office of Price Administration had agreed to price increases averaging 20 to 23 cents a ton, of which 12 to 15 cents is attributed to increased labor costs and eight cents to higher costs for materials and other items.

Programs

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Eastern War Time

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For the most part the programs will be in charge of the conductor, Serge Koussevitzky. The signing of Arthur Fiedler, the Boston Pops conductor, as guest conductor for the Blue Network's broadcast of the Esplanade concerts from the Hatch Memorial Shell, Boston, on May 1, has been announced.

Now the Blue network indicates that any plans which would replace the Parker Family on Sunday nights with a Hollywood series by Hedda Hopper are in abeyance. The family sketch is to be continued. Miss Hopper recently concluded a series three times a week on CBS.

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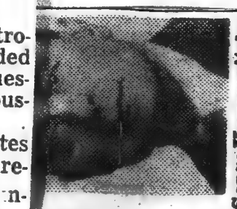

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Off to the Service; Those in Party.

The smallest crowd yet was at the Manchester station of the New York New Haven and Hartford Railroad this morning to see fifty-one of fifty-two men leave for service. Melvin E. Nowsch is in the Hartford hospital and his mother reported this fact to the local draft board. He is under the care of Dr. Maurice E. Pike. He is suffering from a physical collapse.

Train On Time

The train was right on time and a crowd, estimated at 400 was at the station saying last farewells to relatives and friends. While there were plenty of tears in evidence it was not a sad gathering. When one of the boy's name was called out by John F. Buckley, acting corporal, his friends rent the air with a loud cheer. Other groups were gathered around the inductees and all were smiling. A more cheerful air pervaded this cool crisp morning than at any other time since the inductees went into the service, it seemed.

List Of Selectees

Following are the names of the men who left today, with the exception of Nowsch:

Edward D. Atkinson.
Vincent V. Zableskos.
Frank A. Wenzel.

Save Lives
Of Scores

Brave Tars
Save Lives

Fifty-One S
Leave for

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YOUNGSTOWN, O.
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After an absence of five years from the networks, the Boston Symphony Orchestra under Serge Koussevitzky will be gin a new series on the Blue Network beginning Dec. 26 and each Saturday thereafter at 8:15 to 9:15 p. m., until May. The contract between the Boston Symphony and the Blue Network has just been completed for a long-term period and is reported exclusive for both signers.

The first season will be for a minimum of 46 weeks, and it is understood that the contract was to be for three seasons. The series of concerts beginning Dec. 26, will be followed by the famous "Pop" concerts under the leadership of Arthur Fiedler, the esplanade series and the "Berkshire Music Festival." Koussevitzky who is considered by many to be America's greatest conductor, will be in charge of most of the programs. There is already a strong possibility of commercial sponsorship with several big advertisers already interested.

Sec. of the Interior Harold L. Ickes will speak on "The American Petroleum Problem" at 9:30 p. m. over Columbia stations (WJR).

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MONUMENTS

WE WISH to express our sincere appreciation to our friends, neighbors, relatives and to Rev. Chas. F. McBride for their thoughtful kindness and expressions of sympathy at the loss of our beloved husband and father. Clarence O. Sprague MRS. ELLA WOOD SPRAGUE and GALE W. SPRAGUE.

CARD OF THANKS

Will receive friends this evening. Fu neral Wednesday, 2 p. m., at the fu neral home. Interment in Tod Ceme tery.

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U. S. BUILDINGS
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ES

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RULING ON HEA

Miss Florence Grace Saker, 317 William St., daughter of Mrs. Rose Van Geesen and the late John B. Saker, and Adelbert Seth Sexton, Stanville, son of Mr. and Mrs. Clarence Sexton, Utica, were married Saturday at Zion Episcopal Church.

The ceremony, which took place at 2:30 p. m., was performed by the Rev. Walworth Tyng, acting rector. John O. Lundblad was at the organ and Miss Helen Griffing sang "O Promise Me."

Mrs. Garry Spink, sister of the bride, was matron of honor, Daniel Sexton, brother of the bridegroom was best man, and ushers were John Saker and Edward Van Geesen, brothers of the bride.

The bride, who was given in marriage by her brother, David William Saker, wore a soldier blue dress and hat and carried a bouquet of white roses and baby's breath. Her attendant wore a plum colored dress with fuchsia accessories and carried a bouquet of American Beauty roses.

The mother of the bride was attired in a blue velvet dress and hat, while the bridegroom's mother wore a dark blue dress and hat.

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Back Tom Moseley and End Max Mckinney Expected to Return for the Quarter-Final Test.

BY RAY KORNEGAY.

Come more cold or more rain or both, John Reagan's Bulldogs return to the gridiron today as they start preparing in earnest for Friday night's state quarter-final test against the Austin Maroons at Austin.

Coach Lamar Camp ordered the Bulldogs to their first field work since they conquered Robert E

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Conducting the Boston Symphony orchestra since 1924 when he first came to America, Serge Koussevitzky, its illustrious leader, has exceeded in length the term of any previous conductor. One result of the uninterrupted application of a single great leadership has been the quality of the Boston Symphony concerts, which in beauty of tone and brilliance of performance are often described as unique.

The Boston Symphony orchestra was founded in 1881 by the late Major Henry L. Higginson, a citizen of Boston who expended his fortune in making this the finest symphony orchestra in the New World. Conductors such as Wilhelm Gericke, Arthur Nikisch and Karl Muck were active in bringing this about. Serge Koussevitzky, once a famous virtuoso of the double bass, later a pioneering conductor in the capitals of Europe, has found his fullest powers an conductor of the orchestra which he has made his own (he has never conducted any other orchestra in this country except for a guest appearance last season). The leader's untiring energy in the bringing forward of music new and old and the eloquence of his interpretations have given the Boston orchestra an extraordinarily wide repertoire and have kept its audiences abreast of all important movements in symphonic composition.

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Red Barber and Connie Desmond were on hand to record the metropolitan football finale for 1942, Giants vs. Dodgers (WHN, WOR-2:20 P. M.). In the past, gridiron battles between these interborough professional foes usually found one or the other fighting for the Eastern title. Yesterday the title incentive was missing, but the bitter rivalry sufficed to give sparkle and interest to the game. Barber and Desmond, as usual, were equal to the occasion. * * *

Flash! . . . The Boston Symphony Orchestra, conducted by Serge Koussevitzky, returns to the air after an absence of five years in a series of 46 weekly concerts each season over WJZ and the Blue Network, starting Saturday night, Dec. 26 at 8:15. Barred from radio because it was not affiliated with the musicians' union, it is now eligible for broadcasting because it has come into Petrillo's fold. After May 1, the Blue Network will also bring to listeners the famous "pop" concerts of the organization under the baton of Arthur Fiedler. * * *

[7]

84—Houses for Sale

...AVO AV., N., 22 — 4 bedrooms, 2 ... Albert M. Green-...121.

83A—Hotels, Rooming Houses, Sale

CENTRAL—70-room hotel, rent or sale, cheap; 100% location. Morris Diamond, Dial 4-2323.

STATES AV.—Beachblock, beautiful guest house, 15 bedrooms, with running water, 3 baths; rent bargain, financed. Wm. H. Robinson, Dial 4-8161.

GUEST HOUSE — Ritz section, 12 rooms, $6500. Burch, 1301 Atlantic. Dial 4-3179.

HOTEL—100 rooms, 50 baths, ready to operate. Burch, 1301-03 Atlantic.

Immediate possession. No reasonable offer refused for low rental or below cost sale. Well adapted for storage space as well as any active business.

For further information apply Press-Union Publishing Co., Ohio and Atlantic avenues, or any realty broker.

Orchestra Will Go on the Air Beginning December 25

The Boston Symphony orchestra and its conductor will be on the air again. The day after Christmas (Saturday, Dec. 26) will inaugurate regular broadcasts of the Saturday evening concerts of the famous orchestra in its auditorium in Symphony hall, Boston. The Boston Symphony orchestra has not been heard on the air for five years. Radio history lists this as the first great orchestra to be heard on the air, its concerts having been broadcast as early as 1926. The broadcasts will be made by the Blue Network and sent over 145 stations from 8:15 to 9:15. The arrangement between the orchestra and the Blue Network company is an unusual one, since it will bring to the radio audience not only the concerts trough the remaining winter season under Koussevitzky until May 1, but the Pop concerts, which will be given at Symphony hall for an expected season of ten weeks until early July, and the open-air concerts on the Charles River Esplanade, which will follow for about four weeks. Both of these latter series will be under the direction of Arthur Fiedler.

Conducting the Boston Symphony orchestra since 1924 when he first came to America, Serge Koussevitzky, its illustrious leader, has exceeded in length the term of any previous conductor. One result of the uninterrupted application of a single great leadership has been the quality of the Boston Symphony concerts, which in beauty of tone and brilliance of performance are often described as unique.

The Boston Symphony orchestra was founded in 1881 by the late Major Henry L. Higginson, a citizen of Boston who expended his fortune in making this the finest symphony orchestra in the New World. Conductors such as Wilhelm Gericke, Arthur Nikisch and Karl Muck were active in bringing this about. Serge Koussevitzky, once a famous virtuoso of the double bass, later a pioneering conductor in the capitals of Europe, has found his fullest powers an conductor of the orchestra which he has made his own (he has never conducted any other orchestra in this country except for a guest appearance last season). The leader's untiring energy in the bringing forward of music new and old and the eloquence of his interpretations have given the Boston orchestra an extraordinarily wide repertoire and have kept its audiences abreast of all important movements in symphonic composition.

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By United Press

NEW YORK, Dec. 7—The Blue Network announced today that it had signed a contract with the Boston Symphony Orchestra for a series of concerts starting Saturday, Dec. 26.

The arrangement, made possible by the recent action of the Boston orchestra in signing a contract with the American Federation of Musicians (A. F. L.) will bring the Boston orchestra under Dr. Serge Koussevitzky back to the air after an absence of five years, during which it was banned as a nonunion organization by James Caesar Petrillo, head of the musicians' union.

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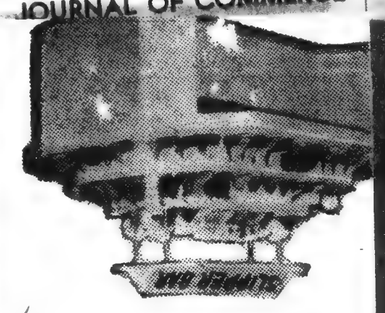

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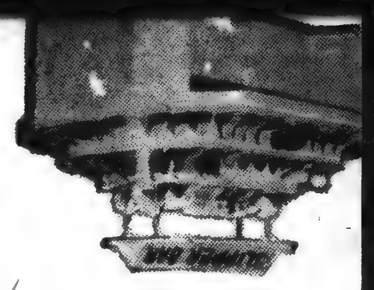

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arranged to meet the
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Returning To Air On December 26

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The arrangement, made possible by the recent action of the Boston orchestra in signing a contract with the American Federation of Musicians (AFL) will bring the Boston orchestra under Dr. Serge Koussevitzky back to the air after an absence of five years, during which it was banned as a non-union organization by James Caesar Petrillo, head of the musicians' union.

The Boston orchestra was the first symphony orchestra in America heard over a network.

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PEACE CHAPEL
MICHIGAN ST. • CHERRY 6020
Ry. W. Moore

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[illegible] Jam[illegible]

Team—	W	L	T	Pts.	Op
U. C. L. A.	5	1	0	152	61
Wash. State	5	1	1	126	66
U. S. C.	4	1	1	131	33
Stanford	5	2	0	171	66
Oregon State	4	4	0	150	138
Washington	3	3	2	86	60
California	3	4	0	74	96
Oregon	2	5	0	66	126
Idaho	1	5	0	41	161
Montana	0	6	0	16	206

Final standings [illegible] Pro League, West[illegible]

Team—	W	L	T	Pts.	Op
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...have signed up. Can we re
...the 24 days remaining in D
...No nobler call ever ca
...America calling—calling on
...—in Africa and on Guadal
...Let's send them a New
...met the Government's qu
...of us are backing you up

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FORT WORTH, TEX.
EVENING STAR TELEGRAM

DEC 8 - 1942

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BRISTOL, CONN.
PRESS
DEC 8 - 1942

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
DEC 8 - 1942

This Clipping From
SIOUX FALLS, S. D.
ARGUS-LEADER
DEC 8 - 1942

This Clipping From
ELMIRA, N. Y.
STAR-GAZETTE
DEC 8 - 1942

This Clipping From
NIAGARA FALLS, N. Y.
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This Clipping From
SUFFOLK, VA.
NEWS-HERALD
DEC 8 1942

THIS CLIPPING FROM
EL DORADO, ARK.
TIMES
DEC 8 - 1942

This Clipping From
MEADVILLE, PA.
REPUBLICAN
DEC 8 - 1942

This Clipping From
SANDUSKY, OHIO
REGISTER-STAR-NEWS
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This Clipping From
WELLSTON, OHIO
DAILY SENTINEL
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At that time Petrillo said the the contract would permit the orchestra to return to the radio.

DEC 9-1942

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ATLANTIC CITY, N. J.
PRESS
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This Clipping From
DALLAS, TEX.
NEWS
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Radio Asides:

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CINCINNATI, OHIO
TIMES-STAR
DEC 9 - 1942

RadiOpinions

By FRANCE RAINE
RADIO EDITOR

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DEC 9 - 1942

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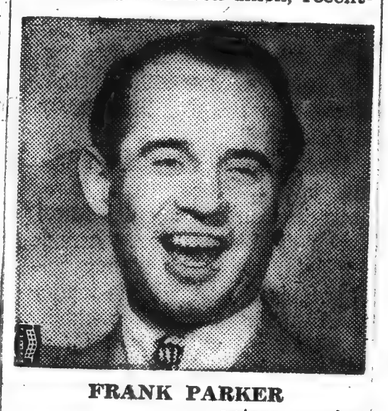

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The Committee on Music ... Dr.

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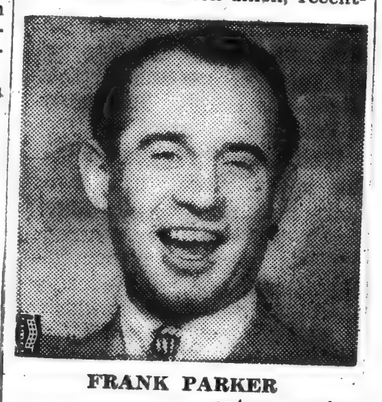

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The Committee on Music and Drama

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SMONK

ANTIC AV. 818—2, 3 rooms and ... Atlantic Realty Co. Dial 4-1261.
ANTIC AV. 620—2, 3 rooms and bath, ... hot water; $16.00, $26.50. Stanley ...
ANTIC AV. 1634—3 rooms, bath, city ... $30. Apply Adriano, 1012 Atlantic.
ANTIC. 1218 — 2 and 3 rooms, bath, ... hot water, refrigeration, $45, $65. Stanley ... Atlantic Realty Co. Dial 4-1261.
ANTIC. 3801—4 rooms, bath, heat, ... hot water, refrigeration, $45, $65. Stanley Atlantic Realty Co. Dial 4-1261.
ANTIC. 401—7 rooms, 2 baths, heat, ... hot water, refrigeration, $75. Stanley Atlantic Realty Co. Dial 4-1261.

74—Apartments Unfurnished

REAL ESTATE FOR RENT

... rooms, $4; also housekeeping rooms, $2.50.
NTRAL AVENUE, S., 28 — Basement, 2 warm ... electric, $25, $2.50. 144 Westminster av.

69—Rooms For Housekeeping

NTRAL—Warm rooms, running water, ... Dial 4-4774.
TATES, 124—Rooms, with private, semi-private baths; reasonable. Dial 4-4774.
NTRAL—Warm, clean rooms, running water, phone, $3 up. Thiel's, 21 Baxter.

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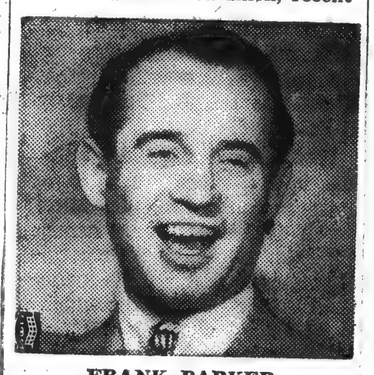

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This Clipping From
BRISTOL, CONN.
PRESS
DEC 8 - 1942

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
1942

...week end to provide for a
...allocation of the nation's
...velt took long-delayed
...ate Than Never.
...ader has referred.
...that "ultimate bankruptcy"
...tinue to reign supreme—
...t is done, the social poli-
...erve our American way of
...dard of living for the coun-
...commerce to show the way
...cialists and their colleagues
...le ideas to bite into. It re-
...nservative viewpoint, some
...s are the foremost propo-
...as given American industry,
...he tyranny of wealth."
...ny of government as they
...reaucratic minds. They will
...ute to the coddling of the
...of possession. They do not
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...They have pride in what

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CINCINNATI, OHIO
TIMES-STAR
DEC 9 - 1942

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AKRON, O.
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DEC 9 - 1942

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By DOROTHY DORAN
Beacon Journal Radio Editor

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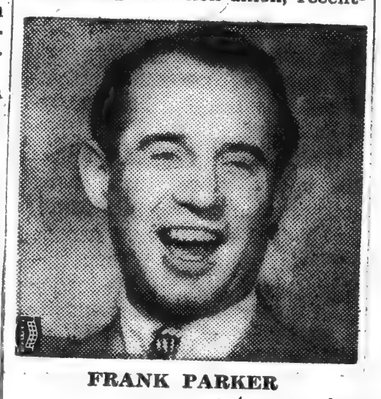

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FALL RIVER, MASS.
HERALD-NEWS
1942

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MADISON, WIS.
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BULLETIN
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[8]

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dose but they don't like its taste.
Most fertile subjects of hotel lobby
cussing at the convention were
stories of industrialists' run-ins with
Washington red tape and bumbling
bureaucrats. A year or two ago
many economic blue printers were
toying with the idea of a mildly
collectivist state. Now the man-
agement class wants an amend-
ment to the Atlantic Charter—
freedom from government back sea
driving after the armistice.

Curiously, the assembly met a
the moment Beveridge was offer
ing his welfare vision to Britair
Canada's prime minister was pro
claiming that social security is th
key to peace and rumors were buz
zing that President Roosevelt
about to flash a Utopian schem
that will surpass the London dream

Current reaction among th
manufacturers is not the hard
boiled "let 'em eat cake" attitud
of the old-fashioned skinflint
Many of the factory bosses wer
poor boys who made good. The
are merely sus[illegible]ous that whe
Santa Claus's [illegible]rs are hund
or Uncle Sam t[illegible]n purpose
of the act will boo[illegible]alism and
bank free enterprise and the com-
petitive system.

Most of the leaders believe that
[illegible] medicine and other
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allocation of the nation's

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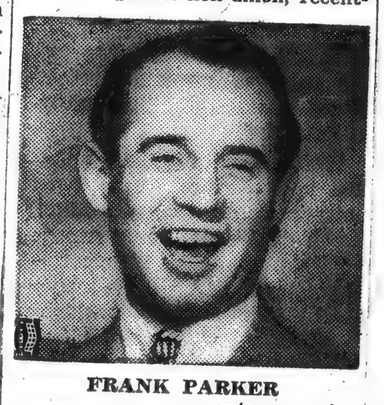

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This Clipping From
AKRON, O.
BEACON-JOURNAL
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AROUND THE DIAL

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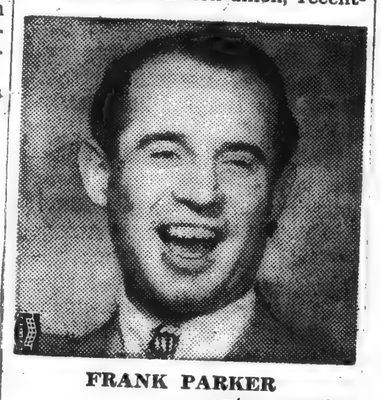

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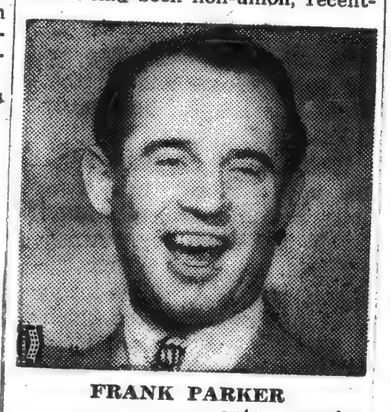

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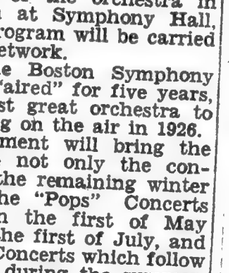

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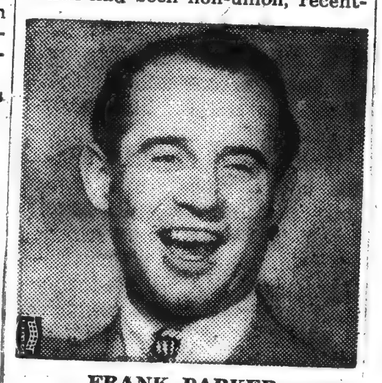

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THE ADVENTURES

...beach. At seven o'clock, Carlos, still talking, stopped at the Del Monte Lodge. "We eat here," he said brusquely. "I want to go into the monkey room—may give me inspiration for that last scene."

The monkey room, a place of red leather chairs, the wall covered with a multitude of monkeys in every conceivable endeavor—having tea—playing golf—dancing, amused Rita. They had a gay dinner and ate leisurely, though Carlos kept the waiters running desperately. Then they were on their way again, winding along the beautiful ocean road past the mansions of Pebble Beach, and at last into the sleepy little colony of Carmel.

Rita found she was to stay at the Carmel Inn only when Carlos stopped the car before the small, artistic hotel and directed the bellhop to take her bags to 210. He went with her to the desk, delivered her the key of the room and told her to sleep fast.

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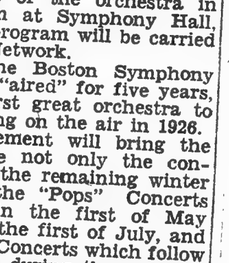

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PORTLAND, OREGON
OREGONIAN
DEC 9-1942

This Clipping From
ATLANTIC CITY, N. J.
PRESS
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This Clipping From
DALLAS, TEX.
NEWS
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UNION SUN JOURNAL
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The first season, which opens Dec. 26, will be for a minimum of 46 weeks, the orchestra to play for an hour each Saturday night beginning at 8:15. The network is to comprise 145 stations.

[8]

INFORMATION OBSCURED

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CINCINNATI, OHIO
TIMES-STAR
DEC 9 - 1942

RadiOpinions

By FRANCE RAINE
RADIO EDITOR

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This Clipping From
AKRON, O.
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By DOROTHY DORAN
Beacon Journal Radio Editor

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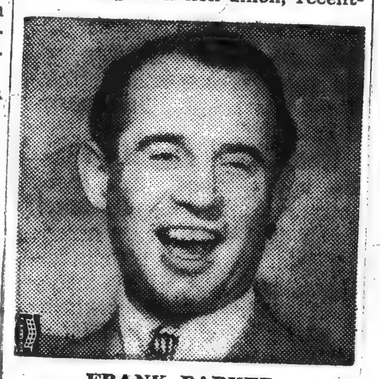

FRANK PARKER
.....enters service

Programs

Central War Time

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NORFOLK, VA.
LEDGER DISPATCH
DEC 9 - 1942

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This Clipping From
HARTFORD, CONN.
COURANT
DEC 10 1942

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...hony Orchestra, ...ge Koussevitzky, ...e air again after ...e day after Christ..., December 26, from ...p. m.

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FALL RIVER, MASS.
HERALD-NEWS
- 1942

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This Clipping From
MADISON, WIS.
WIS. STATE JOURNAL
DEC 9 - 1942

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
DEC 11 1942

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
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For the LOVE of MiKE

TITLE REG U S. PATENT OFFICE

By BEN KAPLAN

John Kieran, bright and erudite,
Who romps along with ease
As sparkling kilocycle knight
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Was tardy for a luncheon date
In Boston and explained
That all the time that he was late
More knowledge he had gained.

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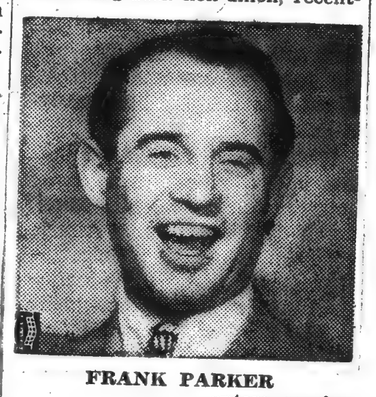

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COURANT
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The Committee on Music and Drama

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PROVIDENCE, R. I.
BULLETIN
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* * *

On Kent Juries For First Time

DOVER, Dec. 8—(Special.)—For the first time in the history of the Kent County courts, women will be on the jury panels for the February and future terms.

Jury Commissioners Walker L. Mitchin and Wilbur E. Jacobs have decided to include women on the jury panels because of the manpower shortage due to military service or essential war work in industry or in agriculture.

Mr. Mitchin, announcing the change in the policy today said

INFORMATION OBSCURED

This Clipping From
TOPEKA, KANS.
CAPITAL

This Clipping From
CATSKILL, N. Y.
MAIL
DEC 12 1942

This Clipping From
ST. PETERSBURG, FLA.
INDEPENDENT
DEC 10 1942

This Clipping From
MONTREAL, CANADA
GAZETTE
DEC 11 1942

This Clipping From
AUSTIN, TEXAS
AMERICAN
DEC 11 1942

This Clipping From
OTTAWA, CANADA
EVENING JOURNAL
DEC 12 1942

Boston Symphony To Broadcast

From the N. Y. Herald Tribune.

A long-term contract to broadcast concerts of the Boston Symphony, under its conductor, Serge Koussevitzky, was announced recently by Mark Woods, president of the Blue Network Company. The first broadcast will be heard December 26 from 8.15 to 9.15 p.m. and will be carried over 145 stations, Mr. Woods said. The program for the first concert was not announced.

The broadcasts were made possible by a three-year agreement between the orchestra and the American Federation of Musicians, as announced on December 3 by James Caesar Petrillo, president of the union. The agreement brought the Boston Symphony into the federation. Until the compromise was reached late last month the orchestra had been the only major non-union symphony orchestra in the United States. It had been barred from radio and recording fields since August 13, 1940.

Weekly Radio Concerts.

The contract with the Blue Network Company, Mr. Woods said, will provide the radio public with concerts of the orchestra weekly through its season of 46 weeks each year. Most of the concerts will be played in Symphony Hall, the orchestra's auditorium in Boston.

At the end of the regular season, May 1, the network will broadcast the Pops concerts under Arthur Fiedler until early July, and the open-air concerts on the Charles [illegible] Esplanade, which follow [illegible]ZET announcement said it w[illegible]at there would be a re[illegible] broadcasting of the [illegible] Symphonic Festival at [illegible]ood Music Shed, Lenox, Mass. The Tanglewood festival is under the direction of Dr. Koussevitsky, who came to the financial rescue of the Berkshire Music centre last June.

The Boston Symphony gained several concessions from Mr. Petrillo's union in reaching an agreement bringing it into the federation. The most important one permits a symphony orchestra to hire a musician from any local in the country and Canada without any restrictions from local boards. Previously the bylaws of the union specified that a conductor could not go outside the local jurisdiction to hire new men.

Pioneering in Broadcasting.

The Boston Symphony, Mr. Woods said, was the first principal orchestra to give regular broadcast concerts, first being heard in 1926. It first began making recordings in 1917. Mr. Petrillo barred all union orchestras, symphony and popular, from making records last Aug. 1 in a move to create more employment of musicians. The case is now in the courts.

The contract with the Blue Network Company, it was said, will cover several seasons, rather than, as is customary with contracts with such orchestras, just one season.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 13 1942

ADDITIONAL RADIO

Boston Symphony Begins Broadcast Series Dec. 26

SERGE KOUSSEVITZKY

For the first time in five years the Boston Symphony orchestra and its conductor, Serge Koussevitzky, will be on the air again Saturday, Dec. 26, the day after Christmas. The program will inaugurate a regular series of Saturday evening concerts of the famous orchestra from Symphony Hall.

The broadcasts are to be made exclusively over the Blue net work and will be aired for Rhode Island listeners by WFCI. Dialers of 144 other Blue network stations will be able to hear the broadcasts of the Boston Symphony, which radio history lists as the first great orchestra to be heard on the air.

The arrangement between the orchestra and the network is an unusual one, since it will bring to the radio audience not only the concerts through the remaining winter season under Koussevitzky until May 1, but the Pop Concerts which will be given at Symphony Hall for a season of ten weeks until early July. The open-air concerts on the Charles River Esplanade also will be included, these, as well as the Pop Concerts being conducted by Arthur Fiedler.

WASHINGTON, D.C.
TIMES HERALD
12/13/42

Boston Symphony Group To Return to Radio Soon

The recent announcement by the directors of the Boston Symphony Orchestra to the effect that after 60 years of "rugged individualism" they finally had accepted membership in the American Federation of Musicians is explained by the further announcement that the orchestra and its celebrated conductor, Serge Koussevitzky, will return to the air from which, as a non-union group, they had been banned for five years.

Back of both announcements is the fact of the orchestra's financial embarrassment. Death and taxes had taken toll of many loyal backers. It became necessary to earn the money thus lost. The Blue Network, once a part of the National Broadcasting Company and still a financial relative of that corporation despite a recent legal separation, will pay handsomely for broadcasts beginning December 26 and continuing for the balance of the winter and summer seasons, including the Berkshire Festival programs, if these can be continued.

The broadcasts will be heard in Washington between 8:15 and 9:15, Eastern Wartime, over Station WMAL each Saturday and by the nation at large over 144 stations of the chain. The broadcasts were announced by Mark Woods, president of the Blue Network.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH
DEC 13 1942

DIO
SIDELIGHTS
ick L. Rushton

off the air for five years, may re- year's end . . . Morgan Beatty. as been assigned to NBC's London of the network's er Beatty's post tations sponsored ot announcements for the Govern- months . . . Vic- to the Bing Crosby . . . A Christmas nen in the service, vill feature Don and Costello, Bette Daley and the Don is that Kay Kyser y as a private.

KYSER

SERGE KOUSSEVITZKY, CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, WHICH ON DEC. 26 WILL BEGIN A SATURDAY NIGHT SERIES ON KXOK.

Boston Sy[illegible] Will Begi[illegible] On KXO[illegible]

FORTY-SIX wee[illegible] concerts by the Boston Symphony Orchestra will be broadcast on the Blue net from 7:15 to 8:15 Saturday nights, beginning Dec. 26. It is announced that KXOK will carry the series.

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MEMPHIS, TENN.
COMMERCIAL APPEAL
DEC 13 1942

BATON ROUGE, LA
ADVOCATE
12/13/42

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NEWPORT NEWS, VA.
PRESS
DEC 13 1942

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COUNCIL BLUFFS, IOWA
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The contract with the Blue Network Company, it was said, will cover several seasons, rather than, as is customary with contracts with such orchestras, just one season.

The Boston Symphony orchestra, under its conductor, Serge Koussevitzky, will return to the air after an absence of five years to broadcast over the Blue network, Mark Woods, president of the network company has announced.

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The arrangement between the orchestra and the network is an unusual one, since it will bring to the radio audience not only the concerts through the remaining winter season under Koussevitzky until May 1, but the Pop Concerts which will be given at Symphony Hall for a season of ten weeks until early July. The open-air concerts on the Charles River Esplanade also will be included, these, as well as the Pop Concerts being conducted by Arthur Fiedler.

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Back of both announcements is the fact of the orchestra's financial embarrassment. Death and taxes had taken toll of many loyal backers. It became necessary to earn the money thus lost. The Blue Network, once a part of the National Broadcasting Company and still a financial relative of that corporation despite a recent legal separation, will pay handsomely for broadcasts beginning December 26 and continuing for the balance of the winter and summer seasons, including the Berkshire Festival programs, if these can be continued.

The broadcasts will be heard in Washington between 8:15 and 9:15, Eastern Wartime, over Station WMAL each Saturday and by the nation at large over 144 stations of the chain. The broadcasts were announced by Mark Woods, president of the Blue Network.

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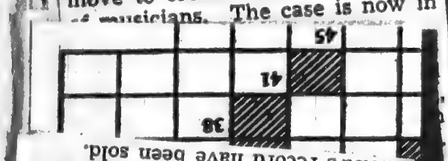

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The arrangement between the Bostony Symphony Orchestra and the Blue network is an unusual one, it is reported. It will bring to the radio audience not only the remaining concerts of the season, under the direction of Serge Koussevitzky, but also the Pop concerts which will be given at Symphony Hall for ten weeks following it, and the open-air concerts which follow for about four weeks more. Arthur Fiedler directs both the latter series.

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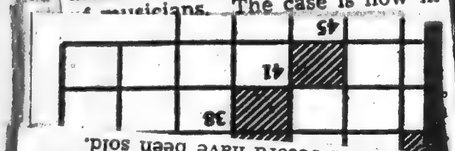

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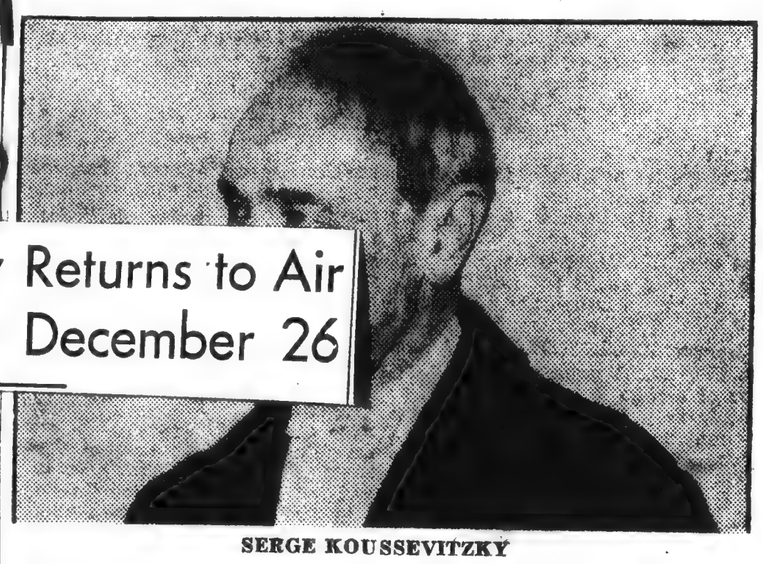

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The Blue network WSUN now moves into top position among music lovers by booking the nation's most popular musical organization, the Boston symphony. Koussevitsky, who will conduct the series is considered by many to be America's greatest conductor. The Boston symphony series starts Dec. 26 (Saturday) 8:15-9:15 p. m. and will continue until May.

With the acquisition of the Boston symphony the Blue network and WSUN rounds out a schedule of musical presentations including the broadcasts of the Metropolitan opera, the Metropolitan opera auditions, and the forthcoming symphony concerts.

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[9]

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The Boston Symphony Orchestra was founded in 1881 by the late Major Henry L. Higginson, a citizen of Boston who expended his fortune in making this the finest symphony orchestra in the New World. Conductors such as Wilhelm Gericke, Arthur Nikisch and Karl Muck were active in bringing this about. Serge Koussevitzky, once a famous virtuoso of the double bass, later a pioneering conductor in the capitals of Europe, has found his fullest powers as conductor of the orchestra which he has made his own (he has never conducted any other in this country except for a guest appearance last season.)

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Third Sunday in Advent

St. Luke's Episcopal Church, Rev. Walter E. Howe, pastor — Holy Communion at 7:30.

Church School at 10.

Morning prayer and Litany at 11.

Meeting St. Martha's Guild, Monday night at 8.

Christian Science

First Church of Christ, Scientist, Sunday school at 9:45 a. m. Service at

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Sergei Koussevitsky

The Boston Symphony Orchestra, directed by Sergei Koussevitsky, will play a series of forty-six concerts over 145 stations of the Blue Chain, starting December 26. During the summer pop concerts will be heard from Symphony Hall and open air concerts will come from the Charles River Esplanade. In addition, the series will include the annual Berkshire Sergei Koussevitsky Festival.

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TIMES

DEC 13 1942

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STAR

DEC 13 1942

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TIMES

DEC 13 1942

The Blue network moves toward top position with music lovers by booking the Boston Symphony, scheduled to start a series of radio broadcasts on Dec. 26 at 8:15 p.m., to continue until May. The hour-long concerts will be conducted by Koussevitzky. Long-time radio fans are glad to see the Boston group coming back on the air. It was the first principal orchestra to give regular broadcast concerts, being heard first by mass radio audience in 1926.

RADIO

NEWS AND SIDELIGHTS

By Frederick L. Rushton

BOSTON SYMPHONY, off the air for five years, may return in a new series before year's end . . . Morgan Beatty, Washington news analyst, has been assigned to NBC's London office . . . Robert St. John of the network's London office will take over Beatty's post in the capitol . . . Radio stations sponsored over a million and a half spot announcements and over 150,000 programs for the Government during the last three months . . . Victor Borge will say goodbye to the Bing Crosby show in the near future . . . A Christmas Day two-hour airing for men in the service, now being arranged, will feature Don Ameche, Bob Hope, Abbott and Costello, Bette Davis, Merry Macs, Cass Daley and the Don Cossacks . . . The story is that Kay Kyser is slated to enter the Army as a private.

KYSER

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

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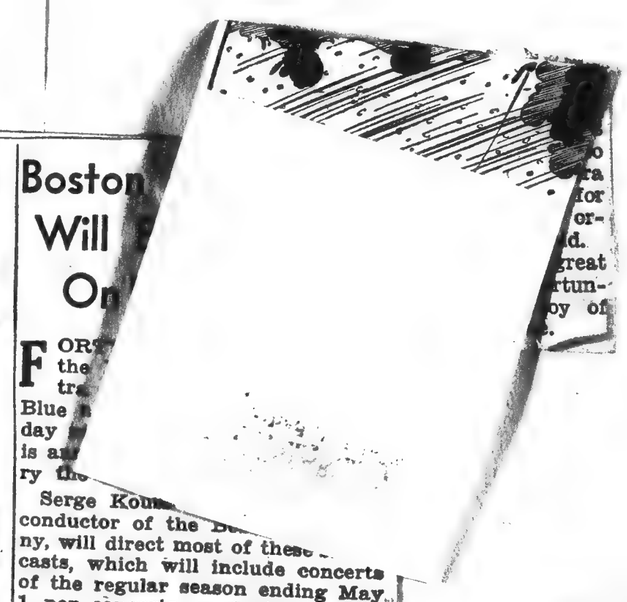
SERGE KOUSSEVITZKY, CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, WHICH ON DEC. 26 WILL BEGIN A SATURDAY NIGHT SERIES ON KXOK.



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DEC 11 1942

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OTTAWA, CANADA
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The broadcasts were made possible by a three-year agreement between the orchestra and the American Federation of Musicians, as announced on December 3 by James Caesar Petrillo, president of the union. The agreement brought the Boston Symphony into the federation. Until the compromise was reached late last month the orchestra had been the only major non-union symphony orchestra in the United States. It had been barred from radio and recording fields since August 13, 1940.

Weekly Radio Concerts.

The contract with the Blue Network Company, Mr. Woods said, will provide the radio public with concerts of the orchestra weekly through its season of 46 weeks each year. Most of the concerts will be played in Symphony Hall, the orchestra's auditorium in Boston.

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ADVOCATE
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HOUSTON, TEXAS
POST

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NASHVILLE, TENN.
MORNING TENNESSEAN

DEC 13 1942

This Clipping From

NEW YORK, Dec. 12.—The Boston Symphony Orchestra, under its conductor, Serge Koussevitzky, will return to the air after an absence of five years to broadcast over the Blue network, Mark Woods, president of the network company, announced today.

The first weekly broadcast will be heard from 7:15 to 8:15 p. m. (Kansas City time) over 145 stations on Saturday, December 26.

The Boston orchestra was the first principal orchestra to give regular broadcast concerts, being first heard in 1926. It was also the first full symphony orchestra to make records, first recording in 1917.

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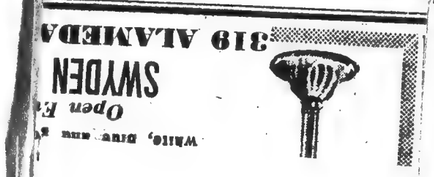

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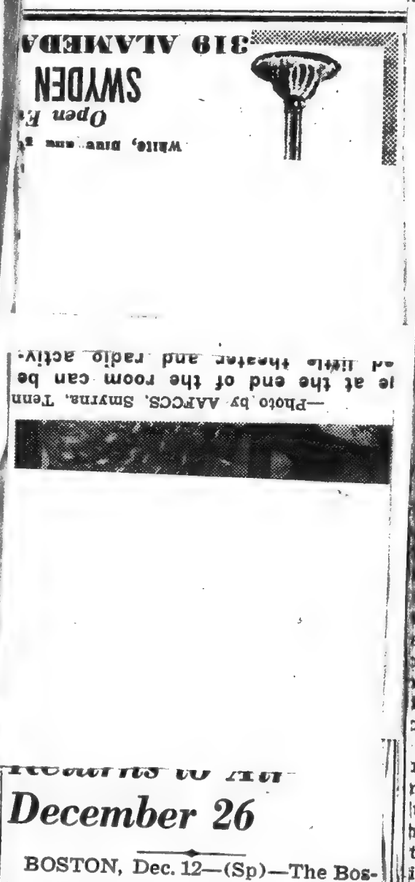

—Photo by AAFCCS, Smyrna, Tenn.

December 26

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The arrangement between the orchestra and the network is an unusual one, since it will bring to the radio audience not only the concerts through the remaining winter season under Serge Koussevitzky, but the Pop concerts, which will be given at Symphony hall for an expected season of 10 weeks until early July, and the open-air concerts on the Charles River esplanade, which will follow for about four weeks. Both of these latter series will be under the direction of Arthur Fiedler.

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KYSER

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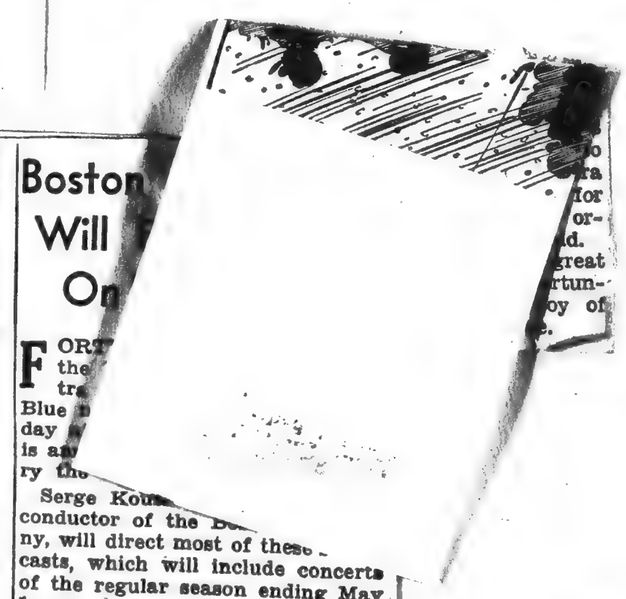

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Weekly Radio Concerts.

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Back of both announcements is the fact of the orchestra's financial embarrassment. Death and taxes had taken toll of many loyal backers. It became necessary to earn the money thus lost. The Blue Network, once a part of the National Broadcasting Company and still a financial relative of that corporation despite a recent legal separation, will pay handsomely for broadcasts beginning December 26 and continuing for the balance of the winter and summer seasons, including the Berkshire Festival programs, if these can be continued.

The broadcasts will be heard in Washington between 8:15 and 9:15, Eastern Wartime, over Station WMAL each Saturday and by the nation at large over 144 stations of the chain. The broadcasts were announced by Mark Woods, president of the Blue Network.

MEMPHIS, TENN.
COMMERCIAL APPEAL

The Boston Symphony will return to the air on Dec. 26, after an absence of five years. A contract has been signed with the Blue Network for a series to be broadcast weekly during the symphony season over 145 stations.

The majority of the concerts will originate from the Symphony Hall in Boston. Beginning in May, it is planned to carry the "Pop" concerts from the Charles River Esplanade. The orchestra became the last major symphony to become a member of the American Federation of Musicians when it signed an agreement early this month.

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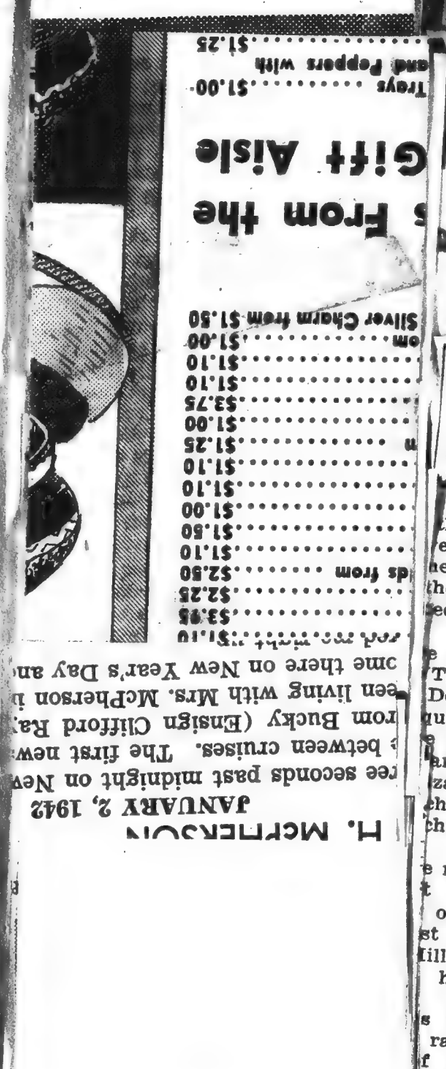

H. MCPHERSON
JANUARY 2, 1942

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The Boston Symphony orchestra, under its conductor, Serge Koussevitzky, will return to the air after an absence of five years to broadcast over KSCJ, Mark Woods, president of the Blue Network company, announced.

The first broadcast, to be heard from 7:15 to 8:15 p. m. over 145 stations on Saturday, December 26, will inaugurate a unique affiliation between one of the great orchestras of the world and a major broadcasting organization.

The Boston Symphony orchestra was the first principal orchestra to give regular broadcast concerts, being first heard by the mass radio audience in 1926. It was also the first full symphony orchestra to make records, first recording for Victor in 1917. Millions of this orchestra's records have been sold.

This outstanding program will be broadcast exclusively in this area by Station WGH.

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coast-to-coast over Station
WGH, and 145 other Blue Network stations every Saturday night starting Saturday, Dec. 26.

The program time will be from 8:15 to 9:15 p. m.

The return of the Boston Symphony is heralded as a great event. This was the first principal orchestra in the country to give regular broadcast concerts, presenting programs as long ago as 1926. The Boston Symphony was the first full symphony orchestra to make recordings, having made records for Victor in 1917.

The Blue Network arrangements will provide radio listeners with these thrilling hour-long weekly concerts throughout the entire Symphony season of 46 weeks each year.

This outstanding program will be broadcast exclusively in this area by Station WGH.

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Meet Mrs.
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but the war demand
life! Only after her
were snatched from
awaken to the pain
Then she emerges
"Mrs. Miniver."

STARS ON ICE
A Musical Icetravaganza
Conrad Hertz and Arthur M. Wirtz present
CENTER THEATRE, Rockefeller Center. CO. 5-5474
America's Only Ice Theatre
Eves. Incl. Sun., 8:40. Mats. Today, Wed. and Sat.
No Monday Perf. Mail Orders Filled
Sun. Nights Only, 50c to $2.50 Plus Tax

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HOWARD LINDSAY and RUSSEL CROUSE
STRIP FOR ACTION
"An Amazing Show"—VOGUE Magazine
2 PERFS. TODAY, 3 & 8:45
Eves. Incl. Sun., 8:45, $1.10 to $3.85. Mats. Today & Sat.
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The broadcasts will be heard in Washington between 8:15 and 9:15, Eastern Wartime, over Station WMAL each Saturday and by the nation at large over 144 stations of the chain. The broadcasts were announced by Mark Woods, president of the Blue Network.

Static

Edward E. Edgar

Music lovers throughout the nation were thrilled when it was announced by the Blue Network that after an absence of five years the Boston Symphony orchestra, under the direction of Conductor Serge Koussevitzky, would again be heard in regularly scheduled broadcasts.

The Boston Symphony has not made any broadcasts during the last half-decade because of union difficulties, however, a solution to this problem has been found, and the programs will be broadcast coast-to-coast over Radio Station WGH, and 145 other Blue Network stations every Saturday night starting Saturday, Dec. 26.

The program time will be from 8:15 to 9:15 p. m.

The return of the Boston Symphony is heralded as a great event. This was the first prineipal orchestra in the country to give regular broadcast concerts, presenting programs as long ago as 1926. The Boston Symphony was the first full symphony orchestra to make recordings, having made records for Victor in 1917.

The Blue Network arrangements will provide radio listeners with these thrilling hour-long weekly concerts throughout the entire Symphony season of 46 weeks each year.

This outstanding program will be broadcast exclusively in this area by Station WGH.

RADIO

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MEMPHIS, TENN.
COMMERCIAL APPEAL
DEC 13 1942

BATON ROUGE, LA
ADVOCATE
12/13/42

Saturday

Boston Symphony

The Boston Symphony orchestra, under its conductor, Serge Koussevitzky, will return to the air after an absence of five years to broadcast over the Blue network, Mark Woods, president of the Blue Network company, announced yesterday.

The first broadcast, to be heard from 7:15 to 8:15 p. m. CWT, over 145 stations on Saturday, December 26, inaugurates a unique affiliation between one of the great orchestras of the world and a major broadcasting organization.

The Boston Symphony orchestra was the first principal orchestra to give regular broadcast concerts, being first heard by the mass radio audience in 1926. It was also the first full symphony orchestra to make records, first recording for Victor in 1917. Millions of this orchestra's records have been sold.

The long term contract is unprecedented, providing the radio public with the concerts of the orchestra weekly through its long season of 46 weeks each year. The majority of the concerts will originate in Symphony Hall, the orchestra's own auditorium in Boston. At the expiration of the regular season, May 1, the Blue network will bring to its vast audience the "Pops" concerts under Arthur Fiedler until early July and the open air concerts on the Charles River Esplanade which follow. It is hoped conditions will permit the resumption of the Berkshire Symphonic festival at Tanglewood, in Lenox.

Founded in 1881 by Maj. Henry Lee Higginson, the Boston Symphony orchestra has, through its long career, held faithfully to the objective laid down for it by its founder—"to play the best music in the best way." The forthcom-

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TIMES

ing series represents a union of a great orchestra and a great audience through the broadcasting of an all comprehensive musical program—symphony, "Pops," and open air concerts.

gress that an appropriation of $2,500,000 be set up for establishment of similar programs for women throughout the nation.

'Guinea Pigs'

These 10 aviation "guinea pigs" constitute a de luxe personnel since there are few instructors—men or women—equipped as they are to teach all ground subjects and flying as well.

Though they are civilian pilot instructors, they have chosen uniforms as spic and snappy as any WAAC or WAVE . . . a dark brown coat, trousers of a sort of khaki-grey and an overseas cap.

Tennessee has allotted approximately $15,000 for this experiment in women instructor training, out of which the residence, subsistence, furniture, flying clothes and equipment, including three training planes, have been bought or rented.

The money came from the fund accruing to the bureau of aeronautics of the state gasoline tax, in line with legislation which Percy McDonald, chairman of the bureau, and Mrs. Omlie were instrumental in having passed in 1937. Under this law, the tax money collected on gasoline purchased for use in aircraft is used only in promotion of aeronautics.

Phoebe and the girls had considerable trouble in whipping together living quarters for themselves at the field at the start of their training in September.

They finally settled on an old

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Boston Organiz
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Broadcasts To Start Dec. 2
Acclaim In Metro

By ROBERT

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An agreement recently was effected with the musicians' union.

The organization's first concert on the Blue will be Saturday night, Dec. 26, with the season to run a minimum of 46 weeks. It will broadcast each Saturday for an hour over 45 stations, and will be heard locally on WMPS.

As for symphonic orchestras, the Blue now shoots par with NBC, which has the NBC Symphony; CBS, which has the New York Philharmonic; and MBS, which airs the Philadelphia Orchestra.

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Even As Other M

Boston Organization Signed To Exclusive Radio Contract

Broadcasts To Start Dec. 26—Frances Greer Wins Acclaim In Metropolitan Debut

By ROBERT GRAY

LONG after it severed official connection with the NBC Red network, the Blue carried concerts of the NBC Symphony Orchestra and put tongue in cheek whenever anyone asked for an explanation that would look plausible on paper. But with the severing process now in an advanced stage, officially complete, the Blue has discontinued carrying the orchestras of another network and has signed a long-term exclusive contract with the Boston Symphony Orchestra.

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EVENING JOURNAL
DEC 12 1942

Boston Symphony To Broadcast

From the N. Y. Herald Tribune.

A long-term contract to broadcast concerts of the Boston Symphony, under its conductor, Serge Koussevitzky, was announced recently by Mark Woods, president of the Blue Network Company. The first broadcast will be heard December 26 from 8.15 to 9.15 p.m. and will be carried over 145 stations, Mr. Woods said. The program for the first concert was not announced.

The broadcasts were made possible by a three-year agreement between the orchestra and the American Federation of Musicians, as announced on December 3 by James Caesar Petrillo, president of the union. The agreement brought the Boston Symphony into the federation. Until the compromise was reached late last month the orchestra had been the only major non-union symphony orchestra in the United States. It had been barred from radio and recording fields since August 13, 1940.

Weekly Radio Concerts.

The contract with the Blue Network Company, Mr. Woods said, will provide the radio public with concerts of the orchestra weekly through its season of 46 weeks each year. Most of the concerts will be played in Symphony Hall, the orchestra's auditorium in Boston.

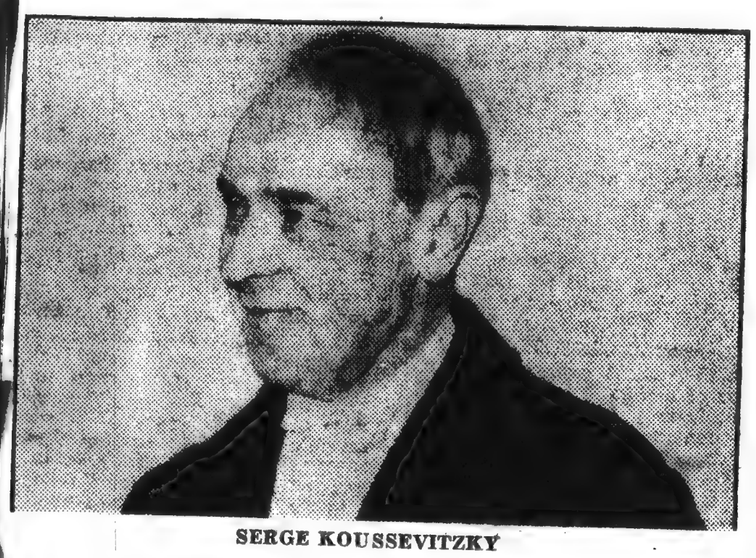
At the end of the regular season, May 1, the network will broadcast the Pops concerts un-

This Clipping From
WORCESTER, MASS.
GAZETTE
DEC 12 1942

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 13 1942

ADDITIONAL RADIO

Boston Symphony Begins Broadcast Series Dec. 26



SERGE KOUSSEVITZKY

For the first time in five years the Boston Symphony orchestra and its conductor, Serge Koussevitzky, will be on the air again Saturday, Dec. 26, the day after Christmas. The program will inaugurate a regular series of Saturday evening concerts of the famous orchestra from Symphony Hall.

The broadcasts are to be made exclusively over the Blue net work and will be aired for Rhode Island listeners by WFCI. Dialers of 144 other Blue network stations will be able to hear the broadcasts of the Boston Symphony, which radio history lists as the first great orchestra to be heard on the air.

The arrangement between the orchestra and the network is an unusual one, since it will bring to the radio audience not only the concerts through the remaining winter season under Koussevitzky until May 1, but the Pop Concerts which will be given at Symphony Hall for a season of ten weeks until early July. The open-air concerts on the Charles River Esplanade also will be included, these, as well as the Pop Concerts being conducted by Arthur Fiedler.

WASHINGTON, D.C.
TIMES HERALD
12/13/42

Boston Symphony Group To Return to Radio Soon

The recent announcement by the directors of the Boston Symphony Orchestra to the effect that after 60 years of "rugged individualism" they finally had accepted membership in the American Federation of Musicians is explained by the further announcement that the orchestra and its celebrated conductor, Serge Koussevitzky, will return to the air from which, as a non-union group, they had been banned for five years.

Back of both announcements is the fact of the orchestra's financial embarrassment. Death and taxes had taken toll of many loyal backers. It became necessary to earn the money thus lost. The Blue Network, once a part of the National Broadcasting Company and still a financial relative of that corporation despite a recent legal separation, will pay handsomely for broadcasts beginning December 26 and continuing for the balance of the winter and summer seasons, including the Berkshire Festival programs, if these can be continued.

The broadcasts will be heard in Washington between 8:15 and 9:15, Eastern Wartime, over Station WMAL each Saturday and by the nation at large over 144 stations of the chain. The broadcasts were announced by Mark Woods, president of the Blue Network.

RADIO

NEWS AND SIDELIGHTS

By Frederick L. Rushton

BOSTON SYMPHONY, off the air for five years, may return in a new series before year's end . . . Morgan Beatty, Washington news analyst, has been assigned to NBC's London office . . . Robert St. John of the network's London office will take over Beatty's post in the capitol . . . Radio stations sponsored over a million and a half spot announcements and over 150,000 programs for the Government during the last three months . . . Victor Borge will say goodbye to the Bing Crosby show in the near future . . . A Christmas Day two-hour airing for men in the service, now being arranged, will feature Don Ameche, Bob Hope, Abbott and Costello, Bette Davis, Merry Macs, Cass Daley and the Don Cossacks . . . The story is that Kay Kyser is slated to enter the Army as a private.

KYSER

This Clipping From
ST. LOUIS, MO.
POST DISPATCH
DEC 13 1942

SERGE KOUSSEVITZKY, CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA, WHICH ON DEC. 26 WILL BEGIN A SATURDAY NIGHT SERIES ON KXOK.

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Serge Kou
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casts, which will include concerts of the regular season ending May 1, pop concerts, conducted in May and June by Arthur Fiedler, and then open air concerts on the Charles River Esplanade. If the Berkshire Music Festival is held this summer the Blue net will

[9]

INFORMATION OBSCURED

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MAIL
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POST DISPATCH

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DEC 14 1942

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~~SUNDAY HERALD~~
DEC 1942

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DAYTON, OHIO
SUNDAY JOURNAL HERALD
DEC 20 1942

This Clipping From
PORTLAND, OREGON
OREGON JOURNAL
DEC 20 1942

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Conducting the orchestra since 1924 when he first came to America, Serge Koussevitzky, its distinguished leader, has exceeded in length the term of any previous conductor.

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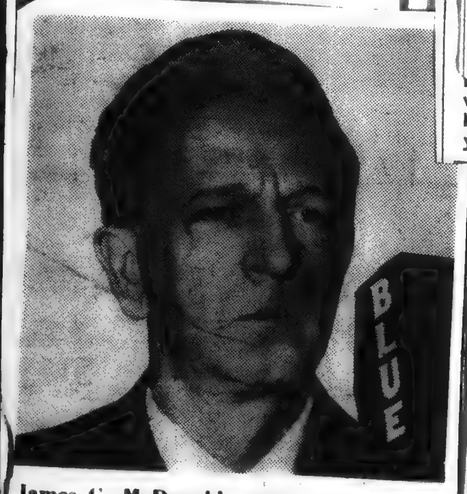
PM
DEC 21 1942



James C. McDonald, news commentator, interviews Serge Koussevitzky, conductor of the Boston Symphony (WJZ-Blue, 2:30 p.m.). McDonald will be intermission commentator when the Boston Symphony is broadcast over the Blue network, starting Dec. 26 (8:15 p.m.).

[10]

This Clipping From
SEATTLE, WASH.
TIMES
DEC 20 1942

Boston Symph. Returns to Air December 26

The Boston Symphony Orchestra and its conductor will be on the air again. The day after Christmas (Saturday, December 26) will inaugurate regular broadcasts of the Saturday evening concerts of the famous orchestra in its auditorium in Symphony Hall, Boston. The Boston Symphony Orchestra has not been heard on the air for five years. Radio history lists this as the first great orchestra to be heard on the air, its concerts having been broadcast as early as 1926. The broadcasts will be made by the Blue Network and sent over 145 stations from 8:15 to 9:15. The arrangement between the orchestra and the Blue Network Company is an unusual one. It will bring to the radio audience not only the concerts through the remaining winter season under Koussevitzky until May 1, but the Pop Concerts, which will be given at Symphony Hall for an expected season of ten weeks until early July. The open-air concerts on the Charles River Esplanade will follow for about four weeks. Both of these latter series will be under the direction of Arthur Fiedler.

Conducting the Boston Symphony Orchestra since 1924 when he first came to America, Serge Koussevitzky, its illustrious leader, has exceeded in length the term of any previous conductor. One result of the uninterrupted application of a single great leadership has been the quality of the Boston Symphony concerts, which in beauty of tone and brilliance of performance are often described as unique.

The Boston Symphony Orchestra was founded in 1881 by the late Maj. Henry L. Gillinson, a citizen of Boston who expended his fortune in making this the finest symphony orchestra in the New World. Conductors such as Wilhelm Gericke, Arthur Nikisch and Karl Muck were active in bringing this about. Serge Koussevitsky, once a famous virtuouso of the double bass, later a poineering conductor in the capitals of Europe, has found his fullest powers as conductor of the orchestra he has made his own (he has never conducted any other orchestra in this country except for a guest appearance last season). The leader's untiring energy in the bringing forward of music new and old and the eloquence of his interpretations have given the Boston Orchestra an extraordinarily wide repertoire and have kept its audiences abreast of all important movements in symphonic composition.

Miss Dorothy Short, who has recently been engaged as soloist for the Church of Divine Science, has brought distinction to musical circles of Seattle and to her instructors.

In 1941, the Cincinnati Opera Company, sponsored by the radio station, selected one singer from each of 12 districts in the United States. These 12 were sent to Cincinnati for the finals. Miss Short was chosen from this district.

From these 12 contestants four were chosen to sing with the Cincinnati Opera Company during the summer season. Again Miss Short was chosen and sang with the opera company for six weeks in such well-known operas as Faust, Hansel and Gretel, etc. She was also awarded a $1,000 1942 scholarship, which she did not accept.

work. The orchestra has not been heard on the air for several years due to union difficulties.

This Clipping From
NEW YORK, N.Y.
TIMES
DEC 20 1942

Sergei Koussevitzky, conductor

THIS CLIPPING FROM
SHERIDAN, WYO.
PRESS
DEC 24 1942

NEW YORK DUE FOR ELECTRIC SHOCKS

Dmitri Mitropoulos In Charge of Symphony Orchestra.

By JOHN SELBY
(Associated Press Arts Editor)

New York—Beginning this week, the venerable Philharmonic-Symphony society is in for a series of electric shocks. Dimitri Mitropoulos has taken over the orchestra for a month.

Mitropoulos it is who vibrates instead of making gestures on the podium. When he really lets go, his whole body seems to twang in the air, like a taut violin string. Before an audience he is the personfication of strength and passion and iron will.

Off stage he is the opposite. He is so quiet that the inside of a telephone booth at five of a morning seems noisy by contrast. He wears black suits by preference, and usually a black sweater underneath. His socks are black and his shoes as well. He seems thin to the point of frailty, and his slender face and almost bald head accentuate the impression.

In his native Greece he just missed being a priest, and when you talk with him you can understand that he didn't miss by much. Music is a kind of religious frenzy with him. He is devoted only to it, and sacrifices everything to it. At home in Minneapolis he lives in a bare little room, goes out socially almost never, spends free time in the movies.

Although he does a yearly stint with the Philharmonic, he won't consider coming east to take it over. The board of directors some years ago decided to divide the season three ways, and offered Mitropoulos a third. Even that was too much.

"A musician has to stop and clean himself," says the monk of Minneapolis. "If he does not, the dirt collects on him until finally he is not fit for his job. It is too much to rehearse and conduct four concerts a week."

To make Mitropoulos' return all the more brilliant, his Thursday-Friday programs are being shared with Sergei Rachmaninoff. They make an odd pair—Rachmaninoff the height of chill dignity on the stage; Mitropoulos apparently about to leap off it, altogether.

The Boston Symphony is still behind the musical eight-ball.

It is duly unionized, on terms that pleased both Koussevitzky and Petrillo. It is returning to the radio December 26 on the blue network. Any musician can play with the orchestra now, and the orchestra can play in any hall without fear of strikes. Lastly, it has renewed its old recording contract with RCA-Victor—it lapsed perforce when the union situation boiled over.

Still, Petrillo stands in the way. Nobody can make records just yet, not even Dr. Koussevitzky.

This Clipping From
JACKSONVILLE, FLA.
JOURNAL
DEC 23 1942

WJHP to Present—

Boston Symphony Orchestra

Boston Symphony Orchestra.

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The first broadcast, to be heard from 8:15 to 9:15 p. m., EWT, over WJHP and 145 other stations next Saturday inaugurates a unique affiliation between one of the great orchestras of the world and a major broadcasting organization.

* * *

The Boston Symphony orchestra was the first principal orchestra to give regular broadcast concerts, being first heard by the mass radio audience in 1926. It was also the first full symphony orchestra to make records, first recording for Victor in 1917. Millions of this orchestra's records have been sold.

Dr. Koussevitzky expressed great satisfaction at this new opportunity to bring "the sublime joy of music" to the nation at large.

* * *

Founded in 1881 by Maj. Henry Lee Higginson, the Boston Symphony orchestra has, through its long career, held faithfully to the objective laid down for it by its founder—"to play the best music in the best way." The forthcoming series represents a union of a great orchestra and a great audience through the broadcasting of an all comprehensive musical program—symphony, "Pops," and open air concerts.

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Classical Symphony ..... Prokofieff

YMPHONY O THE AIR

no Marion Claire and Thomas L. Thomas, Metropolitan Opera barytone, will sing the leading roles.

This operetta, written by Ross Hastings, young Los Angeles composer, won out over 2232 entries from 46 states and Canada. The backstage romance has been performed twice before over Mutual.

Soprano Jessica Dragonette and Tenor Bill Perry share the spotlight on KMOX and the Columbia network's musical "Saturday Night Serenade," tomorrow at 8:45 p. m.

Miss Dragonette will sing "With All My Heart" and "Ah, Sweet Mystery of Life." Perry sings "Dear Little Boy of Mine" and "Sweet Little Jesus Boy." Gus Haenschen's Orchestra will be heard and the "Serenaders" chorus will sing "When the Lights Go On Again."

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TIMES
DEC 21 1942

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COLUMBUS, OHIO
CITIZEN
DEC 27 1942

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
DEC 22 1942

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DEC 14 1942

This Clipping From
HOBOKEN, N. J.
JERSEY OBSERVER

This Clipping From
RICHMOND, VA.
TIMES DISPATCH
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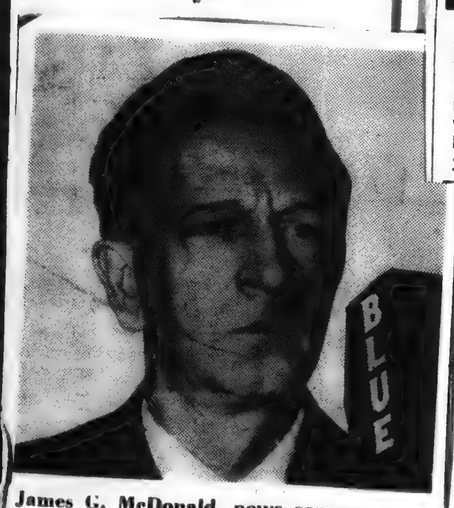

James G. McDonald, news commentator, interviews Serge Koussevitzky, conductor of the Boston Symphony (WJZ-Blue, 2:30 p.m.). McDonald will be intermission commentator when the Boston Symphony is broadcast over the Blue network, starting Dec. 26 (8:15 p.m.).

[10]

This Clipping From
DAVENPORT, IOWA
DEMOCRAT-LEADER
DEC 20 1942

On the Air

SERGE KOUSSEVITSKY is the conductor of the famed Boston Symphony orchestra which returns to the air on Saturday night at 7:15 over the Blue network. The orchestra has not been heard on the air for several years due to union difficulties.

This Clipping From
NEW YORK, N.Y.
TIMES
DEC 20 1942

Sergei Koussevitzky, conductor.

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GLOBE-DEMOCRAT
DEC 25 1942

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BRIDGEPORT, CONN.
~~SUNDAY HERALD~~
DEC 1942

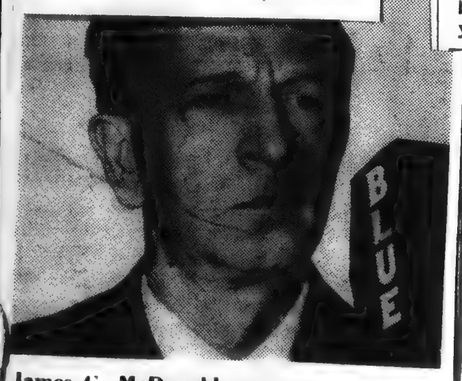
This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD
DEC 20 1942

Boston Orchestra On Air Again

Now that the Boston Symphony orchestra has become associated with the American Federation of Labor it is coming back to the air and back to recordings.

This great orchestra conducted by Serge Koussevitzky will begin its broadcast series for the season Saturday evening and the concert will be sent over 145 stations from 8:15 to 9:15 o'clock by the Blue network.

Victor Records announces that the orchestra has signed a long-term contract.



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TIMES
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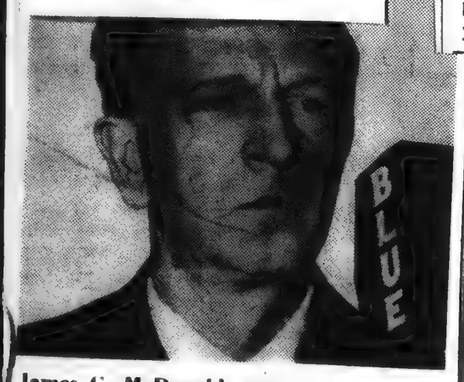
...sevitzky, has signed a new long-term contract to make Victor Red Seal recordings, as soon as the Petrillo ban is lifted. The contract also calls for the exclusive recording performances of the Boston "Pops" Orchestra, with Arthur Fiedler as conductor.

Just 25 years ago, almost to the day, the first Victor records of the Boston Symphony were released. These discs were history-making in the phonograph art, because for the first time an orchestra of 100 men was recorded. Up to this time, the size of an orchestra for records was limited to 40 men.

The first records of the Boston Symphony, which was then directed by Dr. Karl Muck, were three single face discs. They were the Finale of the Tschaikowsky Symphony No. 4, on two records, and the Prelude to Act 3 of Lohengrin.

The first recordings of Dr. Serge Koussevitsky conducting the Boston Symphony were also history making. Recorded in November of 1928, they were the first "orthophonic" records to be produced, and they ushered in a completely new conception of high quality sound-on-disc recording and reproduction for the home.

Since 1917 the records of the Boston Symphony Orchestra have sold in the millions. With Dr. Koussevitzky as conductor, the orchestra's records attained even greater popularity. The recording of Shubert's Unfinished Symphony by Koussevitzky and the Boston Symphony is high on the list of all-time best sellers.



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This Clipping From
SPRINGFIELD, ILL.
ILL. STATE JOURNAL
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The popularity of this symphonic group has been attested by the fact that millions of their records have been purchased by music-loving America.

Edward Tomlinson, now heard at 7:15 p.m. Saturdays, will follow the symphony concerts at 8:15 CWT after December 26.

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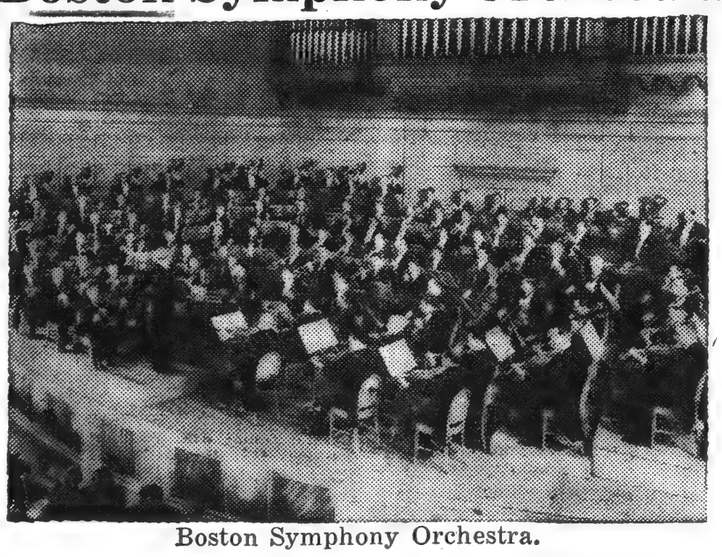

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RICHMOND, VA.
TIMES DISPATCH
DEC 14 1942

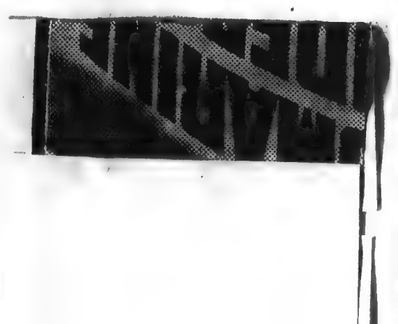
This Clipping From
INDIANAPOLIS, IND.
TIMES
DEC 15 1942

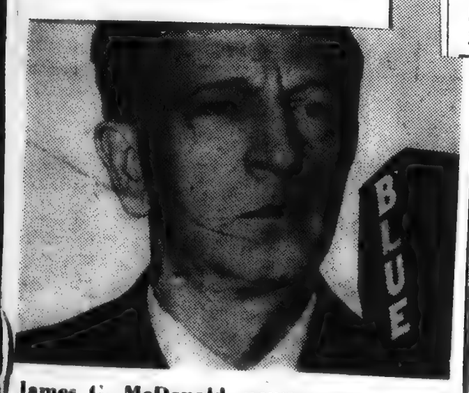
This Clipping From
INDIANAPOLIS, IND

top position among music lovers by booking the nation's most popular musical organization, The Boston Symphony Orchestra. Starting December 26, KCRC, and the Blue network, will present a full hour's concert each Saturday evening from 7:15 to 8:15. This series wil run through May and will be conducted by the eminent conductor Serge Koussevitzky. In May the famous "Pops" concerts under the leadership of Arthur Fiedler will be broadcast, and if conditions then permit, the Berkshire Symphonic festival at Anglewood in Lenox will also be aired over the Blue.

The popularity of this symphonic group has been attested by the fact that millions of their records have been purchased by music-loving America.

Edward Tomlinson, now heard at 7:15 p.m. Saturdays, will follow the symphony concerts at 8:15 CWT after December 26.





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Sergei Koussevitzky, conductor.

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By JOHN SELBY
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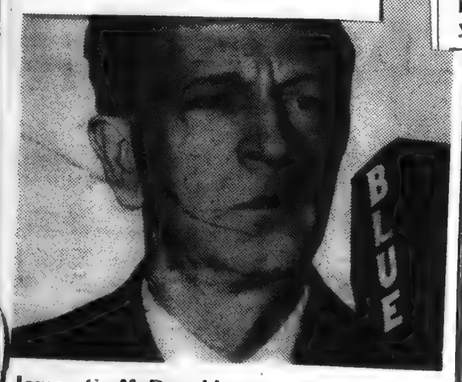

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TWO milking Shorthorn bull calves. From good producing cows. Lakeside Farm. Jct. Oklahoma. 12-13-3

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8:00—Burns and Allen, WFBM.
8:30—Murder Clinic, WIBC.
9:00—Bop Hope, WIRE.

By VIRGINIA HATFIELD

AFTER AN absence of five years from the air, the Boston Symphony orchestra, under its conductor, Serge Koussevitzky, will return to broadcast weekly on the Blue network and WISH, beginning Saturday, Dec. 26, at 7:15 p. m.

Mr. Koussevitzky

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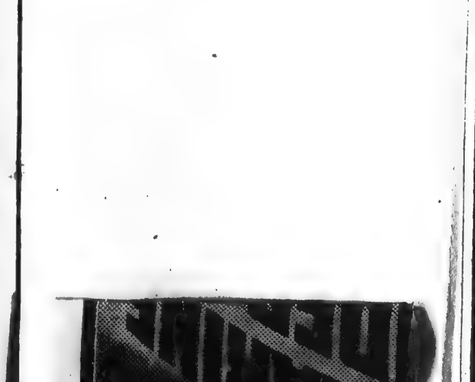

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PRESS
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By JOHN SELBY
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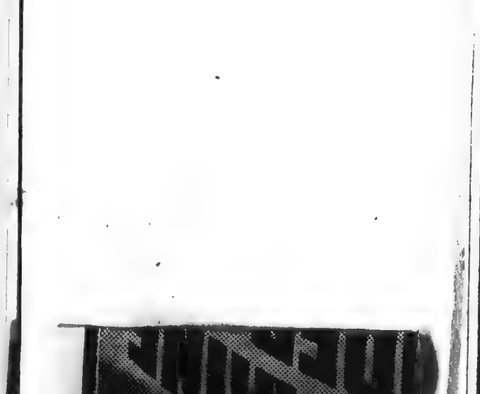

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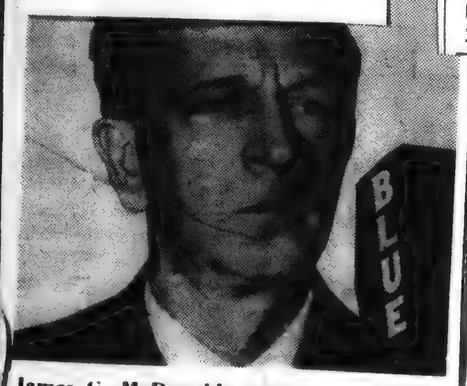

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This Clipping From
COLUMBUS, OHIO
CITIZEN

DEC 27 1942

Boston Symphony Broadcasts Again

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

DEC 22 1942

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...make records, first recording for Victor in 1917. Millions of this orchestra's records have been sold. The program:
Classical Symphony ... Prokofieff

[10]

INFORMATION OBSCURED

...ever a team went ...
...me Coach Ray Flaherty's club
...id yesterday.
It was a battle of lines and for
the first time since November,
1941—when the Bears lost to the
Green Bay Packers—the Chicago
forward wall was outplayed. Only
once did their vaunted running
attack click against the hard-hit-

a 1942-43 weekly broadcast season starting Dec. 26, with hourly programs to be aired at 8:15 p. m., EWT, each Saturday night.

The orchestra, non-union for several years, recently signed a union agreement with the American Federation of Musicians. A 145-station network will carry the new music series, with the Blue now joining NBC and CBS in presenting major orchestras weekly in a series of sustaining programs.

This Clipping From
SEATTLE, WASH.
TIMES
DEC 20 1942

Boston Symph. Returns to Air December 26

The Boston Symphony Orchestra and its conductor will be on the air again. The day after Christmas (Saturday, December 26) will inaugurate regular broadcasts of the Saturday evening concerts of the famous orchestra in its auditorium in Symphony Hall, Boston. The Boston Symphony Orchestra has not been heard on the air for five years. Radio history lists this as the first great orchestra to be heard on the air, its concerts having been broadcast as early as 1926. The broadcasts will be made by the Blue Network and sent over 145 stations from 8:15 to 9:15. The arrangement between the orchestra and the Blue Network Company is an unusual one. It will bring to the radio audience not only the concerts through the remaining winter season under Koussevitzky until May 1, but the Pop Concerts, which will be given at Symphony Hall for an expected season of ten weeks until early July. The open-air concerts on the Charles River Esplanade will follow for about four weeks. Both of these latter series will be under the direction of Arthur Fiedler.

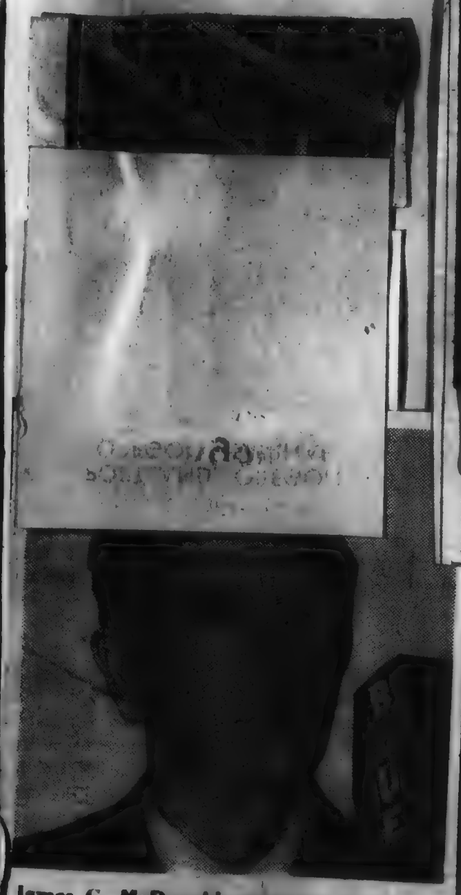
Conducting the Boston Symphony Orchestra since 1924 when he first came to America, Serge Koussevitzky, its illustrious leader, has exceeded in length the term of any previous conductor. One result of the uninterrupted application of a single great leadership has been the quality of the Boston Symphony concerts, which in beauty of tone and brilliance of performance are often described as unique.

The Boston Symphony Orchestra was founded in 1881 by the late Maj. Henry L. Gillinson, a citizen of Boston who expended his fortune in making this the finest symphony orchestra in the New World. Conductors such as Wilhelm Gericke, Arthur Nikisch and Karl Muck were active in bringing this about. Serge Koussevitsky, once a famous virtuouso of the double bass, later a poineering conductor in the capitals of Europe, has found his fullest powers as conductor of the orchestra he has made his own (he has never conducted any other orchestra in this country except for a guest appearance last season). The leader's untiring energy in the bringing forward of music new and old and the eloquence of his interpretations have given the Boston Orchestra an extraordinarily wide repertoire and have kept its audiences abreast of all important movements in symphonic composition.

Miss Dorothy Short, who has recently been engaged as soloist for the Church of Divine Science, has brought distinction to musical circles of Seattle and to her instructors.

In 1941, the Cincinnati Opera Company, sponsored by the radio station, selected one singer from each of 12 districts in the United States. These 12 were sent to Cincinnati for the finals. Miss Short was chosen from this district.

From these 12 contestants four were chosen to sing with the Cincinnati Opera Company during the summer season. Again Miss Short was chosen and sang with the opera company for six weeks in such well-known operas as Faust, Hansel and Gretel, etc. She was also awarded a $1,000 1942 scholarship, which she did not accept.



James G. McDonald, news commentator, interviews Serge Koussevitzky, conductor of the Boston Symphony (WJZ-Blue, 2:30 p.m.). McDonald will be intermission commentator when the Boston Symphony is broadcast over the Blue network, starting Dec. 26 (8:15 p.m.).

[10]

This Clipping From
THIS CLIPPING FROM
SHERIDAN, WYO.
PRESS
DEC 24 1942

NEW YORK DUE FOR ELECTRIC SHOCKS

Dmitri Mitropoulos In Charge of Symphony Orchestra.

By JOHN SELBY
(Associated Press Arts Editor)

New York—Beginning this week, the venerable Philharmonic-Symphony society is in for a series of electric shocks. Dimitri Mitropoulos has taken over the orchestra for a month.

Mitropoulos it is who vibrates instead of making gestures on the podium. When he really lets go, his whole body seems to twang in the air, like a taut violin string. Before an audience he is the personification of strength and passion and iron will.

Off stage he is the opposite. He is so quiet that the inside of a telephone booth at five of a morning seems noisy by contrast. He wears black suits by preference, and usually a black sweater underneath. His socks are black and his shoes as well. He seems thin to the point of frailty, and his slender face and almost bald head accentuate the impression.

In his native Greece he just missed being a priest, and when you talk with him you can understand that he didn't miss by much. Music is a kind of religious frenzy with him. He is devoted only to it, and sacrifices everything to it. At home in Minneapolis he lives in a bare little room, goes out socially almost never, spends free time in the movies.

Although he does a yearly stint with the Philharmonic, he won't consider coming east to take it over. The board of directors some years ago decided to divide the season three ways, and offered Mitropoulos a third. Even that was too much.

"A musician has to stop and clean himself," says the monk of Minneapolis. "If he does not, the dirt collects on him until finally he is not fit for his job. It is too much to rehearse and conduct four concerts a week."

To make Mitropoulos' return all the more brilliant, his Thursday-Friday programs are being shared with Sergei Rachmaninoff. They make an odd pair—Rachmaninoff the height of chill dignity on the stage, Mitropoulos apparently about to leap off it, altogether.

The Boston Symphony is still behind the musical eight-ball.

It is duly unionized, on terms that pleased both Koussevitzky and Petrillo. It is returning to the radio December 26 on the blue network. Any musician can play with the orchestra now, and the orchestra can play in any hall without fear of strikes. Lastly, it has renewed its old recording contract with RCA-Victor—it elapsed perforce when the union situation boiled over.

Still, Petrillo stands in the way. Nobody can make records just yet, not even Dr. Koussevitzky.

This Clipping From
HARTFORD, CONN.
TIMES
DEC 21 1942

Boston Symphony Returning to Air

The Boston Symphony Orchestra, under its conductor, Serge Koussevitzky, will return to the air after an absence of five years to broadcast over the Blue Network, it was announced by Mark Woods, president of the Blue Network Company.

The broadcasts will be carried locally by Station WNBC.

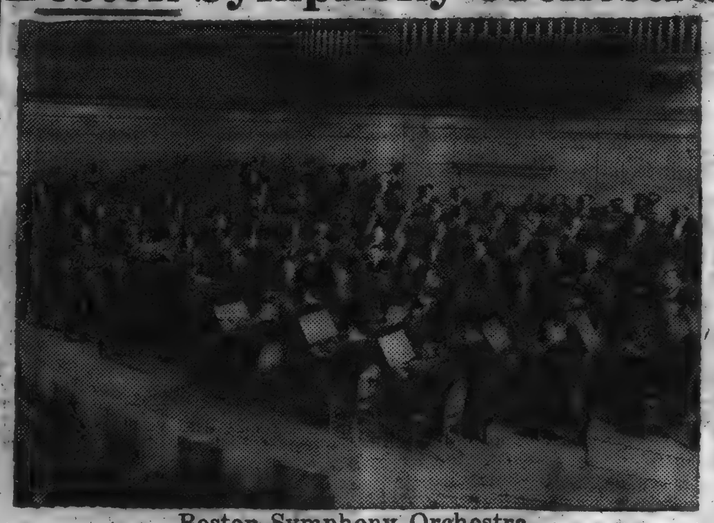
The first broadcast, to be heard at 8:15 p. m., EWT, over 145 stations on Saturday, inaugurates a unique affiliation between one of the great orchestras of the world and a major broadcasting organization.

Dr. Koussevitzky expressed great satisfaction at this new opportunity to bring "the sublime joy of music" to the nation at large.

This Clipping From
JACKSONVILLE, FLA.
JOURNAL
DEC 23 1942

WJHP to Present—

Boston Symphony Orchestra



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The Boston Symphony orchestra was the first principal orchestra to give regular broadcast concerts, being first heard by the mass radio audience in 1926. It was also the first full symphony orchestra to make records, first recording for Victor in 1917. Millions of this orchestra's records have been sold.

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This Clipping From
NEW YORK, N.Y.
TIMES
DEC 20 1942

Serge Koussevitzky, conductor

This Clipping From
COLUMBUS, OHIO
CITIZEN
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This Clipping From
RACINE, WIS.
JOURNAL TIMES

DEC 5-1942

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Rosario Mazzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

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TAUNTON, MASS.
GAZETTE

DEC 5 - 1942

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The audience applauded the announcement, which was taken to refer to the scuttling of the French fleet at Toulon to prevent its being seized by Germans.

Much of the remainder of the program consisted of works of French composers.

Trustees of the orchestra last night confirmed the announcement of James C. Petrillo, President of the American Federation of Musicians, that the orchestra had entered into a contract with the union.

Petrillo had announced that the orchestra, hitherto the only non-union major symphony in the nation, has signed a three-year agreement after the Federation amended its by-laws.

Commenting on this phase, the trustees said in a statement:

"The most important change in the by-laws of the American Federation of Musicians is that which recognizes Symphony Orchestras, in effect, as in a special category, in according them the right to call players from other parts of the country outside the jurisdiction of the local union."

This Clipping From
CONCORD, N. H.
MONITOR & N. H. PATRIOT

DEC 5 - 1942

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This Clipping From
PAWTUCKET, R. I.
TIMES

5 - 1942

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This Clipping From
BINGHAMPTON, N. Y.
PRESS

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KEENE, N. H.
SENTINEL

DEC 5 - 1942

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

DEC 5 - 1942

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during the evening ...
mony

Post Dec 7

BOSTON SYMPHONY TO BROADCAST AGAIN

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The concerts will be broadcast weekly during the Symphony's 46-week season

Herald Page 1

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The concerts will be broadcast weekly during the symphony's 46-week season over the 145-station network. Most will originate from Symphony Hall, Boston, and it is planned to carry the "Pops" concerts from the Charles River Esplanade beginning in May.

The Boston Symphony, under Dr. Koussevitsky, became the last major symphony orchestra in the nation to join the American Federation of Musicians (AFL) with announcement of the signing last Thursday by Federation President James C. Petrillo.

This Clipping From
MONTPELIER, VT.
ARGUS

DEC 5 - 1942

BOSTON SYMPHONY PAYS TRIBUTE TO FRENCH HEROS

ENTERS UNION

Signed Three Year Contract After Federation Changed By-Laws

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DEC 5 - 1942

Boston Symphony Concert Schedule

On returning from its annual Western trip, which will occupy this week, the Boston Symphony Orchestra will give its ninth pair of concerts in Symphony Hall Friday afternoon and Saturday night, Dec. 18 and 19. There will be a concert at Sanders Theater, Cambridge, Thursday night, Dec. 17.

Serge Koussevitzky announces the following program for the Boston concerts: Corelli's Suite for String Orchestra (Sarabande, Gigue, and Bedinerie), Mozart's Symphony in E-flat major (Koechel No. 543), and the Second Symphony of Brahms in D major.

Richard Burgin will conduct the concert in Cambridge. His progrom will consist of Bach's Suite in B minor for Flute and Strings, in which George Laurent will take the solo part, Lopatnikoff's Sinfonietta, and the First Symphony of Gustav Mahler.

This Clipping From
HARTFORD, CONN.
COURANT

DEC 7 - 1942

Boston Symphony To Resume Broadcasts

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NEW HAVEN, CONN.
REGISTER

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MORNING UNION

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SPRINGFIELD, MASS.
REPUBLICAN

DEC 7 - 1942

... officers of the ...

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At that time Petrillo said that the contract would permit the orchestra to return to the radio.

[11]

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JOURNAL TIMES

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PRESS

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The audience applauded the announcement, which was taken to refer to the scuttling of the French fleet at Toulon to prevent its being seized by Germans.

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This Clipping From
KEENE, N. H.
SENTINEL

DEC 5 - 1942

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This Clipping From
CONCORD, N. H.
MONITOR & N. H. PATRIOT

DEC 5 - 1942

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Commenting on this phase, the trustees said in a statement:

"The most important change in the by-laws of the American Federation of Musicians is that which recognizes symphony orchestras, in effect, as in a special category, in according them the right to call players from other parts of the country outside the jurisdiction of the local union."

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

DEC 5 - 1942

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Herald page 1

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FITCHBURG, MASS.
SENTINEL

DEC 5 - 1942

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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

DEC 6 - 1942

Boston Symphony Concert Schedule

On returning from its annual Western trip, which will occupy this week, the Boston Symphony Orchestra will give its ninth pair of concerts in Symphony Hall Friday afternoon and Saturday night, Dec. 18 and 19. There will be a concert at Sanders Theater, Cambridge, Thursday night, Dec. 17.

Serge Koussevitzky announces the following program for the Boston concerts: Corelli's Suite for String Orchestra (Sarabande, Gigue, and Bedinerie), Mozart's Symphony in E-flat major (Koechel No. 543), and the Second Symphony of Brahms in D major.

Richard Burgin will conduct the concert in Cambridge. His progrom will consist of Bach's Suite in B minor for Flute and Strings, in which George Laurent will take the solo part, Lopatnikoff's Sinfonietta, and the First Symphony of Gustav Mahler.

This Clipping From
HARTFORD, CONN.
COURANT

DEC 7 - 1942

Boston Symphony To Resume Broadcasts

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

DEC 7 - 1942

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SPRINGFIELD, MASS.
REPUBLICAN

DEC 7 - 1942

... officers of the ...

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MIRROR
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The Boston orchestra was the first symphony to be heard over a radio network. It gave a series of concerts in 1926 under Koussevitzky.

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BUFFALO, N. Y.
COURIER-EXPRESS
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INQUIRER
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Remember Pearl Harbor! Buy War Bonds and Stamps for every member of your family!

This Clipping From
SPRINGFIELD, MASS.
NEWS
DEC 7 - 1942

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When and if James C. Petrillo, president of the Musicians' union, lifts his ban on the making of records, it is assumed that under the new contract the Boston symphony will make recordings for RCA-Victor, another RCA subsidiary.

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TIMES
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TIMES
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Boston Symphony Concerts and Pops to Be Broadcast

Globe Dec 7 Page 1

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Symphony and Pops

Continued on Page 7

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
DEC 7 - 1942

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Weekly Radio Concerts

The contract with the Blue Network Company, Mr. Woods said, will provide the radio public with concerts of the orchestra weekly through its season of forty-six weeks each year. Most of the concerts will be played in Symphony Hall, the orchestra's auditorium in Boston.

At the end of the regular season, May 1, the network will broadcast the Pops concerts under Arthur Fiedler until early July, and the open-air concerts on the Charles River Esplanade, which follow. The announcement said it was hoped that there would be a resumption of broadcasting of the Berkshire Symphonic Festival at Tanglewood Music Shed, Lenox, Mass. The Tanglewood festival is under the direction of Dr. Koussevitsky, who came to the financial rescue of the Berkshire Music Center last June.

The Boston Symphony gained several concessions from Mr. Petrillo's union in reaching an agreement bringing it into the federation. The most important one permits a symphony orchestra to hire a musician from any local in the country and Canada without any restrictions from local boards. Previously the by-laws of the union specified that a conductor could not go outside the local jurisdiction to hire new men.

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 10 1942

Symphony Pianist From Porto Rica

Jesus Maria Sanroma, pianist with the Boston Symphony Orchestra, was born in Porto Rica. He was sent, in 1917, by the Porto Rican government to complete his musical education in the New England Conservatory of Music. In 1924 he made his recital debut in Boston, and in 1926, his orchestral debut, under Serge Koussevitzky, with the Boston Symphony. He has given recitals in London, Paris, Berlin, Vienna, Madrid, Barcelona and many American cities. Mr. Sanroma is now a regular member of the Boston Symphony Orchestra and with it he will play the piano part in Prokofieff's "Lieutenant Kije" in Syria Mosque Sunday afternoon. The same orchestra will play in the mosque Saturday night.

Mr. Sanroma

Symphony and Pops to Go on Network

Continued from the First Page

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The contract with the Blue Network company, it was said, will cover several seasons, rather than, as is customary in contracts with such orchestras, just one season.

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THE annual concert compliment
Toledo Museum of Art, whi
Boston Symphony orchestra tomor
Koussevitzky conducting, will be
events of the winter.

The Boston Symphony will gi
at the Hill auditorium in Ann A
tended by a number of Toledoa

Mr. and Mrs. Frederick J.
Koussevitzky from Toledo to A
and will remain for the concert
will be guests at a buffet supp
Charles A. Sink will give in their
cert. Mr. Sink is head of the
Musical society.

Other Toledoans who will a
'Arbor this evening are Mr. and

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
DEC 9 - 1942

Music Review

By Isabelle Workman Evans

There probably has never been a larger audience assembled at Kleinhans Music Hall and there undoubtedly has never been as thrilling a concert as last evening when the magnificent Boston Symphony Orchestra and its superb conductor, Dr. Serge Koussevitzky, played Haydn and Shostakovitch. Certainly there must be a feeling of gratitude to the sponsor, Zorah B. Berry, for the privilege of hearing the monumental Shostakovitch Seventh Symphony intrepreted by so perfect an exponent as Dr. Koussevitzky.

No mere radio hearing could ever provide an adequate appraisal of this work. Colossal in tonal effect and eloquent in its thematic material, the tremendous driving power of its emotional urge is irresistible. To this reviewer, the work does not seem too long, for when compared to other epic works of the theater, of literature or of music it is no more exhausting or unduly repetitious.

As far away as we in America are, we nevertheless are frequently distraught over the fierce struggles taking place elsewhere. As sensitive an individual as Shostakovitch, with the intensity of his Russian temperament, while directly affected by the siege of Leningrad, must have felt deeply every wistful phrase and every tempestuous climax so vividly interpreted by Dr. Koussevitzky.

The orchestra instruments are used superbly, with beautiful contrast in expression achieved between winds, percussion and strings. The string choirs are magnificent in the Adagio. The long "Bolero" of the first movement establishes the mood for the entire work and the dramatic climax attained in the finale is awe-inspiring.

Of course, the Boston group is unsurpassed and how wonderful it would be if Koussevitzky could be in more than one place at a time. Because he was seriously ill before the concert last evening, the starting time was delayed some fifteen minutes, but there was no stinting by the conductor. He drove and cajoled his men to amazing heights in the Shostakovitch, while in the Haydn No. 88 in G major, which he always interprets so beautifully, his marvelous stage presence was similar to an occasion described by one reviewer in this apt fashion: "He loves Haydn, and his way of letting the orchestra race on while he gives the cues only by slight motions and happy glances, while his hands rest at his sides, is one of the most heart-warming scenes our concert halls enframe."

This Clipping From
WASHINGTON, D. C.
TIMES HERALD
DEC 7 - 1942

SERGE KOUSSEVITZKY is slated to succeed John Barbirolli as chief conductor of the New York Philharmonic-Symphony next year . . . Pola Negri's indebtedness to Mr. Whiskers for back taxes runs into six figures, and her other creditors include Prince David Mdivani and Helen Rubenstein . . . Doris Duke Cromwell, who once studied tap-dancing under Bill Robinson, is now taking piano lessons from Garland Wilson at Cerutei's, and rumba lessons from Tony De Marco. Getting ready for the night shifts? . . . Bette Davis is the most likely candidate to portray Bette Davis in "The Life of Bette Davis," which is something new under the celluloid sun . . . Orson Welles, whose continuance in the movies is rated more important to "morale" than his presence in the armed services, draws the male lead opposite Joan Fontaine in Twentieth Century's "Jane Eyre," upon which Aldous Huxley is now putting the finishing touches . . . Ed Schreiber, former drumbeater for Warners, has joined the OWI, and Milton Swerling, Harry Warner's son-in-law, has got himself an Army liaison post in Washington.

N.B.C. HAS ordered performers to refrain from describing the Japs as "yellows," since our friends, the Chinese are likewise members of the yellow race . . . Labor organizations and unions plan to establish a chain of service men's canteens from coast to coast . . . Busboys and waiters are being flown from here to Panama to serve Government contractors . . . Restaurant prices will soon be fixed by Government order . . . Almost a third of New York's doctors are in the armed forces . . . So many anti-Nazi movies are being turned out that Hollywood has run into a new "priority," on German uniforms . . . The Artie Shaws (Betty Kern) will be three by spring . . . And speaking of straws in the wind, on November 30 we printed "the WPA to be wiped out of existence in the next U. S. Budget." From the headlines December 4: "Roosevelt abolishes WPA."

[12]

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NEW YORK, N.Y.
MIRROR
DEC 7 - 1942

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Symphony and Pops

Continued on Page 7

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HERALD TRIBUNE
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Weekly Radio Concerts

The contract with the Blue Network Company, Mr. Woods said, will provide the radio public with concerts of the orchestra weekly through its season of forty-six weeks each year. Most of the concerts will be played in Symphony Hall, the orchestra's auditorium in Boston.

At the end of the regular season, May 1, the network will broadcast the Pops concerts under Arthur Fiedler until early July, and the open-air concerts on the Charles River Esplanade, which follow. The announcement said it was hoped that there would be a resumption of broadcasting of the Berkshire Symphonic Festival at Tanglewood Music Shed, Lenox, Mass. The Tanglewood festival is under the direction of Dr. Koussevitsky, who came to the financial rescue of the Berkshire Music Center last June.

The Boston Symphony gained several concessions from Mr. Petrillo's union in reaching an agreement bringing it into the federation. The most important one permits a symphony orchestra to hire a musician from any local in the country and Canada without any restrictions from local boards. Previously the by-laws of the union specified that a conductor could not go outside the local jurisdiction to hire new men.

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 10 1942

Symphony Pianist From Porto Rica

Jesus Maria Sanroma, pianist with the Boston Symphony Orchestra, was born in Porto Rica. He was sent, in 1917, by the Porto Rican government to complete his musical education in the New England Conservatory of Music. In 1924 he made his recital debut in Boston, and in 1926, his orchestral debut, under Serge Koussevitzky, with the Boston Symphony. He has given recitals in London, Paris, Berlin, Vienna, Madrid, Barcelona and many American cities. Mr. Sanroma is now a regular member of the Boston Symphony Orchestra and with it he will play the piano part in Prokofieff's "Lieutenant Kije" in Syria Mosque Sunday afternoon. The same orchestra will play in the mosque Saturday night.

Mr. Sanroma

This Clipping From
BUFFALO, N.Y.
COURIER EXPRESS

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Symphony and Pops to Go on Network

Continued from the First Page

The contract with the Blue Network company, Woods said, will provide the radio public with concerts of the orchestra weekly through its season of 46 weeks each year. Most of the concerts will be played in Symphony Hall, Boston.

At the end of the regular season, May 1, the network will bring the Pops concerts under Arthur Fiedler until early July and the open-air concerts on the Charles River Esplanade, which follow. The announcement said it was

This Clipping From
TOLEDO, OHIO
TIMES
DEC 9 - 1942

Toledoans To Be Guests At Party For Koussevitzky

By IDA TAYLOR

THE annual concert complimentary to members of the Toledo Museum of Art, which will be given by the Boston Symphony orchestra tomorrow evening with Serge Koussevitzky conducting, will be one of the outstanding events of the winter.

The Boston Symphony will give a concert this evening at the Hill auditorium in Ann Arbor, which will be attended by a number of Toledoans.

Mr. and Mrs. Frederick J. Kountz will motor Mr. Koussevitzky from Toledo to Ann Arbor this afternoon, and will remain for the concert this evening. They also will be guests at a buffet supper which Mr. and Mrs. Charles A. Sink will give in their home following the concert. Mr. Sink is head of the University of Michigan Musical society.

Other Toledoans who will attend the concert in Ann Arbor this evening are Mr. and Mrs. George J. Gould.

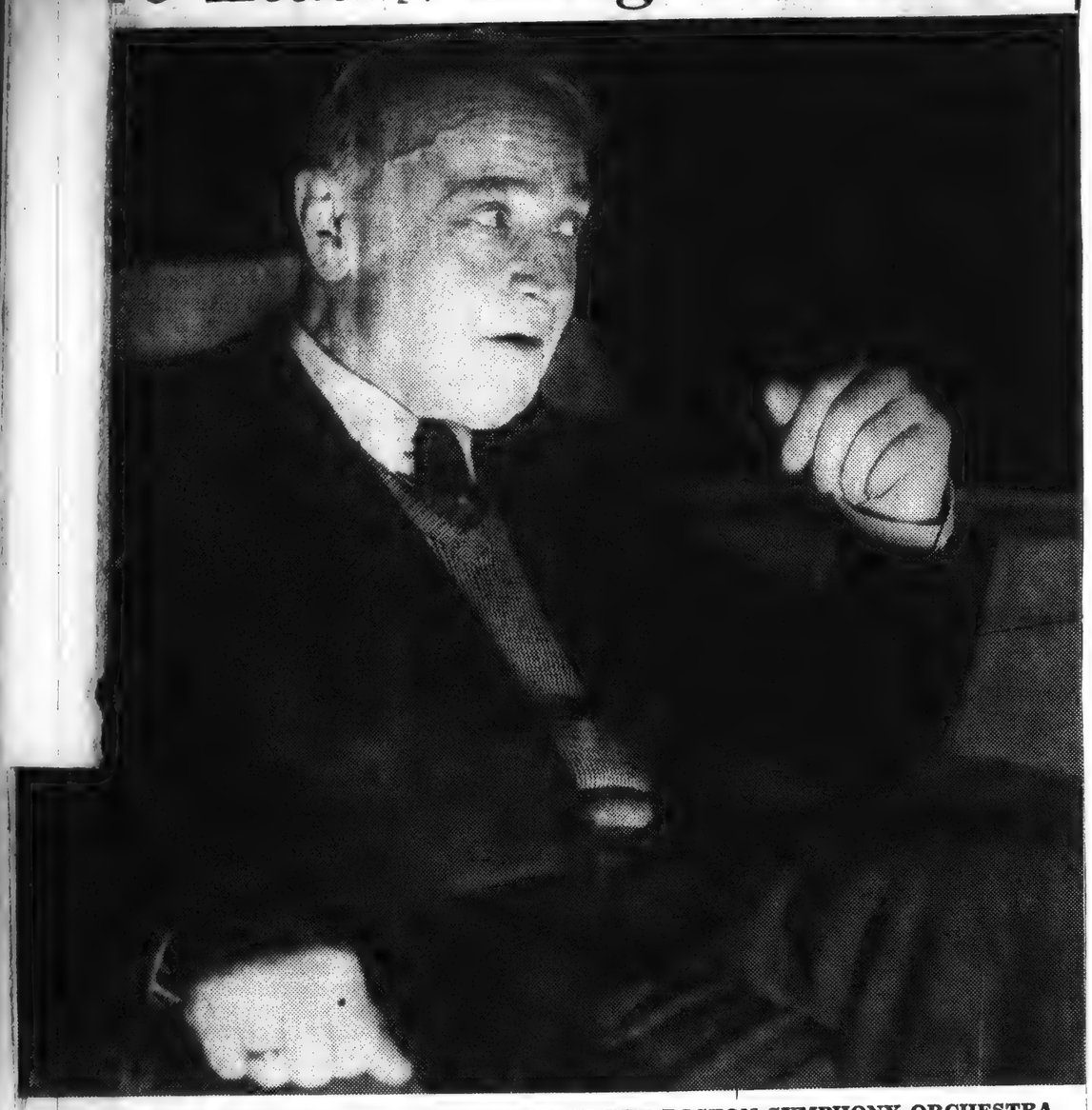
This Clipping From
WASHINGTON, D. C.
TIMES HERALD
DEC 7 - 1942

SERGE KOUSSEVITZKY is slated to succeed John Barbirolli as chief conductor of the New York Philharmonic-Symphony next year . . . Pola Negri's indebtedness to Mr. Whiskers for back taxes runs into six figures, and her other creditors include Prince David Mdivani and Helen Rubenstein . . . Doris Duke Cromwell, who once studied tap-dancing under Bill Robinson, is now taking piano lessons from Garland Wilson at Cerutel's, and rumba lessons from Tony De Marco. Getting ready for the night shifts? . . . Bette Davis is the most likely candidate to portray Bette Davis in "The Life of Bette Davis," which is something new under the celluloid sun . . . Orson Welles, whose continuance in the movies is rated more important to "morale" than his presence in the armed services, draws the male lead opposite Joan Fontaine in Twentieth Century's "Jane Eyre," upon which Aldous Huxley is now putting the finishing touches . . . Ed Schreiber, former drumbeater for Warners, has joined the OWI, and Milton Swerling, Harry Warner's son-in-law, has got himself an Army liaison post in Washington.

N.B.C. HAS ordered performers to refrain from describing the Japs as "yellows," since our friends, the Chinese are likewise members of the yellow race . . . Labor organizations and unions plan to establish a chain of service men's canteens from coast to coast . . . Busboys and waiters are being flown from here to Panama to serve Government contractors . . . Restaurant prices will soon be fixed by Government order . . . Almost a third of New York's doctors are in the armed forces . . . So many anti-Nazi movies are being turned out that Hollywood has run into a new "priority," on German uniforms . . . The Artie Shaws (Betty Kern) will be three by spring . . . And speaking of straws in the wind, on November 30 we printed "the WPA to be wiped out of existence in the next U. S. Budget." From the headlines December 4: "Roosevelt abolishes WPA."

[12]

To Lead Visiting Orchestra



SERGE KOUSSEVITZKY . . . CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

This Clipping From
BUFFALO, N.Y.
NEWS
DEC 9 - 1942

Boston Symphony Enhances Power of Shostakovich's 7th

Capacity Audience Is Enthusiastic Over Fervor and Tonal Splendor of Orchestra

By THEODOLINDA C. BORIS

Tuesday evening's concert by the Boston Symphony Orchestra under its distinguished conductor, Dr. Serge Koussevitzky, presented the anomaly of this aristocrat of orchestras playing—but how magnificently — a symphony dedicated to the "plain man," the Leningrad (Seventh) Symphony of Dmitri Shostakovich.

Kleinhans Music Hall was surcharged, as usual when the Boston Symphony plays, with excitement and anticipation. Every seat was filled. Standees by the dozens lined the rear of the auditorium. It was the gala musical occasion of the year. Everyone was out to pay tribute to the man who built this great American orchestra into the superb instrument that it is.

* * *

The Shostakovich was played with such fervor, such intensity and such tonal splendor we were almost persuaded that the work actually is a cosmic picture of the soul of the "ordinary, quiet (Russian) people" (these are Shostakovich's own words); their "transformation into heroes by the outbreak of the war" and the "presentiment of the victory" that is to come. Almost, but not quite—superb in conception, in sound and in expressive impact as the performance was.

Dr. Koussevitzky performed one of his feats of legerdemain. Spurred by his enthusiasm, guided by his intimate study of the score and his infinite capacity for exacting clarity of detail, his orchestra can make the banal sound extraordinary and the mediocre sound inspired.

* * *

That's what happened with the Seventh. Dr. Koussevitzky and his players expended themselves upon it with prodigal fervor. But though they made it tonally resplendent and full of power, they could not remove its puffed-up eloquence and make it terse and meaningful.

Just how much of the enthusiasm this symphony has aroused is due to our natural emotional response to the brave stand of the Soviet peoples against our common enemy is a question. If it serves to remind us of our indebtedness and inspires us to equal courage, perhaps its musical significance or insignificance is relatively unimportant.

The heady sonorities of the Shostakovich were preceded by the Haydn Symphony in G major, No. 88, which was like a long, cooling draught of spring water by comparison.

* * *

The enthusiasm of the audience ran high throughout the program. It is more than likely that some of it was rejoicing over the appearance of the orchestra despite reports that it might not come to Buffalo because of wartime transportation problems, and its non-union status (engagements in several cities were canceled for this reason).

But, lo and behold! The orches-

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BUFFALO, N.Y.
NEWS
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This Clipping From
ANN ARBOR, MICH.
NEWS
DEC 9 - 1942

Koussevitzky To Conduct Tonight

Serge Koussevitzky and the Bostony Symphony orchestra, which has been coming to Ann Arbor annually since 1930, will provide the sixth Choral Union program at 8:30 tonight in Hill auditorium, at which time Dr. Koussevitzky will bring the orchestra for its only Michigan appearance.

The program which he has arranged specially for the Ann Arbor audience, will open with Haydn's Symphony number 88 in G. major, following which he will play the much-talked-about Shostakovich Seventh Symphony, known as the War Symphony, in which the ideals, aspirations, struggles and efforts of Russia in the present crisis are portrayed.

Wherever this monumental work has been heard it has created a furor, and discussions have been earnest and energetic as to its musical potentialities, but all agree that it is the outstanding war composition of the period. It can only be adequately performed by a large orchestra, such as the Boston which numbers 110 men.

This Clipping From
PITTSBURGH, PA.
PRESS
DEC 13 1942

Koussevitzky To Stay With Boston Symphony

By The United Press

CLEVELAND, Dec. 12—Reports that Dr. Serge Koussevitzky would be named conductor of the New York Philharmonic Orchestra next year were denied today by C. W. Spalding, assistant manager of the Boston Symphony Orchestra.

"It is a perennial rumor which has no foundation in fact," Mr. Spalding said in behalf of Dr. Koussevitzy, Boston Symphony conductor who was here with his orchestra for a one-night engagement.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
DEC 12 1942

Koussevitzky Rumor Denied

CLEVELAND, Dec. 11 (UP).—Reports that Dr. Serge Koussevitzky would be named conductor of the New York Philharmonic-Symphony Society Orchestra next year were denied today by C. W. Spalding, assistant manager of the Boston Symphony Orchestra. "It is a perennial rumor which has no foundation in fact," Mr. Spalding said in behalf of Dr. Koussevitzky, Boston Symphony conductor, who was here with his orchestra for a one-night engagement.

DEC 12 1942

Boston Symphony Here Monday

THE concert to be given by the Boston Symphony Orchestra in the Eastman Theater on Monday evening, will be the start of what might be termed a new era for that famous organization.

Settlement of protracted negotiations with the national musicians' organization paved the way for resumption of tours, recording and broadcasting by the orchestra.

The Blue Network has announced that the Boston group will be heard in a series of 46 broadcasts over Station WJZ and a 145-station hookup beginning Dec. 26. And when the ban on the making of recordings is lifted, the Boston orchestra will again make discs for the RCA-Victor Company.

Meanwhile, interest in the forthcoming appearance in Rochester of the orchestra is mounting.

Dr. Serge Koussevitzky has chosen for the program two symphonies which are as widely separated in style as possible. The opening work will be the Haydn G Major Symphony No. 88, a work in which both conductor and orchestra specialize and excel.

The major work on the program will be the "Leningrad" Symphony by Dmitri Shostakovitch, his seventh.

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PRECISION[SM] RESOLUTION TARGETS

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This Clipping From
ROCHESTER, N.Y.
TIMES UNION

DEC 12 1942

Boston Symphony Here Monday Night

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There is widespread interest in Rochester in the appearance of this celebrated orchestra. And in the program to be performed, as well. That is partially because the featured work is to be the Seventh Symphony of Dmitri Shostakovitch.

Seldom in the entire history of music has a new symphony presented such a challenge to the orchestral conductors of the nation. Almost every important director has felt called upon to present the latest work from the pen of the irrepressible Shostakovitch.

This is true, partly because Shostakovitch poured into the pages of this monumental work what he and his fellow Russians in arms felt in the face of destructive fire aimed at their country.

It is true also because Shostakovitch has wrought a work that possesses the spark of undoubted greatness. Critics hearing the work have disagreed on that point. But none of them denies the excitement produced by the symphony.

Those who have heard the symphony presented in a concert hall state that its brilliance cannot be more than merely guessed from a radio performance. The dynamic proportions, its extravagant harmonic structure are all discernible only by those present at an actual performance.

Dr. Serge Koussevitzky, conductor, will present in contrast to the Shostakovitch, one of his favorites among the many works of Haydn —the Symphony in G. Major, No. 88.

This Clipping From
TOLEDO, OHIO
TIMES

DEC 11 1942

Audience Enthralled By Boston Symphony

Complimentary Concert in Museum of Art Is Triumph for Dr. Koussevitzky

Super-excellent was the musical fare served up last night by the world-famous Boston Symphony orchestra, playing in the peristyle at the annual concert complimentary to Toledo Museum of Art members.

The audience, numbering among it many of Toledo's most prominent musicians, received the orchestra and its distinguished conductor, Dr. Serge Koussevitzky, with open arms. Time after time applause filled the peristyle, especially following the rendition of Ravel's "Symphonic Fragments from Daphnis and Chloe."

A fresh and resourceful piece of work, the three movements were performed with magnificent interpretation. Shading from stately, measured mood, the orchestra gained crescendo; to clash and resound, shudder and blast in almost terrifying unison; only to lapse into calm lucidity, broken now and again by a clear buoyancy. The audience was delighted; showing its appreciation by twice recalling Dr. Koussevitzky to the podium.

"Corelli's "Suite for Strings" opened the evening's program, with the movements "Sababande, Gigue and Badinerie," attesting to the beauty and clarity of the string instruments; at intervals melodious and muted; then doing an abrupt about-turn to offer contrast in sharp staccatto notes.

Haunting and strange was the second selection, the "Lieutenant Kije Suite, Opus 60," by Prokofieff. Unsurpassed for variations in musical instrumentality, it is concert in a grave mood, a conundrum of notes, scales and bars.

The final scheduled program selection was the Tschaikoosky "Symphony No. 4 in F Minor, Opus 36." —B. M.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

DEC 12 1942

"PERENNIAL RUMOR"

Cleveland, Dec. 11.—(UP)—Reports that Dr. Serge Koussevitzky would be named conductor of the New York Philharmonic Orchestra next year were denied today by C. W. Spalding, assistant manager of the Boston Symphony Orchestra. "It is a perennial rumor which has no foundation in fact," Spalding said.

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

DEC 11 1942

On Broadway

By Danton Walker

ADMIRAL DARLAN may pay us a visit in the course of personally settling the grievances of the DeGaullists. . . . In London, the feeling is growing that Hitler will attempt an invasion of the British Isles, as a last desperate gesture. . . . In due time, Joe Stalin will come out in praise of our aid in the defense of Stalingrad, revealing the details which must be kept secret now. . . . Mexico is enjoying a building boom, with at least 10 20-story apartment house buildings going up, steel for which is supposed to come from the U. S. for "good will" purposes. . . . Sam Rosoff, the New York subway builder, is tunneling the Mexican mountains for the Pan-American Road from Mexico City to Guatemala, with Uncle Sam donating a bridge between Mexico and that state.

FRANCHOT TONE.

★ ★ ★

BURTON TURKUS, the nemesis of Murder, Inc., is slated to be appointed Special Prosecutor for Brooklyn by Gov. Dewey. . . . New Jersey bookmakers are said to be paying as high as $1000 apiece for the use of telephone numbers. . . . Uncle Sam is doing a better job of ridding Broadway of the bookies than Butch LaGuardia—more than half of them have departed for the draft. . . . Big music bookers insist that their band leaders won't be affected by the salary ceiling, claiming that Government executives have already ruled in their favor. . . . Franchot Tone's walkout on "Old Acquaintance," because of the salary ceiling may have lost him the juiciest role of the year at Warners—that of George Gershwin, in the biographical film based on the composer's life (last we heard, John Garfield was to get the role.)

★ ★ ★

This Clipping From
TOLEDO, OHIO
BLADE

DEC 11 1942

Boston Orchestra Leaves Memories For Music Lovers

Dr. Koussevitzky Highly Praised For His Direction and Variety

By ARTHUR PETERSON

War and all the other vexations that await the promised progression into a satisfactory last chord may claim the whole attention of the Toledo Koussevitzkyites again. The annual big evening with the Boston sorcerer is a fact accomplished. The Peristyle has another memory to take into its 10th year.

The concert last night was felicity compounded, splendid music splendidly received, and if there is a seamy side to remember, it is only this — that Koussevitzkyites outside the Museum engineering membership were not eligible for seats.

Is it ordained that another war year will leave us with any symphony orchestras and the margin over taxes to patronize them? Will Dr. Koussevitzky then be at his present post? Depending upon what portents it may find in its tea cup, the Museum might consider the feasibility of a two-night stand for the Bostonians the next time—one night for the members and one night for the box office. That ought to make two crowds.

Since Dr. Koussevitzky is the sort of conductor who could coax music out of a row of empty chairs, there is not much point in going deeply into the degree of his accomplishment last night with the many rows of chairs filled by musicians who had an entire right to be in them.

Its Sea-Like Self

The orchestra was its usual sea-like self, a tremendous fluid force always ready for its response [illegible] coil, eddy, purl, and be everywhere and everything, often all at once.

The evening began with an exercise in clarity, a Corelli string suite in contrasting moods, first a Sarabande, then a Gigue, and finally a rustly and stimulating Badinerie. The suite is very old music, but like so much of the best old music when played with comprehension and respect, it comes off the bows as from the score of a brand new master, without any creaking.

After Corelli, Dr. Koussevitzky called the rest of the orchestra in for Prokofieff and Ravel and demonstrated what he always demonstrates very well indeed—that under his baton at least, the tangled and oddly colored obscurities that the moderns indulge in can be made not only exciting to [illegible] lucid to hear . . .

This Clipping From
ANN ARBOR, MICH.
NEWS

DEC 10 [illegible]

Boston Symph... In Shostako...

By Leonard S. Gregory

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, appeared in Hill auditorium last evening for the sixth Choral Union concert.

The program, though limited to two works, was by no means brief in duration. Opening with the attractive little symphony in G major, No. 88 of Haydn, it concluded with the new symphony No. 7 of Dmitri Shostakovich.

If a performance of Haydn has ever equalled that of last night, it is safe to say that one has never surpassed it. Such co-ordination, such meticulous precision are well nigh impossible to describe.

As much as the writer has admired the quality of the Boston string section, he has never heard it so closely approach such proximity to a single virtuoso. And as for the other choirs in the orchestra equal commendation can honestly be expressed.

After traversing the first three movements of the work without so much as a note astray, Dr. Kous-

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

DEC 15 1942

Boston Conductor Hails Russ Relief

The work of the Rochester Committee for Russian War Relief yesterday was commended by one of the most active and distinguished backers of the project, Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

According to Dr. Howard Hansen, director of the Eastman School of Music, Dr. Koussevitsky, who last night conducted the world famous Boston orchestra in its annual Eastman Theater concert, the eminent musician sent a warm message of appreciation to the local committee for its effective work in behalf of his invaded native country.

This Clipping From
MONROVIA, CALIF.
NEWS-POST

DEC 16 1942

How Goes the World

By AUSTIN CONOVER

THE SHOSTAKOVITCH PUZZLE—Three times in New York last week the Shostakovich Seventh symphony was performed, bringing to a head a controversy over this most written about of all modern symphonies.

Up to last week, the symphony had had two New York performances in Carnegie Hall and one in Rockefeller Center.

Before the first hearing late last summer under Toscanini the symphony had been played in Russia, photographed on microfilm, sped to these shores by motor, plane and similar gadgets and yearned over by every American conductor.

There was an exchange of cables and wireless messages between the composer and numerous persons on this side, and the composer himself was asked to fly to America for the premiere, or failing that to send the Russian conductor who had the honor of the world premiere. Neither could, or perhaps neither could. Russia is very busy right now.

There are two remaining

Boston Symphony in Concert at Eastman Tomorrow

Koussevitzky's Program Lists Soviet Work

A NOVEL experience is awaiting Rochester music lovers tomorrow evening in the Eastman Theater.

It is not only the concert to be given by the world's finest orchestra, the Boston Symphony, but the fact that the featured work is to be the Seventh Symphony, by Soviet Russia's Dmitri Shostakovitch.

Seldom in the history of music has a new symphony presented such a challenge to the orchestral conductors of the nation. Almost every important director has felt called upon to present the latest work from the pen of the irrepressible Shostakovitch.

Those who have heard the symphony presented in a concert hall state that its brilliance cannot be more than guessed from a radio performance. The dynamic proportions, its extravagant harmonic structure are discernable only by those present at an actual performance.

Dr. Serge Koussevitsky, conductor of the Boston Symphony will present in contrast to Shostakovitch, one of his favorites among the many works of Haydn —the Symphony in G Major, No. 88.

Famous Conductor in Action

Dr. Serge Koussevitzky gives downbeat to Boston Symphony Orchestra, which will play in Eastman tomorrow

[14]

REDUCTION

RATIO

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PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 12 1942

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TIMES
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This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 12 1942

"PERENNIAL RUMOR"

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TOLEDO, OHIO
BLADE
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Dr. Koussevitzky Highly Praised For His Direction and Variety

By ARTHUR PETERSON

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Haunting and strange was the second selection, the "Lieutenant Kije Suite, Opus 60," by Prokofieff. Unsurpassed for variations in musical instrumentality, it is concert in a grave mood, a conundrum of notes, scales and bars.

The final scheduled program selection was the Tschaikocsky "Symphony No. 4 in F Minor, Opus 36."
—B. M.

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PROVIDENCE, R. I.
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Play Out of Sight

The Prokofieff choice was the "Lieutenant Kije" suite, a five-section narrative, largely humorous, in which the orchestral voices split up and fly around with queer scraps of melody.

Part of the orchestra played off-stage and out of sight, a stunt which alone would say everything that needs to be said about the exactness and confidence of Dr. Koussevitzky's control.

The Ravel interlude presented three "Symphonic Fragments" from "Daphnis and Chloe," huge contrasts of tone color from a world beyond the borders that were touched by Debussy.

The last production was the Fourth Symphony of Tchaikovsky, F-minor, a score which is guaranteed to get eight hours of work out of anybody in 40 minutes.

The great Russian is in his most assertive mood through most of this—furious about something, but not gloomy. There ought to be a law requiring every big orchestra to play the beautiful third movement, the Scherzo, at least once a season. The effect of nothing but plucked strings and echoes of plucking from the other sections is not of this world, not of this world.

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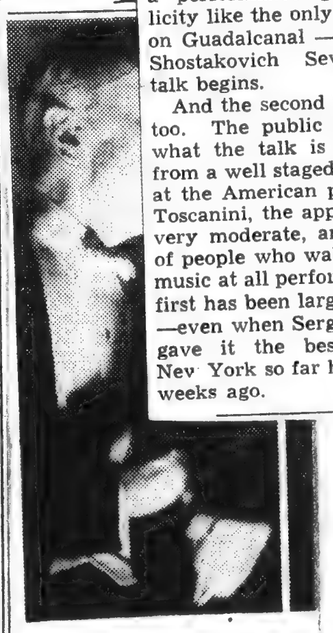
There are two remaining puzzles, after all these hearings. One is why the conductors fought over it, and the other is why the audiences listen. The first can be answered by a performance generates publicity like the only Powers model on Guadalcanal — announce the Shostakovich Seventh and the talk begins.

And the second has an answer, too. The public wants to hear what the talk is about. Aside from a well staged demonstration at the American premiere under Toscanini, the applause has been very moderate, and the number of people who walked out on the music at all performances but the first has been larger than normal —even when Serge Koussevitzky gave it the best performance Nev York so far has heard, three weeks ago.



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PROVIDENCE, R. I.
JOURNAL
DEC 12 1942

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ST. LOUIS, MO.
POST DISPATCH
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This Clipping From
ANN ARBOR, MICH.
NEWS

Boston Orch... Memories Fo...

Dr. Koussevitzky H... For His Direction ...

By ARTHU...

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The concert last nigh... splendid music splendidly rec...

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DEMOCRAT-CHRONICLE
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Boston Symphony Scores In Shostakovich's Seventh

By Leonard S. Gregory

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As much as the writer has admired the quality of the Boston string section, he has never heard it so closely approach such proximity to a single virtuoso. And as for the other choirs in the orchestra equal commendation can honestly be expressed.

After traversing the first three movements of the work without so much as a note astray, Dr. Koussevitzky's men faltered in the finale. The work is stupendous, if for no other reason than its length and it is even majestic and awe inspiring in its boldness and brutality. There are many passages that are melodiously beautiful in the romantic sense of the term, while as a piece of orchestral scoring it is a masterpiece. There is, without a doubt no composer today who knows better than does Mr. Shostakovich the art of blending and dovetailing instruments.

But these are all means to an end—they are not the thoughts and ideas themselves. The very things on which the work must depend for its future existence are the ones that appear most questionable at present. The themes, for the most part, lack conviction and that subtle something that demands their inevitable development and resolution. As a result the work seems inconclusive. (Perhaps this is an unwitting reflection of the state of the war at the time the work was composed.)

Theme Extended

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DEMOCRAT-CHRONICLE
DEC 13 1942

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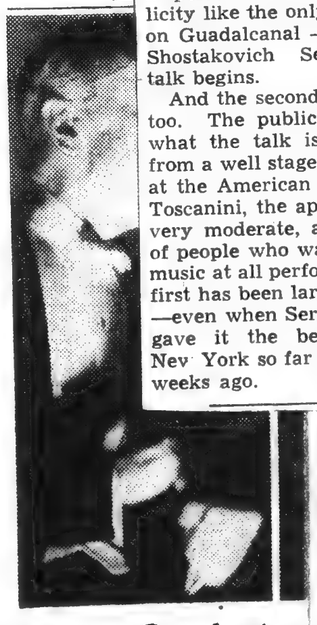

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NEWS-POST
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TIMES UNION
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Boston Symphony Here Monday Night

Attendance at the concert of the Boston Symphony Orchestra in the Eastman Theater Monday evening, is certain to reach the capacity proportions of former years, in spite of the fact that it was not possible to schedule this musical event until a few days ago.

There is widespread interest in Rochester in the appearance of this celebrated orchestra. And in the program to be performed, as well. That is partially because the featured work is to be the Seventh Symphony of Dmitri Shostakovitch.

Seldom in the entire history of music has a new symphony presented such a challenge to the orchestral conductors of the nation. Almost every important director has felt called upon to present the latest work from the pen of the irrepressible Shostakovitch.

This is true, partly because Shostakovitch poured into the pages of this monumental work what he and his fellow Russians in arms felt in the face of destructive fire aimed at their country.

It is true also because Shostakovitch has wrought a work that possesses the spark of undoubted greatness. Critics hearing the work have disagreed on that point. But none of them denies the excitement produced by the symphony.

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This Clipping From
TOLEDO, OHIO
TIMES
DEC 11 1942

Audience Enthralled By Boston Symphony

Complimentary Concert in Museum of Art Is Triumph for Dr. Koussevitzky

Super-excellent was the musical fare served up last night by the world-famous Boston Symphony orchestra, playing in the peristyle at the annual concert complimentary to Toledo Museum of Art members.

The audience, numbering among it many of Toledo's most prominent musicians, received the orchestra and its distinguished conductor, Dr. Serge Koussevitzky, with open arms. Time after time applause filled the peristyle, especially following the rendition of Ravel's "Symphonic Fragments from Daphnis and Chloe."

A fresh and resourceful piece of work, the three movements were performed with magnificient interpretation. Shading from stately, measured mood, the orchestra gained crescendo; to clash and resound, shudder and blast in almost terrifying unison; only to lapse into calm lucidity, broken now and again by a clear buoyancy. The audience was delighted; showing its appreciation by twice recalling Dr. Koussesitzky to the podium.

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SERGE KOUSSEVITZKY is slated to succeed John Barbirolli as chief conductor of the New York Philharmonic Symphony next year . . . Pola Negri's indebtedness to Mr. Whiskers for back taxes runs into six figures, and her other creditors include Prince David Mdivani and Helena Rubenstein. . . . Doris Duke Cromwell, who once studied tap dancing under Bill Robinson, is now taking piano lessons from Garland Wilson at Cerutti's and rumba lessons from Tony De Marco. Getting ready for the night shift? . . . Bette Davis is the most likely candidate to portray Bette Davis in "The Life of Bette Davis," which is something new under the celluloid sun. . . . Orson Welles, whose continuance in the movies is rated more important to "morale" than his presence in the armed services, draws the male lead opposite Joan Fontaine in 20th Century's "Jane Eyre," upon which Aldous Huxley is now putting the finishing touches.

★ ★ ★

NBC HAS ORDERED performers to refrain from describing the Japs as "yellow," since our friends the Chinese are likewise members of the Yellow Race. . . . Labor organizations and unions plan to establish servicemen's canteens from coast to coast. . . . Busboys and waiters are being flown from here to Panama to serve Government contractors. . . . Restaurant prices will soon be fixed by Government order. . . . Almost a third of New York's doctors are in the armed forces. . . . So many anti-Nazi movies are being turned out that Hollywood has run into a new "priority," on German uniforms. . . . The Artie Shaws (Betty Kern) will be three by spring.

This Clipping From
TOLEDO, OHIO
BLADE
DEC 11 1942

Boston Orchestra Leaves Memories For Music Lovers

Dr. Koussevitzky Highly Praised For His Direction and Variety

By ARTHUR PETERSON

War and all the other vexations that await the promised progression into a satisfactory last chord may claim the whole attention of the Toledo Koussevitzkyites again. The annual big evening with the Boston sorcerer is a fact accomplished. The Peristyle has another memory to take into its 10th year.

The concert last night was felicity compounded, splendid music splendidly received, and if there is a seamy side to remember, it is only this — that Koussevitzkyites outside the Museum's membership were not eligible for seats.

Is it ordained that another war year will leave us with any symphony orchestras and the margin over taxes to patronize them? Will Dr. Koussevitzky then be at his present post? Depending upon what portents it may find in its tea cup, the Museum might consider the feasibility of a two-night stand for the Bostonians the next time—one night for the members and one night for the box office. That ought to make two crowds.

Since Dr. Koussevitzky is the sort of conductor who could coax music out of a row of empty chairs, there is not much point in going deeply into the degree of his accomplishment last night with the many rows of chairs filled by musicians

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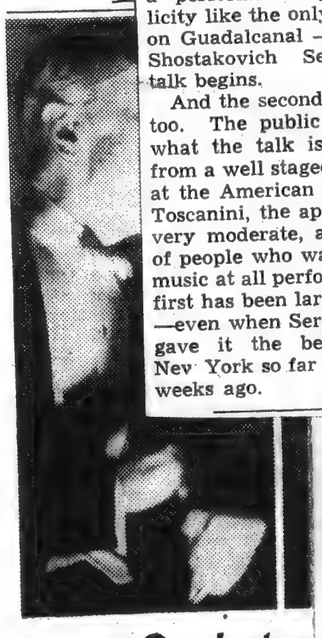

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This Clipping From
PITTSBURGH, PA.
POST-GAZETTE

DEC 14 1942

But Boston Orchestra Is Top Rank

Shostakovitch Seventh Symphony Disappoints

Critic Wonders If Much-Acclaimed Soviet Work Will Hold Fame in Distant Future

By Donald Steinfirst

Pittsburgh had its first hearing of the now famous Seventh Symphony of Dmitri Shostakovitch on Saturday night when the Boston Symphony Orchestra included it in the first of two memorable concerts given at Syria Mosque under the direction of Serge Koussevitzky.

No work of music in modern times has received such publicity as this Symphony written by a musician of undoubted ability who was inspired by the flaming defense of Leningrad. The whole world attended in absentia the birth pains of the Symphony in Russia, its enormous success there and elsewhere in Europe, its subsequent trip via microfilm to America, the rather undignified race between some of our leading conductors for the honor of the first American performance. The whole world, too, thrilled to the simultaneous magnificent defense of Leningrad and the majestic attainments of the Russian soldier and peoples throughout their hours of travail. And yet at the risk of being declared a Fifth Columnist, candor compels us to state that, after three hearings, the Shostakovitch Seventh Symphony is something less than the musical masterpiece it has been declared. In fact, we wonder if it will not fall into the pattern formed by so many symphonic works likewise inspired by political events. One immediately recalls Beethoven and his "Wellington's Victory" Symphony. When the news of the great French defeat at Vittoria reached Vienna in July of 1813, Beethoven, always on the side of Freedom, straightway produced this "Battle" Symphony to great acclaim. In England it was played nightly, and then as the political significance faded, the music faded, too. Today it is never heard. The history of music is studded with similar events. Will the Shostakovitch Seventh follow this trend?

Aside from the tremendous crescendo at the end of the first movement which has its start in a kernel of a march theme over drums (and this in itself is borrowed from Ravel's Bolero) and a great climax at the very end, the Symphony is often barren and dull. The many empty spaces of the second movement and almost the entire third movement hold little or no musical values, unless of course, one is willing to accept program music per se without an underlying honest musical achievement. This is not to say that there are not some fine moments but practically all the composer has to say is finished when he has reached the end of the first movement. This in itself is a symphony. Nearly all that follows could be safely excised.

Haydn Work Exquisitely Played

Preceding the Shostakovitch on Saturday, Dr. Koussevitzky played Haydn's G Major Symphony No. 88 as exquisitely and cheerfully as we have ever heard a Symphony played. What attention to minute details, what refinement in tone, particularly string tone, what rustic humor in the last movement dance, what effects Dr. Koussevitzky gets with his virtuoso group. This little Haydn Symphony is 150 years old. Will the Shostakovitch 7th be heard in the year 2092?

The great elements that go to make the Boston Symphony Orchestra the first Symphony in the land were all revealed in yesterday's matinee. There was technical perfection, tonal eloquence and interpretative authority in every work played. To begin, there was the delicious music of Corelli's Suite for strings with shimmering tone. This is music of the elegant era, a slow Sarabande, a gay little Gigue where the conductor did not hesitate to use rubato to get the eeffct he wanted and the Badineria played piano throughout.

Prokofieff's "Lieutenant Kije" Suite which followed is still as clever and witty as when it was first heard several years ago. This is descriptive music that is more than veneer. The pompous imaginary Lieutenant comes to life as the Suite unfolds in a more than superficial manner. After the performance yesterday, Dr. Koussevitzky paid special tribute to several soloists particularly the tenor saxaphone, the principal double bass and the off-stage trumpet.

Performance to Treasure

The crowning achievement of the two-day visit of the Orchestra, for this listener at least, was the "Daphnis and Chloe" of Ravel, one of the Bostonian's classic accomplishments in tone color. Here again, Dr. Koussevitzky worked one of his miracles. Restraint was thrown to the winds. Each choir of the orchestra felt the conductorial impact until at the end of the General Dance, there was a crescendo and concluding climax that fairly lifted the audience out of its collective seat. This was a performance to treasure in the memory.

True to its usual custom, the concert concluded with a Tschaikowsky Symphony, in this case, the Fourth. The visiting orchestras have played Symphonies of Tschaikowsky continuously for the last five years and the Miaskovsky Symphony which was originally scheduled would have been most welcome. However, Dr. Koussevitzky and his men played with unusual restraint and the audience was most appreciative.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION

DEC 15 1942

Koussevitzky, Boston Symphony Given Ovation

By A. J. WARNER

The annual visits of the Boston Symphony and its distinguished conductor, Serge Koussevitzky, have been the apex of Rochester's musical privileges, and there was great disappointment when circumstances seemed to make it impossible for them to come this season. Suddenly the situation cleared, and last night Boston's unrivaled orchestra returned to the Eastman Theater, to the delight of an audience which, although of less than the capacity size that in past years has become "traditional," gave Dr. Koussevitzky and his musicians an ovation of historic proportions.

The program included but two works—Haydn's Symphony in G, No. 88, and the controversial Seventh Symphony of Dmitri Shostakovitch, Russia's man-of-the-hour musically, the first American performance of which was given by a radio broadcast of the NBC Orchestra, Toscanini conducting, on July 19, last, while the first concert performance in this country took place at Tanglewood, in the Berkshires, on August 14, with Dr. Koussevitzky directing the orchestra of the Berkshire Music Center at a Russian benefit. London heard it as early as June 29 at a Promenade Concert under the baton of Sir Henry Wood and the symphony was performed in Leningrad on August 9.

Full Splendor of Resources

Shostakovitch dedicated his Seventh Symphony to "the ordinary citizen of Leningrad," where he wrote it during the bombardment of the city. In his own words the composer has explained that the work was composed to illustrate the way in which war affects human beings. That it is all but impossible to forget the intensely dramatic circumstances in which this music came into existence seems incontrovertible, for it has been fixed in the imagination as an expression in music of the magnificent resistance of the Russian people against the Nazi hordes. Hearing it thus becomes at once an experience and an emotional outlet.

Last night's performance let loose the full splendor of the orchestra's glorious resources, and Dr. Koussevitzky brought to the symphony's interpretation an enkindling quality of imagination, a sensitivity and a compelling intensity that were in themselves thrilling. The tonal magnificence, though always kept within the bounds of sonority capable of absorption by the human ear, was overwhelming, each climax seeming to outstrip its predecessor in an almost unbearable surge of sound, while in the work's lyrical moments there were exquisite examples of solo playing—such as the scarcely audible tattoo on the snare drum, or the bassoon's mourning notes over the death of Russia's heroes, or the passages by the flutes and the dialogue between the oboe and the bassoon, the orchestra throughout the performance living up to its reputation of being the Stradivarius of all orchestras, which the Boston Symphony is beyond question.

Superb Performance

Although it is part of the wonder of the language of music that it speaks differently to each listener, one may, perhaps, for the sake of the record, recall that the consensus of critical opinion, both in London and New York, pronounced the Seventh Symphony as less fine than the same composer's first, fifth and sixth symphonies, Olin Downes, the eminent critic of the New York Times summing up that consensus to the effect that the Shostakovich Seventh was "a work puffed and cannonaded into public attention for purposes of political propaganda; that the enormous publicity it received in advance gave it a fictitious value for conductors and audiences, and that, inherently, the composition was inexcusably long, superficial in its contents, poorly put together and highly derivative from the music of other composers who had thoughtlessly anticipated Mr. Shostakovitch's utterances; that, in short, its pretensions far exceeded its manufactured reputation and actual merit." This, Mr. Downes has stated, is a fair summation of informed American and European opinion of Shostakovich's latest published symphony.

Only history can prove the accuracy of the above consensus. There was no mistaking, however, the profound impression last night's superb performance made on the audience. And by playing the symphony the great orchestra from Boston continued to function not only as a custodian of established masterworks, but as a herald and prophet of the new.

The Haydn Symphony was pure joy—utter perfection in the clarity of detail, in the feeling for nuance, and in the flawless euphony that marked its performance. Once again the distinction of the orchestra's instrumental utterance filled one with wonder and delight.

The Boston Symphony is still behind the musical eight-ball.

It is duly unionized, on terms that pleased both Koussevitzky and Petrillo. It is returning to the radio December 26 on the Blue Network. Any musician can play with the orchestra now, and the orchestra can play in any hall without fear of strikes. Lastly, it has renewed its old recording contract with RCA-Victor — it lapsed perforce when the union situation boiled over.

Still, Petrillo stands in the way. Nobody can make records just yet, not even Dr. Koussevitzky.

This Clipping From
QUINCY, MASS.
PATRIOT LEDGER

DEC 18 1942

EDWARD LARSON

YOUTH CONCERT ENJOYED

The second Youth Concert of the Boston Symphony orchestra was given Wednesday, Dec. 16, before a large appreciative audience of high school pupils including 30 Q. H. S. boys and girls.

The program consisted of the "Symphony in D Minor" by Cesar Franck, "The Afternoon of a Faun" by Claude Debussy, and "The Bartered Bride" by Friedrick Smetana.

The concerts are prepared especially for the young people to give them opportunity to hear beautiful music at low cost. The conductor, Wheeler Beckett, has great skill in interpreting and expressing the feeling of the music. At the beginning of each piece of music, he gives a description of the theme of the work. Then he has the orchestra play the theme so that the young people can listen for it and hear it throughout the composition.

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This Clipping From
ATTLEBORO, MASS.
SUN

DEC 18 1942

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This Clipping From
KINGSTON, N. Y.
FREEMAN

DEC

MUSIC

The Monk of

By JOHN SELBY
Associated Press Arts Editor

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...MAN NAIRN

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NEWPORT, R. I.
NEWS

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

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[15]

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soloists particularly the tenor aphone, the principal double s and the off-stage trumpet.

rformance to Treasure

The crowning achievement of the o-day visit of the Orchestra, this listener at least, was the aphnis and Chloe" of Ravel, one the Bostonian's classic accomshments in tone color. Here ain, Dr. Koussevitzky worked e of his miracles. Restraint was rown to the winds. Each choir of he orchestra felt the conductorial npact until at the end of the eneral Dance, there was a cresendo and concluding climax that irly lifted the audience out of s collective seat. This was a perormance to treasure in the emory.

True to its usual custom, the oncert concluded with a Tschaikowsky Symphony, in this case, he Fourth. The visiting orchestras ave played Symphonies of Tschaikowsky continuously for the last e years and the Miaskovsky mphony which was originally heduled would have been most elcome. However, Dr. Koussetzky and his men played with usual restraint and the audience was most appreciative.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 15 1942

Koussevitzky, Boston Symphony Given Ovation

By A. J. WARNER

The annual visits of the Boston Symphony and its distinguished conductor, Serge Koussevitzky, have been the apex of Rochester's musical privileges, and there was great disappointment when circumstances seemed to make it impossible for them to come this season. Suddenly the situation cleared, and last night Boston's unrivaled orchestra returned to the Eastman Theater, to the delight of an audience which, although of less than the capacity size that in past years has become "traditional," gave Dr. Koussevitzky and his musicians an ovation of historic proportions.

The program included but two works—Haydn's Symphony in G, No. 88, and the controversial Seventh Symphony of Dmitri Shostakovitch, Russia's man-of-the-hour musically, the first American performance of which was given by a radio broadcast of the NBC Orchestra, Toscanini conducting, on July 19, last, while the first concert performance in this country took place at Tanglewood, in the Berkshires, on August 14, with Dr. Koussevitzky directing the orchestra of the Berkshire Music Center at a Russian benefit. London heard it as early as June 29 at a Promenade Concert under the baton of Sir Henry Wood and the symphony was performed in Leningrad on August 9.

Full Splendor of Resources

Shostakovitch dedicated his Seventh Symphony to "the ordinary citizen of Leningrad," where he wrote it during the bombardment of the city. In his own words the composer has explained that the work was composed to illustrate the way in which war affects human beings. That it is all but impossible to forget the intensely dramatic circumstances in which this music came into existence seems incontrovertible, for it has been fixed in the imagination as an expression in music of the magnificent resistance of the Russian people against the Nazi hordes. Hearing it thus becomes at once an experience and an emotional outlet.

Last night's performance let loose the full splendor of the orchestra's glorious resources, and Dr. Koussevitzky brought to the symphony's interpretation an enkindling quality of imagination, a sensitivity and a compelling intensity that were in themselves thrilling. The tonal magnificence, though always kept within the bounds of sonority capable of absorption by the human ear, was overwhelming, each climax seeming to outstrip its predecessor in

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QUINCY, MASS.
PATRIOT LEDGER
DEC 18 1942

EDWARD LARSON

YOUTH CONCERT ENJOYED

The second Youth Concert of the Boston Symphony orchestra was given Wednesday, Dec. 16, before a large appreciative audience of high school pupils including 30 Q. H. S. boys and girls.

The program consisted of the "Symphony in D Minor" by Cesar Franck, "The Afternoon of a Faun" by Claude Debussy, and "The Bartered Bride" by Friedrick Smetana.

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This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 15 1942

Boston Symphony Concert Rouses Eastman Theater Audience

By NORMAN NAIRN

WHERE is there another orchestra that plays as stunningly as the Boston Symphony?

A visit by Serge Koussevitzky and his musicians to Rochester is a new adventure in sound music. Concerts by the "Boston" usually have been exciting musical experiences, but none, to this reviewer at least, as exciting as their appearance last night in the Eastman Theater. At the conclusion of the much discussed Seventh Symphony by Dmitri Shostakovitch the audience rose to its feet to pay tribute to a great conductor, a great orchestra, and a great composer.

Now that the two-year-old battle to unionize the Boston Symphony has been settled, we are grateful once again that this orchestra without a peer can visit Rochester without fear of the sponsoring organization incurring the wrath of unionists. The settlement came as the result of concessions by both orchestra and union, and means the orchestra can resume its broadcasting and recordings, both of which had been barred by the Musicians Union.

'Blitz' Symphony Stunning

Rochester had its first opportunity to hear at first hand the new and prodigious Leningrad or "Blitz" symphony by Shostakovitch, the desire to listen being heightened by the discussion created by the work, as well as because all things Russian are now in high favor. In the words of the composer, the symphony depicts the peaceful Russian life disrupted by war, the early retreat of the Red Army and then a crescendo of victory.

Once before a Russian rout of the invader has served as the theme for classical music. Tschaikowsky basing his "1812 Overture" on Napoleon's retreat from Moscow. But that music was written about a half century after the event which inspired it, whereas Shostakovitch's was composed "on the spot," under a constant rain of bombs and to the accompaniment of the booming of anti-aircraft guns. The Soviet composer wrote it in his native city of Leningrad when Hitler's hordes were tearing at the city's gates, Shostakovitch serving as a fire fighter in the People's Volunteer Army.

Dr. Koussevitzky's opinion is that in the Seventh Symphony Shostakovitch has presented "the greatest appeal to the masses of any composer since Beethoven." It was perfectly apparent that he was wrapped up in it last night

It is a stunning, a colossal score, with a wealth of dramatic detail, some audacities and an emotional impact that is well nigh overwhelming. Dr. Koussevitzky's genius for inspiring his men to great things was never here more strikingly evident. Here again were tonal sumptuousness, fortissimo climaxes that were impelling and yet ever musical, string tone as lovely as always in silken transparency and delicacy.

Haydn Music Superlative

Dr. Koussevitzky preceded the heroic Shostakovitch with one of the most charming of the Haydn symphonies, Number 88 in G major. If I'm not mistaken, the Boston Symphony played this lovely work here on its last visit.

Superlatives are in order. It would be impossible to imagine any more gorgeous outpouring of tone than came in the second movement (largo), in the nature of a chorale prelude, the theme of which has since been used as a hymn. In the Finale Haydn again is in high spirits, full of lively sallies, all the instruments gathering together for a grand frolic in which the symphony ends.

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This Clipping From
KINGSTON, N. Y.
FREEMAN
DEC 1

MUSIC

The Monk of Minneapolis

By JOHN SELBY
Associated Press Arts Editor

New York—Beginning this week, the venerable Philharmonic-Symphony Society is in for a series of electric shocks. Dmitri Mitropoulos has taken over the orchestra for a month.

Mitropoulos it is who vibrates instead of making gestures on the podium. When he really lets go, his whole body seems to twang in the air, like a taut violin string. Before an audience he is the personification of strength and passion and iron will.

Off stage he is the opposite. He is so quiet that the inside of a telephone booth at five of a morning seems noisy by contrast. He wears black suits by preference, and usually a black sweater underneath. His socks are black and his shoes as well. He seems thin to the point of frailty, and his slender face and almost bald head accentuate the impression.

In his native Greece he just missed being a priest, and when you talk with him you can understand that he didn't miss by much. Music is a kind of religious frenzy with him. He is devoted only to it, and sacrifices everything to it. At home in Minneapolis he lives in a bare little room, goes out socially almost never, spends free time in the movies.

Although he does a yearly stint with the Philharmonic, he won't consider coming East to take it over. The board of directors some years ago decided to divide the season three ways, and offered Mitropoulos a third. Even that was too much.

"A musician has to stop and clean himself," says the monk of Minneapolis. "If he does not, the dirt collects on him until finally he is not fit for his job. It is too much to rehearse and conduct four concerts a week."

To make Mitropoulos' return all the more brilliant, his Thursday-Friday programs are being shared with Sergei Rachmaninoff. They make an odd pair—Rachmaninoff the height of chill dignity on the stage; Mitropoulos apparently about to leap off it, altogether.

The Boston Symphony is still behind the musical eight-ball.

It is duly unionized, on terms that pleased both Koussevitzky and Petrillo. It is returning to the radio December 26 on the Blue Network. Any musician can play with the orchestra now, and the orchestra can play in any hall without fear of strikes. Lastly, it has renewed its old recording contract with RCA-Victor — it lapsed perforce when the union situation boiled over.

Still, Petrillo stands in the way. Nobody can make records just yet, not even Dr. Koussevitzky.

This Clipping From
NEWPORT, R. I.
NEWS
DEC 18 1942

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
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THIS CLIPPING FROM
BARRE, VT.
TIMES
DEC 18 1942

EVERY SEAT TAKEN

For Free Boston Symphony Concert For Services

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This Clipping From
GREENFIELD, MASS.
RECORDER-GAZETTE
DEC 18 1942

for weekly troop meetings.

EXHAUST FREE SEATS

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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
DEC 18 1942

SYMPHONY 'SOLD OUT'

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This Clipping From
SALEM, MASS.
NEWS
DEC 18 1942

Symphony Concert Seats Taken for Armed Forces Show

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This Clipping From
MANCHESTER, N. H.
LEADER
DEC 18 1942

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[16]

This Clipping From
CINCINNATI, O.
POST
DEC 19 1942

The Charioteers have been renewed on the Crosby program. . . .

Bob Hope treking back to the coast. . . .

Boston Symphony has been signed by Victor records to a contract effective when the present recording ban is lifted.

Public utility program tees off Sunday, Jan. 10, over 126 stations of NBC at 2:30 p. m. . . .

Sammy Kaye's "Sunday Serenade" will therefore be moved down to 1:30 p. m., and U. of Chicago "Round Table" will be aired at 2 p. m.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
DEC 19 1942

CAN THIS BE TRUE?—The rumor is rampant around town, at present, that next year the permanent conductor of our Philharmonic-Symphony Orchestra will be the great Serge Koussevitzky, currently boss of the Boston Symphony and the musical idol of the Hub. I can hardly believe this is true, because I just can't imagine the American Athens letting Koussy get away. They worship him there.

(Copyright 1942, King Features Syndicate, Inc.)

This Clipping From
INDIANAPOLIS, IND.
STAR
DEC 19 1942

CHRISTMAS SCARVES—One of the most popular of the year's Christmas gifts here is the scarf—suddenly one of the most important accessories there is. Some are woolly and warm — others are snooty and glamourous in black lace. All, somehow, are eminently practical, for when they are not worn about the throat they are also used as turbans, or even sashes. Can't go wrong with a scarf, now.

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This Clipping From
YONKERS, N. Y.
HERALD-STATESMAN
DEC 19 1942

Koussevitsky 'Books' Choral

Serge Koussevitsky, director of the Boston Symphony Orchestra, has invited the Sarah Lawrence College chorus to sing with the orchestra on the evening of Jan. 7 and the afternoon of Jan. 9 at Carnegie Hall in New York, it has been announced. About 55 girls will participate in the selection, "Blessed Damozel," by Debussy.

While Radcliffe College in Cambridge, Mass., has sung the same number with the orchestra and the Harvard Glee Club has appeared at various times under Koussevitsky's direction, Sarah Lawrence is the first college outside of the Boston vicinity to sing with the orchestra, according to a college spokesman.

This Clipping From
MANKATO, MINN.
FREE PRESS
DEC 19 1942

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CHICAGO, ILL.
SUNDAY TRIBUNE
12/20/42

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
DEC 21 1942

2000 in Armed Forces Hear Boston Symphony

BOSTON, Dec. 21 (AP)—About 2000 men and women of the armed forces were entertained yesterday at a free concert by the Boston Symphony Orchestra. Dr. Serge Koussevitzky, conductor, told his audience of officers and enlisted personnel and nurses of both the Army and the Navy that when they return to their homes after the war "you will find that we have kept the art of music on as high a plane as it is now."

This Clipping From
NEWPORT, R. I.
NEWS
DEC 21 1942

SERVICE MEN AT SYMPHONY

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This Clipping From
FALL RIVER, MASS.
HERALD-NEWS
DEC 21 1942

THOUSANDS AT CONCERT

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This Clipping From
WATERBURY, CONN.
REPUBLICAN
DEC 21 1942

Service Concert Draws 2,000

Boston, Dec. 20—(AP)—The Boston Symphony orchestra played today for about 2,000 men and women of the armed forces and their companions in a free concert. Another such program will be announced soon.

The audience—officers and enlisted personnel and nurses of both the Army and Navy—sang "The Star Spangled Banner" lustily at the beginning and called back Dr. Serge Koussevitzky, conductor, time and again at the close.

Koussevitzky, who had his 105 musicians stand to share the tribute, told his military audience:

"You are defending our country and our liberties. We, in our way, are soldiers. We are defending the high art of music, and, when you return to your homes, you will find [illegible]"

This Clipping From
DETROIT, MICH.
NEWS
DEC 20 1942

'Just as a Matter of Records'

THE Boston Symphony Orchestra, under the direction of Serge Koussevitzky, has signed a long-term contract to make Victor recordings, it was announced last week by Frank B. Walker, vice-president of RCA-Victor.

The contract also calls for the exclusive recording performances of the Boston "Pops" Orchestra, with Arthur Fiedler as conductor.

Just 25 years ago, the first Victor records of the Boston Symphony were released. These discs were history-making in the phonograph art, because for the first time an orchestra of 100 men was recorded. Up to this time, the size of an orchestra for records was limited to 40 men.

The first records of the Boston Symphony, which then was directed by Dr. Karl Muck, were three single-face discs. They were the Finale of the Tschaikowsky Symphony No. 4, on two records, and the Prelude to Act 3 of Lohengrin.

The first recordings of Dr. Serge Koussevitzky conducting the Boston Symphony were history-making also. Recorded in November of 1928, they were the first orthophonic records to be produced, and they ushered in a completely new conception of high quality sound-on-disc recording and reproduction for the home.

Since 1917 the records of the Boston Symphony Orchestra have sold in the millions. With Dr. Koussevitzky as conductor, the orchestra's records attained even

This Clipping From
BROCKTON, MASS.
ENTERPRISE-TIMES
DEC 21 1942

SYMPHONY CONCERT.

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NEWPORT, R. I.
HERALD
DEC 21 1942

Late News Flashes

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HOLIDAY MUSIC BY SYMPHONY

Boston Post- Dec. 25 1942

Orchestra Will Broadcast Tomorrow Night

BY WARREN STOREY SMITH

This week's Symphony programme, which received its first hearing yesterday afternoon, has distinctly a holiday flavor, though there are no seasonal allusions. The first hour of it was also designed for the radio audience, since a new series of broadcasts over 145 stations of the Blue Network will be inaugurated tomorrow evening. We have here one of the fruits of the orchestra's new union status.

Two numbers comprise the section to be broadcast, Prokofieff's "Classical" Symphony and the Fifth of Beethoven. What the radio listeners will not get is a brace of numbers by Rimsky-Korsakov, the "Night on Mount Triglav" (the concert arrangement of Act Three of the opera-ballet "Mlada") and the more familiar "Spanish Caprice." It is interesting to note that the three performances of the "Mlada" excerpt at Symphony Hall, in 1921, '33 and '35, have all taken place at what might be called the Christmas concerts.

Prokofieff's "Classical" Symphony wears well, which is fortunate since it receives a good deal of attention in these parts; we were hearing it only last March. Here as elsewhere, Prokofieff proves that he has invention as well as craftsmanship and that is one reason why his music will outlast that of most of his contemporaries. Dr. Koussevitzky and the orchestra always do this little work to a turn. There was a time when the conductor treated the Beethoven Fifth pretty freely. Yesterday's performance might be described as orthodox, though that does not mean that it was lacking in eloquence. Only a slight broadening of the tempo at the beginning of the finale, and at the return of these measures, savored of wilful interpretation. Dr. Koussevitzky was here sacrificing excitement for the sake of impressiveness. Incidentally, this is the first time the Fifth has been played at these concerts since its initial notes became the symbol of "V for Victory."

It might be said of the "Mlada" scene that, while far from being a masterpiece, it is nevertheless the work of a master. Like many another page of music designed to accompany scene and action, it is put at a disadvantage in the concert hall. The beginning and the end are plainly theatre music, and when there is nothing to look at they seem a little empty. In the middle, however, there is plenty going on, including an amusing anticipation of the Infernal Dance of the Subjects of Kastchei in Stravinsky's "Fire Bird."

Mr. Burk's notes reminded us that when Rimsky wrote this music in the spring of 1889 his mind was full of Wagner's "Ring," which had recently been introduced to St. Petersburg by our old friend Dr. Karl Muck. Not only is there a hint of Wagnerian sumptuousness in what was for Rimsky an unusually elaborate orchestral setting, but the prying ear may also detect a quotation from the "Ring," namely, the Fate Motive. Since this music depends so much on sheer richness of sound, it was fortunate yesterday in its performers. Richness of sound and Boston Symphony have long been synonymous terms. It was, in fact, an afternoon of superlative playing, with an exceedingly brilliant performance of the "Capriccio" for suitable conclusion.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
DEC 21 1942

OVERT

A large and enthusiastic audience clad in mufti, yesterday heard works of Brahms, Beethoven, Bach, Mozart and Sibelius performed by the Boston Symphony orchestra under the conductorship of Dr. Serge Koussevitzky. The performance took place at Fort Devens, Mass., as a special Sunday afternoon feature of the musical life at the fort.

C. W. Stockbridge, Cellist, Dies

Dec 22 '42 Globe

Carl Wales Stockbridge, 59, cellist of the Boston Symphony Orchestra, died last evening at the Faulkner Hospital. He was stricken Thursday morning at Symphony Hall after playing the usual rehearsal with the orchestra and was unable to play a concert at Saunders Theatre, Cambridge, that evening. His home was at 28 Sunset Hill road, West Roxbury.

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Stockbridge, Cellist With Symphony, Dies

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His widow, Mrs. Catherine F. Stockbridge, survives, as well as a daughter, Mrs. Thomas Elie of Wellesley.

Funeral services will be held tomorrow at 3:30 P.M., from the Waterman Chapel, 495 Commonwealth avenue.

THIS CLIPPING FROM
BARRE, VT.
TIMES
DEC 18 19

EVERY SEA

For Free Boston Symp- cert For Services

Boston, Dec. 18 (AP)—All seats have been taken for the free concert for men and women of the armed forces which members of the Boston Symphony orchestra will give this Sunday afternoon in Symphony hall, the management announced today.

So great was the demand for tickets that the management has decided to give another free concert at a later date.

This Sunday, starting at 3:30 p. m., the 105 musicians of the orchestra, conducted by Serge Koussevitzky, will perform the 34th symphony of Mozart, and the fourth of Tchaikowsky.

This Clipping From
GREENFIELD, MASS.
RECORDER-GAZETTE
DEC 18 1942

for weekly troop meetings.

EXHAUST FREE SEATS

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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
DEC 18 1942

SYMPHONY 'SOLD OUT'

BOSTON, Dec. 18 (AP)—All seats have been taken for the free concert for men and women of the armed forces which members of the Boston Symphony Orchestra will give this Sunday afternoon in Symphony Hall, the management announced today.

This Clipping From
SALEM, MASS.
NEWS
DEC 18 1942

Symphony Concert Seats Taken for Armed Forces Show

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This Clipping From
MANCHESTER, N. H.
LEADER
DEC 18 1942

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[16]

This Clipping From
CINCINNATI, O.
POST
DEC 19 1942

down to
at 2 p. m.

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
DEC 19 1942

CAN THIS BE TRUE?—The rumor is rampant around town, at present, that next year the permanent conductor of our Philharmonic-Symphony Orchestra will be the great Serge Koussevitzky, currently boss of the Boston Symphony and the musical idol of the Hub. I can hardly believe this is true, because, I just can't imagine the American Athens letting Koussy get away. They worship him there.

(Copyright 1942, King Features Syndicate, Inc.)

This Clipping From
INDIANAPOLIS, IND.
STAR
DEC 1942

CHRISTMAS SCARVES—One of the most popular of the year's Christmas gifts here is the scarf—suddenly one of the most important accessories there is. Some are woolly and warm — others are snooty and glamourous in black lace. All, somehow, are eminently practical, for when they are not worn about the throat they are also used as turbans, or even sashes. Can't go wrong with a scarf, now.

+ + +

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(Copyright, 1942, King Features Syndicate, Inc.)

This Clipping From
YONKERS, N. Y.
HERALD-STATESMAN
DEC 19 1942

Koussevitsky 'Books' Choral

Serge Koussevitsky, director of the Boston Symphony Orchestra, has invited the Sarah Lawrence College chorus to sing with the orchestra on the evening of Jan. 7 and the afternoon of Jan. 9 at Carnegie Hall in New York, it has been announced. About 55 girls will participate in the selection, "Blessed Damozel," by Debussy.

While Radcliffe College in Cambridge, Mass., has sung the same number with the orchestra and the Harvard Glee Club has appeared at various times under Koussevitsky's direction, Sarah Lawrence is the first college outside of the Boston vicinity to sing with the orchestra, according to a college spokesman.

This Clipping From
MANKATO, MINN.
FREE PRESS
DEC 19 1942

Can This
present
rampant around town,
conductor of our Philh
Serge Koussevitzky, c
the
cause I just can't imag
way. They worship

CHICAGO, ILL.
SUNDAY TRIBUNE
12/20/42

Victor has a Bostonian feather in its recording cap, having celebrated the signing of a peace treaty between the Boston orchestra and the musicians' union by capturing Serge Koussevitzky and his brilliant crew on exclusive contract. Victor also will record the Boston "Pops" under Arthur Fiedler.—C. C.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
DEC 21 1942

2000 in Armed Forces Hear Boston Symphony

BOSTON, Dec. 21 (AP)—About 2000 men and women of the armed forces were entertained yesterday at a free concert by the Boston Symphony Orchestra. Dr. Serge Koussevitzky, conductor, told his audience of officers and enlisted personnel and nurses of both the Army and the Navy that when they return to their homes after the war "you will find that we have kept the art of music on as high a plane as it is now."

This Clipping From
NEWPORT, R. I.
NEWS
DEC 21 1942

SERVICE MEN AT SYMPHONY

BOSTON, Dec. 21 (AP)—About 2,000 men and women of the armed forces were entertained Sunday at a free concert by the Boston Symphony Orchestra. Dr. Serge Koussevitzky, conductor, told his audience of officers and enlisted personnel and nurses of both the army and the navy that when they return to their homes after the war "you will find that we have kept the art of music on as high a plane as it is now."

This Clipping From
FALL RIVER, MASS.
HERALD-NEWS
1942

THOUSANDS AT CONCERT

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This Clipping From
WATERBURY, CONN.
REPUBLICAN
DEC 21 1942

Service Concert Draws 2,000

Boston, Dec. 20—(AP)—The Boston Symphony orchestra played today for about 2,000 men and women of the armed forces and their companions in a free concert. Another such program will be announced soon.

The audience—officers and enlisted personnel and nurses of both the Army and Navy—sang "The Star Spangled Banner" lustily at the beginning and called back Dr. Serge Koussevitzky, conductor, time and again at the close.

Koussevitzky, who had his 105 musicians stand to share the tribute, told his military audience:

"You are defending our country and our liberties. We, in our way, are soldiers. We are defending the high art of music, and, when you return to your homes, you will find that we have kept the art of music on as high a plane as it is now."

This Clipping From
DETROIT, MICH.
NEWS
DEC 20 1942

'Just as a Matter of Records'

THE Boston Symphony Orchestra, under the direction of Serge Koussevitzky, has signed a long-term contract to make Victor recordings, it was announced last week by Frank B. Walker, vice-president of RCA-Victor.

The contract also calls for the exclusive recording performances of the Boston "Pops" Orchestra, with Arthur Fiedler as conductor.

Just 25 years ago, the first Victor records of the Boston Symphony were released. These discs were history-making in the phonograph art, because for the first time an orchestra of 100 men was recorded. Up to this time, the size of an orchestra for records was limited to 40 men.

The first records of the Boston Symphony, which then was directed by Dr. Karl Muck, were three single-face discs. They were the Finale of the Tschaikowsky Symphony No. 4, on two records, and the Prelude to Act 3 of Lohengrin.

The first recordings of Dr. Serge Koussevitzky conducting the Boston Symphony were history-making also. Recorded in November of 1928, they were the first orthophonic records to be produced, and they ushered in a completely new conception of high quality sound-on-disc recording and reproduction for the home.

Since 1917 the records of the Boston Symphony Orchestra have sold in the millions. With Dr. Koussevitzky as conductor, the orchestra's records attained even

This Clipping From
BROCKTON, MASS.
ENTERPRISE-TIMES
DEC 21 1942

SYMPHONY CONCERT.

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This Clipping From
NEWPORT, R. I.
HERALD
DEC 21 1942

Late News Flashes

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HOLIDAY MUSIC BY SYMPHONY

Boston Post- Dec. 25 1942

Orchestra Will Broadcast Tomorrow Night

BY WARREN STOREY SMITH

This week's Symphony programme, which received its first hearing yesterday afternoon, has distinctly a holiday flavor, though there are no seasonal allusions. The first hour of it was also designed for the radio audience, since a new series of broadcasts over 145 stations of the Blue Network will be inaugurated tomorrow evening. We have here one of the fruits of the orchestra's new union status.

Two numbers comprise the section to be broadcast, Prokofieff's "Classical" Symphony and the Fifth of Beethoven. What the radio listeners will not get is a brace of numbers by Rimsky-Korsakov, the "Night on Mount Triglav" (the concert arrangement of Act Three of the opera-ballet "Mlada") and the more familiar "Spanish Caprice." It is interesting to note that the three performances of the "Mlada" excerpt at Symphony Hall, in 1921, '33 and '35, have all taken place at what might be called the Christmas concerts.

Prokofieff's "Classical" Symphony wears well, which is fortunate since it receives a good deal of attention in these parts; we were hearing it only last March. Here as elsewhere, Prokofieff proves that he has invention as well as craftsmanship and that is one reason why his music will outlast that of most of his contemporaries. Dr. Koussevitzky and the orchestra always do this little work to a turn. There was a time when the conductor treated the Beethoven Fifth pretty freely. Yesterday's performance might be described as orthodox, though that does not mean that it was lacking in eloquence. Only a slight broadening of the tempo at the beginning of the finale, and at the return of these measures, savored of wilful interpretation. Dr. Koussevitsky was here sacrificing excitement for the sake of impressiveness. Incidentally, this is the first time the Fifth has been played at these concerts since its initial notes became the symbol of "V for Victory."

It might be said of the "Mlada" scene that, while far from being a masterpiece, it is nevertheless the work of a master. Like many another page of music designed to accompany scene and action, it is put at a disadvantage in the concert hall. The beginning and the end are plainly theatre music, and when there is nothing to look at they seem a little empty. In the middle, however, there is plenty going on, including an amusing anticipation of the Infernal Dance of the Subjects of Kastchei in Stravinsky's "Fire Bird."

Mr. Burk's notes reminded us that when Rimsky wrote this music in the spring of 1889 his mind was full of Wagner's "Ring," which had recently been introduced to St. Petersburg by our old friend Dr. Karl Muck. Not only is there a hint of Wagnerian sumptuousness in what was for Rimsky an unusually elaborate orchestral setting, but the prying ear may also detect a quotation from the "Ring," namely, the Fate Motive. Since this music depends so much on sheer richness of sound, it was fortunate yesterday in its performers. Richness of sound and Boston Symphony have long been synonymous terms. It was, in fact, an afternoon of superlative playing, with an exceedingly brilliant performance of the "Capriccio" for suitable conclusion.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
DEC 1942

OVERT

A large and enthusiastic audience clad in mufti, yesterday heard works of Brahms, Beethoven, Bach, Mozart and Sibelius performed by the Boston Symphony orchestra under the conductorship of Dr. Serge Koussevitzky. The performance took place at Fort Devens, Mass., as a special Sunday afternoon feature of the musical life at the fort.

C. W. Stockbridge, Cellist, Dies

Dec 23 '42 Globe

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His widow, Mrs. Catherine F. Stockbridge, survives, as well as a daughter, Mrs. Thomas Elie of Wellesley.

Funeral services will be held tomorrow at 3:30 P.M., from the Waterman Chapel, 495 Commonwealth avenue.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
DEC 22 1942

C. Stockbridge, Boston Cellist

BOSTON, Dec. 22 (AP).—Carl Wales Stockbridge, 59, Boston Symphony Orchestra cellist, died yesterday after a short illness. He was stricken last Thursday after a rehearsal.

His father, Arthur Bealvais Stockbridge, a famous cellist from whom Carl learned his art, became a member of the symphony when it was founded in 1881. His mother was Amalia Aberg, noted opera singer and pianist.

Born in Boston, Stockbridge joined the Boston Symphony in 1918. He came of a family that numbered among its members the first settlers of the south shore town of Scituate.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
DEC 26 1942

The Lyons Den

Madame Chiang Kai-shek's hospital tre were postponed, because the doctor w treating her became a hospital patient him The long-standing feud between the Natl. Assn. of Broadcasters and the Fed. Communications commission now is being settled. Neville Miller, head of the N. A. B., threw in the sponge when he went to see Chairman Fly of the F. C. C. . . . The Marshall Field group is trying to complete arrangements for Serge Koussevitzky to leave Boston and become the conductor of the N. Y. Philharmonic next year.

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS
DEC 26 1942

BOSTON SYMPHONY

James G. McDonald, Blue Network analyst, will act as commentator for the Boston Symphony Orchestra series of broadcasts over KTMS, opening Saturday, to be heard each Saturday thereafter, from 5:15 to 6:15 p.m. He will interview Dr. Serge Koussevitzky, conductor of the orchestra, and will ask him to relate his views on the forthcoming series.

In speaking of his part as the program's commentator McDonald states: "Ever since my student days at Harvard, when the Boston Symphony came to Cambridge and I first heard symphonic music, I have felt that the joy of great music should be the privilege of millions, and not merely of the few who can attend concerts in person.

"I am not a musicologist and shall not attempt to speak as such—I merely love music and admire the brilliant leadership of Dr. Koussevitzky and his unexcelled orchestra. In my commentaries I shall therefore attempt no erudite analysis of the music but rather do what I can to make the radio listener feel that he, in the deepest sense, is a participant in these enjoyable concerts."

over the 145-station network. Most will originate in Symphony Hall, Boston, and it is planned to carry the "Pops" concerts from the Charles River Esplanade beginning in May.

Dec. 25 1942

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Whenever Christmas falls on Friday, the Boston Symphony Orchestra performs the afternoon concert of the week on Thursday. So it occurred this year, and yesterday afternoon Symphony Hall was about filled with an audience who heard Prokofieff's "Classical" Symphony, the Fifth Symphony of Beethoven, and two of Rimsky-Korsakoff's colorful specimens of orchestral mastery, "Night on Mount Triglaff" and Spanish Caprice. Serge Koussevitzky conducted.

It was not the most interesting program imaginable, and somewhat indigestibly put together, although the individual items were easily assimilable. At any rate, it was well enough designed for a preholiday afternoon when, it is safe to assume, many present were more or less pre-occupied with Christmas matters. Especially in its first part, it will also be well adapted for the Boston Symphony's first broadcast as a union orchestra, tomorrow evening.

Mr. Koussevitzky feels certain compositions very strongly. The "V for Victory" Symphony is one of them. Accordingly, the Beethoven Fifth received a reading of extreme intensity. The clenched fist of his left hand by which the conductor signalled the portentous opening theme, symbolized the way the first movement and finale were played. He really asked too much intensity, with the result that the tone of these movements, whenever there were f's in the score, was coarse and thick. Quite different was the andante con moto, which Mr. Koussevitzy took at a good tempo and with delicacy and instrumental song as his evident objectives.

For Prokofieff and Rimsky-Korsakoff, the Boston Symphony virtuosi were back [illegible] rm. The "Classical" [illegible] no more than a tou[illegible] ormal construction [illegible]mphony orch[illegible]ucting, gave t[illegible]d res[illegible] at satirizes 18th Ce[illegible] orderliness, glazed ov[illegible]ome of the slickest orchestration and mild dissonance ever conceived. It is very clever, very amusing, and it must be played with absolute precision and sophistication. It was.

The Spanish Caprice is another of those intricate and decorative scores that Mr. Koussevitzky and the Boston Symphony do superlatively well. While "Night on Mount Triglaff" is more diffuse than concentrated fantasy, and its length is excessive, it, too, has a foundation of virtuosity. Like its fellow product of Rimskyan science, the fantasy was most persuasively projected. Whatever its faults as an entity, "Night on Mount Triglaff" does contain many exquisite effects and pages of arresting imagination.

The program will be repeated at 8:15 tomorrow evening. Next week we shall hear the Introduction and Wedding March from Rimsky-Korsakoff's opera, "Le Coq d'Or"; Moussorgsky's Prelude to "Khovantschina," the Sixth Symphony of Shostakovich, Wagner's "A Siegfried Idyll" and Prelude to "The Mastersingers of Nuremburg."—C. W. D.

IC

m music of questionable value, h though, as in this work, the criptive qualities of the music are erbly conveyed. Berlioz had the c invention and—even in his more tant moods—the elegance, to ust a Baedeker into his audie's hands and make it magical. hsky-Korsakov, in "Night on unt Triglav," forces one on you h a little too much insistence. e it as it may, Dr. Koussevitzky the orchestra whirled through complexities with assurance and at bravura, while the musicians were called upon to take difficult passages achieved notable reS. The same held true of the liar "Capriccio Espagnol," a her more successful picture piece n "Night on Mount Triglav."

he concert opened with one of orchestra's miracles of transency in Prokofieff's Classical mphony, and continued into the erval with a glowing performance Beethoven Fifth. Dr. Koussevitzky k the first movement a little more wly and with a good many more otional ups and downs than is tomary, but the suceeding movents were without idiosyncratic mish. On the contrary, the erzo-finale was given with trendous drive and effect, and ought conductor and orchestra an ovation. This concert will be repeated tomorrow night at 8:15. Next week the orchestra will play Rimsky-Korsakov's introduction and Wedding March from "Le Coq d'Or;" Moussorgsky's Prelude to "Khovanstchina;" Shostakovitch's Sixth Symphony and two Wagner pieces: "A Siegfried Idyll" and the Prelude to "Die Meistersinger."

achieving movement and continuity without elaborate counterpoint (not necessarily a desirable feat, by the way), but as music it seems definitely to require the simultaneous employment of a color organ and a Walt Disney film. When you see the entire audience reading the program notes along with the music, you can be pretty sure you are hearing pro-

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
DEC 27 1942

Will Play Here Soon As Union Musicians

Settlement of Differences Between James C. Petrillo And Trustees of Boston Symphony Orchestra Fails To Bring Dire Results Predicted by Die-Hards—Benefits Cited

WHEN the Boston Symphony orchestra gives its Smith college and Springfield Community Concert programs in February and March, it will appear for the first time in its long and illustrious history as a union orchestra. Negotiations between James Caesar Petrillo, president of the American Federation of Musicians, and the trustees of the orchestra and Dr Serge Koussevitzky began in earnest last spring and were peacefully concluded only a few weeks ago. In the interim, Springfield's Auditorium and Smith's John M. Greene hall were threatened with boycott by AFM concert artists and orchestras on demand of the local musicians' unions. Pro and antiunion die-hards took the attitude of "figat unto the death" but fortunately cooler heads prevailed and the Boston Symphony will make its tours musically unimpaired and mentally at ease.

In spite of a widespread campaign of distortion, vilification and ridicule against Mr Petrillo, led by such professional labor-baiters as Westbrook Pegler, the union president had points in his favor as the trustees did in theirs. The latter did not oppose unionization but certain bylaws placing limitations on the hiring and firing of musicians, the hours of rehearsing and maintenance of discipline. Dr Koussevitzky, of course, would brook no interference with his conceptions of musical perfection and refused to jeopardize these conceptions by dividing his authority with a union grievance committee.

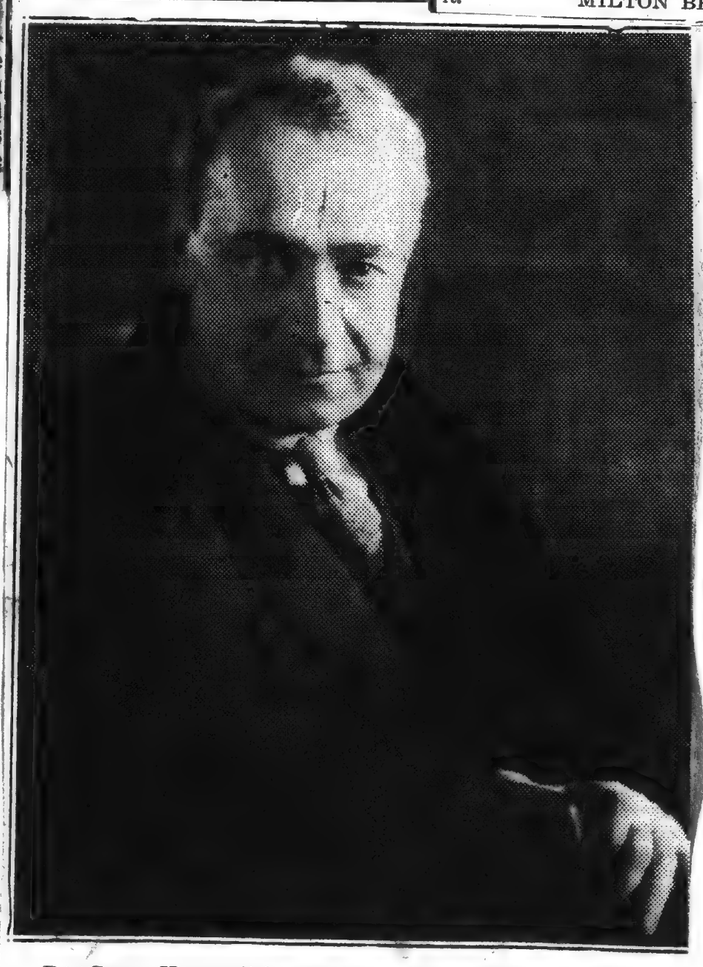
With the settlement now an accomplished fact, it appears that those who predicted dire results from doing business with Mr Petrillo have turned out to be poor prophets. Dr Koussevitzky and the trustees have been able to insure the musical integrity of the Boston Symphony. The conductor is not restricted in his choice of musicians. He does not have to hire them from the ranks of local unions in the city where the orchestra was established as the bylaws of the AFM provides. Nor does a musician hired from another city have to go through the complicated procedure of having to apply for a transfer from one local to the other.

In addition to the supreme benefit of still being able to hear great orchestras unimpaired by unionization, the public is deriving immediate and direct benefits from the settlement of the dispute. The Boston Symphony resumed its broadcasting last night and will be heard regularly during its season on Saturday evenings for an hour starting at 8.15. And, second, soon after the labor contract was signed, the Boston Symphony and Dr Koussevitzky signed a long-term contract to make Victor recordings. It was approximately 25 years ago that the first Victor records of the Boston symphony were released, representing a great advance in record making for this was the first time that an orchestra of 100 men had been recorded. Previously the size had been limited to 40 men. The first records of the Boston Symphony, then directed by Dr Karl Muck, were three single face discs; the finale of the Tschaikowsky Symphony No 4 on two records and the Prelude to Act 3 of Lohengrin. There is a third benefit to the public. The orchestra can engage any soloist or guest conductor it desires. Fourthly, there is now no fear that any hall in the country may be closed to it.

MILTON BERLINER.

This Clipping From
HARTFORD, CONN.
COURANT
DEC 27 1942

Leads Orchestra H



Dr. Serge Koussevitzky, dean of the conductors in the Bu Symphony Series, will direct the Boston Symphony Orchestra i other of its brilliant concerts at the Bushnell Memorial on T night, January 5. This, the third event of the Bushnell Sym Series, is scheduled to begin at 8:15 o'clock. The program will nounced shortly.

This Clipping From
NEW YORK, N.Y.
NEWS
DEC 28 1942

George Szell will get the Chicago Symphony directorial post . . . and one of the slightly complicated reasons for the surrender of the Boston Symphony to the Musicians Union was the desire to see Serge Koussevitzky get the John Barbirolli post with the New York Philharmonic Symphony, and end the guest conductor system (you figure it out) . . . Highest price ever paid for a single

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
DEC 28 1942

The Voice Of
BROAD
By Dorothy

Leopold Stokowski has been offered the leadership of the Boston Symphony. Koussevitzky, the present conductor, is slated for the N. Y. Philharmonic.

Herald
1942 Dec. 29

Suppose

MUSIC

By RUDOLPH ELIE, Jr.

Monday Symphony

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the third concert of its Monday-Tuesday series in Symphony Hall last night. The program was as follows:

Corelli
Sarabande, Gigue and Badinerie; arr. Pinelli.
Brahms
Symphony No. 3 in F major, Op. 90.
Rimsky-Korsakov
"Night on Mount Triglav" from "Mlada"; Capriccio Espagnol, Op. 34.

Taking it by and large, the Monday-Tuesday audiences came off a little better than the Friday-Saturday audiences this time, for they had a perfect performance of Brahms' Third (and perhaps best) Symphony in place of the Beethoven Fifth. Not that there's anything wrong with the Fifth; it's just that you hear it practically every week. So last night's concert—the first half of it, anyhow—was both beautiful and beautifully played. The last half was beautifully played, period.

Although it seemed on Friday that the orchestra and conductor never again could repeat the miraculous unanimity and string tone they achieved with the group of pieces from Corelli, behold a repetition last night. The second two of the Suite, that is the Gigue and the Badinerie, were absolutely incomparably done. The Sarabande, although equal to them in performance, seemed to us appallingly dragged out. It is, after all, a dance, and while the word sarabande is practically never spoken without the adjective "stately" before it, last night's tempo was so stately it virtually stood still.

The Brahms was without flaw, unless you consider the generally slower tempo of the first movement as one. Dr. Koussevitzky's conception of the work is warm and glowing, leaning a little perhaps to the romantic, but never to the over-lush. The symphony requires a conductor with such an ear as his, for the scoring is deceptively simple, and only the utmost subtlety of balance between the choirs will serve to bring out the colors of its fabric. As Dr. Koussevitzky's ear is perhaps the firmest foundation of his genius, the Brahms' Third emerged with the utmost transparency from the beginning to the end.

As for the "Night on Mount Triglav," let us hope it will be consigned to the dust bin after today. Consisting of flamboyant orchestral effects which require the services of a grade B movie, it seemed like utter nonsense at first hearing. At second hearing, it is plain that no self-respecting grade B movie would want it as musical accompaniment. It allowed us to hear, however, some spectacular solo passages by Messrs. Cardillo and Polatschek on clarinets, Messrs. Pappoutsakis and Kaplan on piccolos, and Mr. Zighera on the harp, and for that we are grateful. The orchestra and conductor traversed it with customary brilliance, and the concert came to an end with an even more virtuoso performance of the same composer's "Capriccio Espagnol." The concert will be repeated this afternoon.

[17]

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
DEC 22 1942

C. Stockbridge, Boston Cellist

BOSTON, Dec. 22 (AP).—Carl Wales Stockbridge, 59, Boston Symphony Orchestra cellist, died yesterday after a short illness. He was stricken last Thursday after a rehearsal.

His father, Arthur Bealvais Stockbridge, a famous cellist from whom Carl learned his art, became a member of the symphony when it was founded in 1881. His mother was Amalia Aberg, noted opera singer and pianist.

Born in Boston, Stockbridge joined the Boston Symphony in 1918. He came of a family that numbered among its members the first settlers of the south shore town of Scituate.

over the 145-station network. Most will originate in Symphony Hall, Boston, and it is planned to carry the "Pops" concerts from the Charles River Esplanade beginning in May.

Dec. 25 1942

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Whenever Christmas falls on Friday, the Boston Symphony Orchestra performs the afternoon concert of the week on Thursday. So it occurred this year, and yesterday afternoon Symphony Hall was about filled with an audience who heard Prokofieff's "Classical" Symphony, the Fifth Symphony of Beethoven, and two of Rimsky-Korsakoff's colorful specimens of orchestral mastery, "Night on Mount Triglaff" and Spanish Caprice. Serge Koussevitzky conducted.

It was not the most interesting program imaginable, and somewhat indigestibly put together, although the individual items were easily assimilable. At any rate, it was well enough designed for a preholiday afternoon when, it is safe to assume, many present were more or less pre-occupied with Christmas matters. Especially in its first part, it will also be well adapted for the Boston Symphony's first broadcast as a union orchestra, tomorrow evening.

Mr. Koussevitzky feels certain compositions very strongly. The "V for Victory" Symphony is one of them. Accordingly, the Beethoven Fifth received a reading of extreme intensity. The clenched fist of his left hand by which the conductor signalled the portentous opening theme, symbolized the way the first movement and finale were played. He really asked too much intensity, with the result that the tone of these movements, whenever there were f's in the score, was coarse and thick. Quite different was the andante con moto, which Mr. Koussevitzky took

Herald-Boston
Dec. 25, 1942

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the 10th regular concert of its 62d season in Symphony Hall yesterday afternoon, the program being as follows:

Prokofieff.....Classical Symphony, Op. 25
Beethoven.....Symphony No. 5, Op. 67
Rimsky-Korsakov
"Night on Mount Triglav" from "Mlada"; Capriccio Espagnol, Op. 34

Prokofieff is always effective, Beethoven is always good and Rimsky-Korsakov, of course, can always be depended on for show. Added together they spell a reasonably lively afternoon provided a symphony concert were a novelty only occasionally encountered, but as these compositions are all encountered at frequent intervals (excepting the "Mlada" excerpt), it will be seen that the orchestra's observance of the Christmas season consisted of a purely routine affair distinguished mostly by the customary technical excellence.

Although the "Mlada" pot-pourri has been put away for something like seven years, that period is hardly sufficient to ripen it for further consumption. What utter nonsense it it! It's interesting, to be sure, in a musicological way for the skill of its scoring and the novelty of its orchestral balance, and it is a fine thing to study for its lesson in achieving movement and continuity without elaborate counterpoint (not necessarily a desirable feat, by the way), but as music it seems definitely to require the simultaneous employment of a color organ and a Walt Disney film. When you see the entire audience reading the program notes along with the music, you can be pretty sure you are hearing program music of questionable value, even though, as in this work, the descriptive qualities of the music are superbly conveyed. Berlioz had the lyric invention and—even in his more blatant moods—the elegance, to thrust a Baedeker into his audience's hands and make it magical. Rimsky-Korsakov, in "Night on Mount Triglav," forces one on you with a little too much insistence.

Be it as it may, Dr. Koussevitzky and the orchestra whirled through its complexities with assurance and great bravura, while the musicians who were called upon to take difficult solo passages achieved notable results. The same held true of the familiar "Capriccio Espagnol," a rather more successful picture piece than "Night on Mount Triglav."

The concert opened with one of the orchestra's miracles of transparency in Prokofieff's Classical Symphony, and continued into the interval with a glowing performance of Beethoven Fifth. Dr. Koussevitzky took the first movement a little more slowly and with a good many more emotional ups and downs than is customary, but the suceeding movements were without idiosyncratic blemish. On the contrary, the scherzo-finale was given with tremendous drive and effect, and brought conductor and orchestra an ovation. This concert will be repeated tomorrow night at 8:15. Next week the orchestra will play Rimsky-Korsakov's introduction and Wedding March from "Le Coq d'Or;" Moussorgsky's Prelude to "Khovanstchina;" Shostakovitch's Sixth Symphony and two Wagner pieces: "A Siegfried Idyll" and the Prelude to "Die Meistersinger."

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
DEC 26 1942

The Lyons Den

Madame Chiang Kai-shek's hospital tre were postponed, because the doctor w treating her became a hospital patient him The long-standing feud between the Natl. Assn. of Broadcasters and the Fed. Communications commission now is being settled. Neville Miller, head of the N. A. B., threw in the sponge when he went to see Chairman Fly of the F. C. C. . . . The Marshall Field group is trying to complete arrangements for Serge Koussevitzky to leave Boston and become the conductor of the N. Y. Philharmonic next year.

This Clipping From
SANTA BARBARA, CALIF.
EVENING NEWS PRESS
DEC 26 1942

BOSTON SYMPHONY

James G. McDonald, Blue Network analyst, will act as commentator for the Boston Symphony Orchestra series of broadcasts over KTMS, opening Saturday, to be heard each Saturday thereafter, from 5:15 to 6:15 p.m. He will interview Dr. Serge Koussevitzky, conductor of the orchestra, and will ask him to relate his views on the forthcoming series.

In speaking of his part as the program's commentator McDonald states: "Ever since my student days at Harvard, when the Boston Symphony came to Cambridge and I first heard symphonic music, I have felt that the joy of great music should be the privilege of millions, and not merely of the few who can attend concerts in person.

"I am not a musicologist and shall not attempt to speak as such—I merely love music and admire the brilliant leadership of Dr. Koussevitzky and his unexcelled orchestra. In my commentaries I shall therefore attempt no erudite analysis of the music but rather do what I can to make the radio listener feel that he, in the deepest sense, is a participant in these enjoyable concerts."

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
DEC 27 1942

Will Play Here Soon As Union Musicians

Settlement of Differences Between James C. Petrillo And Trustees of Boston Symphony Orchestra Fails To Bring Dire Results Predicted by Die-Hards—Benefits Cited

WHEN the Boston Symphony orchestra gives its Smith college and Springfield Community Concert programs in February and March, it will appear for the first time in its long and illustrious history as a union orchestra. Negotiations between James Caesar Petrillo, president of the American Federation of Musicians, and the trustees of the orchestra and Dr Serge Koussevitzky began in earnest last spring and were peacefully concluded only a few weeks ago. In the interim, Springfield's Auditorium and Smith's John M. Greene hall were threatened with boycott by AFM concert artists and orchestras on demand of the local musicians' unions. Pro and antiunion die-hards took the attitude of "fight unto the death" but fortunately cooler heads prevailed and the Boston Symphony will make its tours musically unimpaired and mentally at ease.

In spite of a widespread campaign of distortion, vilification and ridicule against Mr Petrillo, led by such professional labor-baiters as Westbrook Pegler, the union president had points in his favor as the trustees did in theirs. The latter did not oppose unionization but certain bylaws placing limitations on the hiring and firing of musicians, the hours of rehearsing and maintenance of discipline. Dr Koussevitzky, of course, would brook no interference with his conceptions of musical perfection and refused to jeopardize these conceptions by dividing his authority with a union grievance committee.

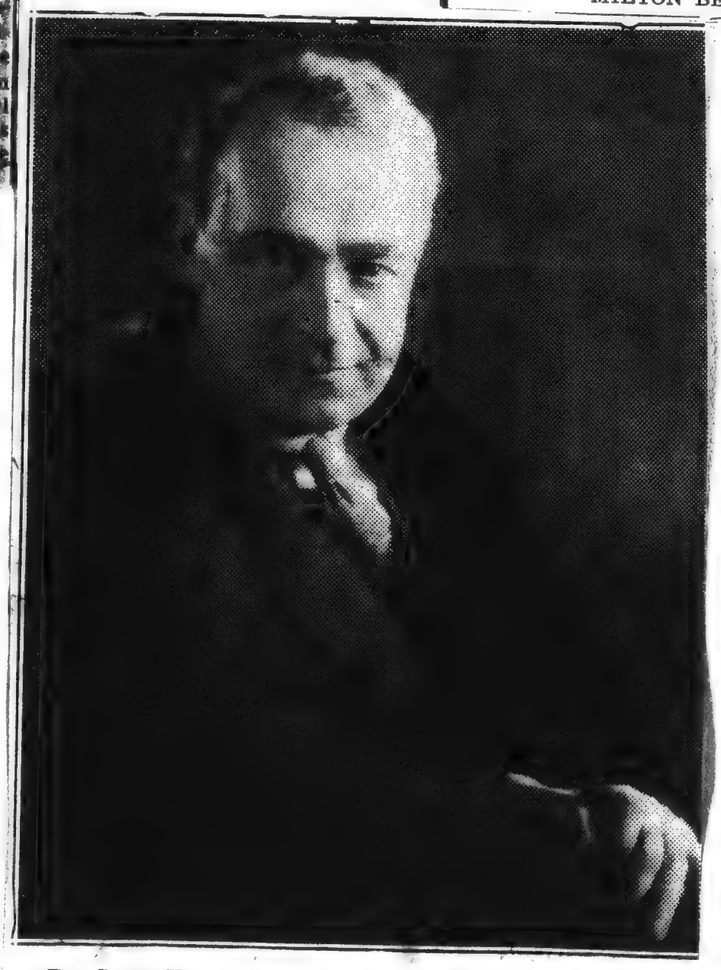
With the settlement now an accomplished fact, it appears that those who predicted dire results from doing business with Mr Petrillo have turned out to be poor prophets. Dr Koussevitzky and the trustees have been able to insure the musical integrity of the Boston Symphony. The conductor is not restricted in his choice of musicians. He does not have to hire them from the ranks of local unions in the city where the orchestra was established as the bylaws of the AFM provides. Nor does a musician hired from another city have to go through the complicated procedure of having to apply for a transfer from one local to the other.

In addition to the supreme benefit of still being able to hear great orchestras unimpaired by unionization, the public is deriving immediate and direct benefits from the settlement of the dispute. The Boston Symphony resumed its broadcasting last night and will be heard regularly during its season on Saturday evenings for an hour starting at 8.15. And, second, soon after the labor contract was signed, the Boston Symphony and Dr Koussevitzky signed a long-term contract to make Victor recordings. It was approximately 25 years ago that the first Victor records of the Boston symphony were released, representing a great advance in record making for this was the first time that an orchestra of 100 men had been recorded. Previously the size had been limited to 40 men. The first records of the Boston Symphony, then directed by Dr Karl Muck, were three single face discs; the finale of the Tschaikowsky Symphony No 4 on two records and the Prelude to Act 3 of Lohengrin. There is a third benefit to the public. The orchestra can engage any soloist or guest conductor it desires. Fourthly, there is now no fear that any hall in the country may be closed to it.

MILTON BERLINER.

This Clipping From
HARTFORD, CONN.
COURANT
DEC 27 1942

Leads Orchestra H



Dr. Serge Koussevitzky, dean of the conductors in the Bu Symphony Series, will direct the Boston Symphony Orchestra i other of its brilliant concerts at the Bushnell Memorial on T night, January 5. This, the third event of the Bushnell Sym Series, is scheduled to begin at 8:15 o'clock. The program will l nounced shortly.

This Clipping From
NEW YORK, N.Y.
NEWS
DEC 28 1942

George Szell will get the Chicago Symphony directorial post . . . and one of the slightly complicated reasons for the surrender of the Boston Symphony to the Musicians Union was the desire to see Serge Koussevitzky get the John Barbirolli post with the New York Philharmonic Symphony, and end the guest conductor system (you figure it out) . . . Highest price ever paid for a single

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
DEC 28 1942

The Voice Of
BROAD
By Dorothy

Leopold Stokowski has been offered the leadership of the Boston Symphony. Koussevitzky, the present conductor, is slated for the N. Y. Philharmonic.

Herald
1942 Dec. 29

Suppose

MUSIC

By RUDOLPH ELIE, Jr.

Monday Symphony

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the third concert of its Monday-Tuesday series in Symphony Hall last night. The program was as follows:

Corelli
Sarabande, Gigue and Badinerie; arr. Pinelli.
Brahms
Symphony No. 3 in F major, Op. 90.
Rimsky-Korsakov
"Night on Mount Triglav" from "Mlada"; Capriccio Espagnol, Op. 34.

Taking it by and large, the Monday-Tuesday audiences came off a little better than the Friday-Saturday audiences this time, for they had a perfect performance of Brahms' Third (and perhaps best) Symphony in place of the Beethoven Fifth. Not that there's anything wrong with the Fifth; it's just that you hear it practically every week. So last night's concert—the first half of it, anyhow—was both beautiful and beautifully played. The last half was beautifully played, period.

Although it seemed on Friday that the orchestra and conductor never again could repeat the miraculous unanimity and string tone they achieved with the group of pieces from Corelli, behold a repetition last night. The second two of the Suite, that is the Gigue and the Badinerie, were absolutely incomparably done.

Post
Y, DECEMBER 29,

ENTHUSIASTIC OVER CONCERT

Audience Well Pleased at Symphony

The third Monday evening symphony concert of the season took place last evening. Dr. Koussevitzky had planned to introduce a novelty on this occasion, the newly-completed Fourth Symphony Nicolai Berezowsky, commissioned by the Koussevitzky Music Foundation, Inc., established in memory of Mme. Koussevitzky who died a little less than a year ago.

However, there was insufficient time to prepare the new work and in its stead the conductor offered the Third Symphony of Brahms, which had been played at a pair of regular concerts earlier in the season.

Last evening's programme, which will be repeated this afternoon, further contained a Suite made by Pinelli out of movements from the Corelli sonatas, the symphonic arrangement of the third act of Rimsky-Korsakov's operaballet, "Mlada" (Night on Mt. Triglav), and the same composer's brilliant and always popular Spanish Caprice.

Since all of these numbers have already been heard this season at the Friday and Saturday concerts, comment on them is unnecessary at this time. In their several ways they serve to display the virtues of the orchestra and its leader and last night's audience, while somewhat smaller than usual, probably because to the holiday season, was properly enthusiastic.

[17]

This Clipping From
DETROIT, MICH.
FREE PRESS
DEC 27 1942

Hot Music Thaws an Alaskan Winter for Troops

AN ALASKAN ARMY OUTPOST, Dec. 26—(AP)—The Boston and Detroit Symphony orchestras were never like this, but Warrant Officer Elliott Paturzo has an idea that the audiences here are more fun.

Mr. Paturzo has one of the strangest jobs in the entire Aleutian campaign. Though this war definitely is not being fought behind whipping banners, Mr. Paturzo leads the band—which commanders consider just as essential now as ever to the morale of troops, although in a different manner.

Mr. Paturzo's band presumably could play any marching song; at least, it does very well with overtures. But its specialty is the hot stuff with Sergt. Carl de Prospero, once with a famous dance band, as the shining light.

His trumpet is hot and loud and is played on the definite theory that written music is a mistake. He can, and does, make quonset huts shudder just for the fun of it.

The band plays indoors when the camp has any suitable building, outdoors when it hasn't. It has played in the rain, in wind that blows the music practically back down the horns.

Basically, the band is the same as any other good army band. That is, it puts on a program with a mixture of classical music, military airs — and lots of swing. It boasts a master of ceremonies, Corp. Lee Drekish, of Detroit, once a clarinetist with an NBC orchestra, whose specialty now is gags which would bring blushes to the cheek of a burlesque strip teaser. The troops yell for more.

The band has the usual quartet, none of whom would pretend to be able to sing; half a dozen soloists such as Sergt. Joe Wachowski, Detroit, on the clarinet, and Sergt. Romeo Buano, New York, once with Les Brown's orchestra. It even carries its own arranger, Tech. Sergt. Eddie Barrow, once with Red Nickols' band.

But it differs in two respects from other military bands. First, it is independent, attached to regular fighting organizations only for a few weeks or a month at a time.

Most important, its job is definitely in the combat zone. Other bands may stay where barracks boast hot and cold water, but this organization is out where the going is rugged. At this base, it has played at least one concert nightly for weeks, and moves every day. It moves in trucks, plays under guttering lanterns or electric lights supplied by portable plants.

Its concert halls are crowded huts, decorated as often as not with machine gun nests close by the windows. It has played in dugouts intended for ammunition storage, in the open under the shadows of heavy artillery, in remote infantry posts where the only cover of any kind was small tents which definitely would not accommodate a tuba.

Mr. Paturzo, just now, does not know whether his next assignment will be to another Aleutian base or to some troop concentration near the Arctic Circle. But he's fairly certain it will not be in the symphony halls of either Boston or Detroit.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
OCT 30 1942

Boston Symphony Deficit For Last Season $41,712

First Public Financial Statement in Recent Years Is Issued

BOSTON, Oct. 29 (AP)—The Boston Symphony Orchestra reported tonight in its first public financial statement in recent years that its net deficit for the season just past was $41,712 and the anticipated net deficit for that now opening was $150,000. The symphony is dependent partly on subscriptions. Henry B. Cabot, treasurer of the orchestra, revealed the figures.

Season Ended in August

For the season ended in August, the orchestra's income was $775,436, of which ticket sales in the regular season yielded $288,965 in Boston and $170,933 in other cities, the treasurer reported. "Pop" (Popular) concerts added $138,341. Other items of income listed included $82,365 in royalties from sales of phonograph records.

Expenditures aggregated $910,488, the main item being $542,656 in salaries.

Altogether the orchestra played 205 concerts in a season of 46 weeks in the 1941-42 period. The regular season consisted of 61 concerts in Boston and 45 in other cities; in addition 69 Pop and 30 Esplanade (outdoor) concerts were given.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
OCT 30 1942

New York
DEC 30 1942

Themes and Variations

By Henry Simon

What the Doctor Ordered

It is almost two full seasons now since the Philharmonic-Symphony has had a regular, full-time conductor. In that time it has gone, in the general caliber of its performances, from bad to worse—and that in spite of its having had the ministrations of most of the finest conductors in the country. There have been some notable exceptions, of course, including Beecham and Monteux, but a combination of Toscanini, Stokowski, Koussevitzky and the rest should be able to lick an orchestra into shape, if any combination could.

What we have learned (as most of us suspected from the beginning) is that for such a job a round dozen of good men is not one-twelfth so good as one good man. It is therefore a fine omen that the country's most prominent orchestra (most prominent on account of its radio following) is to have a single musical director next year and that he should be Artur Rodzinski.

He has one of the best minds and hearts going for presenting good modern music. He is at his best with big, spectacular works. He is less stimulating with the older classics, but he never lets you down with a cute or a labored reading. But, most important of all, in this stage of the Philharmonic's history, he is a first-rate organizer, a man who knows what he wants and one who has a way of getting it.

The Philharmonic needs a builder-upper. That is precisely what Artur Rodzinski is.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 30 1942

SYMPHONY IN RED

Boston, Oct. 30.—(AP)—The Boston Symphony Orchestra reports that its net deficit for the past season was $41,712 and that it expects a net deficit of $150,000 for present season. The orchestra is dependent in part on subscriptions.

This Clipping From
EAST PALESTINE, OHIO
LEADER
23 1942

Symphony Hits New 'Low' With the Bass Clarinet

BOSTON (U.P.)—The bass clarinet has hit a new low note with the Boston Symphony Orchestra.

For its first performance of the Shsotakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano.

Rosario Mazzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer

This Clipping From
WORCESTER, MASS.
GAZETTE
OCT 30 1942

SYMPHONY DEFICIT

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BELLEVILLE, N. J
NEWS
10/15/42

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
OCT 30 1942

This Clipping From
WORCESTER, MASS.
TELEGRAM
OCT 30 1942

Boston Symphony Reports Deficit

BOSTON, Oct. 29 (AP) — The Boston Symphony Orchestra reported tonight in its first public financial statement in recent years that its net deficit for the season just past was $41,712 and the anticipated net deficit for that now opening was $150,000. The symphony is dependent partly on subscriptions.

Henry B. Cabot, treasurer of the orchestra, revealed the figures in a statement which will appear in the concert programs tomorrow and Saturday.

For the season ended in August, the orchestra's income was $775,436, of which ticket sales in the regular season yielded $288,965 in Boston and $170,933 in other cities, the treasurer reported. "Pop" (popular) concerts added $138,341. Other items of income listed included $82,365 in royalties from sales of phonograph records.

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Leon Carson Musical Silhouettes—A Commentary On Music

CDXVIII

"Democracy is a culture and an art no less than a political contact. It is an idea and a faith no less than an economic system. If the metaphor offend not— democracy is a song."

Rumor:

The New Jersey Philharmonic Symphony, which gave so much pleasure last season under the baton of Henri Pensis, may be missing this year. Industry has taken many of its members and the group as known last year, doubtless will be unable to resume its concerts in Essex House. It is an unfortunate circumstance, indeed.

Change in Procedures:

For the first time in its history the famed Boston Symphony Orchestra has appealed for contributions to help meet expenses for the current season. Last year the deficit amounted to approximately $38,000. Previously, for a period of seven years the losses were made up by a number of wealthy friends, no longer available. It most certainly requires a tremendous sum of money annually to maintain a symphonic organization on a large scale — in fact any society of whatever size — and a good idea of what it is all about may be gained by learning that the Boston Symphony's estimated expenses for the coming year read something like this. For salaries, $600,000 (too much); for soloist's fees and the cost of music, printing, travel and miscellaneous, $15,000. For the maintenance of Symphony Hall in Boston, $86,000; and for the maintenance of Tanglewood (Berkshire Festival) at Lenox, Mass. — $7,000 also goes into the Orchestra's pension fund. All this gives one a little realization of what the income must be, — even to gain a fair break.

The Boston Symphony still remains the only major non-union symphonic orchestra in the country, and a recent statement from the trustees implies that the Boston Society will continue its present policy, but does not close the door to unionization later if certain features in the Federation by-laws should be changed. This combination has proved a hard nut for the self-styled music dictator Petrillo to crack! May he have many more!

Incidentally, our own Nutley Symphony is facing a new season with a liberal schedule for wartime. It, too, has expenses and problems galore. This courageous undertaking should be heartily supported by our citizens. After all music is always the back-bone of morale in a war-time period, and it therefore becomes our duty and privilege to assist in making this home front a thing of power and beauty.

Opera Opening:

Several weeks ago in this column we made a guess about the opening night of the 58th season at the Metropolitan Opera on Monday evening, November 23. For once, we were right!

The diminutive French coloratura, Lily Pons will sing the title role in Donizetti's "La Fille du Regiment." This light, somewhat airy opera seems to be a strange choice for the initial venture of a serious season of grand opera, although of course it provides a most suitable vehicle for Miss Pons' vocal equipment. She will also sing the leading role in "Lucia di Lammermoor," later in the season.

Dec · MUSIC / 942
29, SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky conducted the Boston Symphony Orchestra in the third Monday evening concert at Symphony Hall last evening. A familiar program included a Corelli Suite for Strings, arranged by Ettore Pinelli; the Third Symphony of Brahms, and two works of Rimsky-Korsakov, "Night on Mount Triglav" and "Spanish Caprice."

The Corelli Suite is comprised of three movements — Sarabande, Gigue, Badinerie—garnered out of various violin sonatas with continuo. It is light 17th century music, tuneful and agreeable, but quite innocuous. The opening Sarabande, taken at a very deliberate pace, was played rather stodgily.

On the other hand, the Brahms Symphony was fraught with an emotional intensity and drive which stirred the audience to give Mr. Koussevitzky and his band a real ovation. As with the "Spanish Caprice" which closed the program, this was an example of the Boston Symphony's incomparable virtuosity.

"Night on Mount Triglav" is a concert synthesis of the third act of Rimsky - Korsakov's opera - ballet, "Mlada." It contains a good many pages of tinsel novelty and some stunning orchestral effects. But a good deal of it is dull, too.

The program will be repeated this afternoon at 3.—J. W. R.

This Clipping From
SPRINGFIELD, MASS.
NEWS
OCT 30 1942

HUB SYMPHONY DEFICIT FOR 1941 SAID $41,712

Boston, Oct. 30—Henry B. Cabot, treasurer of the Boston Symphony orchestra, said today that the orchestra's estimated 1942 season deficit is $150,000.

In the first detailed financial statement made public in several years, Cabot said that the 1941 deficit was $41,712 and that to date 1434 subscribers have contributed $63,938, leaving $119,054 to be raised to meet the 1942-1943 budget.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
OCT 30 1942

Boston Symphony's Net Deficit for Season $41,712

BOSTON, Oct. 30 (AP)—The Boston Symphony Orchestra reports that its net deficit for the past season was $41,712 and that it expects a net deficit of $150,000 for present season. The orchestra is dependent in part on subscriptions.

[16]

INFORMATION OBSCURED

This Clipping From
DETROIT, MICH.
FREE PRESS
DEC 27 1942

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Mr. Paturzo has one of the strangest jobs in the entire Aleutian campaign. Though this war definitely is not being fought behind whipping banners, Mr. Paturzo leads the band—which commander consider just as essential now [illegible] the morale of [illegible] a different [illegible]

[illegible] probably [illegible] bullets seemed to cut closer. We arose and started again. The band [illegible] sounded like a tommy gun. Thinking it was all a mistake, we left our tents in a tree [illegible]

has played in the rain, in wind that blows the music practically back down the horns.

Basically, the band is the same as any other good army band. That is, it puts on a program with a mixture of classical music, military airs — and lots of swing. It boasts a master of ceremonies, Corp. Lee Drekish, of Detroit, once a clarinetist with an NBC orchestra, whose specialty now is gags which would bring blushes to the cheek of a burlesque strip teaser. The troops yell for more.

The band has the usual quartet, none of whom would pretend to be able to sing; half a dozen soloists such as Sergt. Joe Wachowski, Detroit, on the clarinet, and Romeo Buano, New York, [illegible] Les Brown's orchestra. its own arranger, Barrow, once [illegible] respects [illegible] first, [illegible] not down." their ob-

Most important, its job is definitely in the combat zone. Other bands may stay where barracks boast hot and cold water, but this organization is out where the going is rugged. At this base, it has played at least one concert nightly for weeks, and movies every day. It moves in trucks, plays under guttering lanterns or electric lights supplied by portable plants.

Its concert halls are crowded huts, decorated as often as not with machine gun nests close by the windows. It has played in dugouts intended for ammunition storage, in the open under the shadows of heavy artillery, in remote infantry posts where the only cover of any kind was small tents which definitely would not accommodate a tuba.

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
OCT 30 1942

Boston Symphony D[illegible] For Last Season

First Public Financial Statem[illegible] Years Is Issued

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Season Ended in August

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Altogeth[illegible] concerts [illegible] the 1941- [illegible] son cons[illegible] ton and [illegible] 69 Pop [illegible] concerts [illegible]

[illegible] ways Elect

CHICAGO, Oct. 29 (AP) — Any little fellows who drop in at a Loop restaurant tomorrow due for the brush-off and a Halloween scare.

The Tall Girls' Club (members six feet or over) is entertaining 100 six-foot service men at a Halloween masked party.

BIG STUFF

There One for a comic strip character.

Republican, received 307 votes. Nov. 4—and the candidate was opposed.

The county spent from $1200 to $1500 as W. N. McDonald, [illegible] votes. Write-in votes. One four

CARTHAGE, Mo., Jan. 29 (AP)—It cost Jasper County about $4 a vote to elect a representative for the special session of the state legislature called for Nov. 4—and the candidate was unopposed.

The county spent from $1200 to $1500 as W. N. McDonald, Republican, received 307 votes. Write-in votes were four

This Clipping From
NEW YORK, N.Y.
PM
New York
DEC 30 1942

Themes and Variations

By HENRY SIMON

What the Doctor Ordered

It is almost two full seasons now since the Philharmonic-Symphony has had a regular, full-time conductor. In that time it has gone, in the general caliber of its performances, from bad to worse—and that in spite of its having had the ministrations of most of the finest conductors in the country. There have been some notable exceptions, of course, including Beecham and Monteux, but a combination of Toscanini, Stokowski, Koussevitzky and the rest should be able to lick an orchestra into shape, if any combination could.

What we have learned (as most of us suspected from the beginning) is that for such a job a round dozen of good men is not one-twelfth so good as one good man. It is therefore a fine omen that the country's most prominent orchestra (most prominent on account of its radio following) is to have a single musical director next year and that he should be Artur Rodzinski.

He has one of the best minds and hearts going for presenting good modern music. He is at his best with big, spectacular works. He is less stimulating with the older classics, but he never lets you down with a cute or a labored reading. But, most important of all, in this stage of the Philharmonic's history, he is a first-rate organizer, a man who knows what he wants and one who has a way of getting it.

The Philharmonic needs a builder-upper. That is precisely what Artur Rodzinski is.

This Clipping From
EAST PALESTINE, OHIO
LEADER
[illegible] 2 3 1942

Symphony Hits New 'Low' With the Bass Clarinet

BOSTON (U.P.)—The bass clarinet has hit a new low note with the Boston Symphony Orchestra.

For its first performance of the Shsotakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano.

Rosario Mazzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer

This Clipping From
NEW HAVEN, CONN.
REGISTER
OCT 30 1942

New England News Briefs

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WORCESTER, MASS.
GAZETTE
OCT 30 1942

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BELLEVILLE, N. J
NEWS
10/15/42

eon Carson Musical Silhouettes—A Commentary On Music

CDXVIII

"Democracy is a culture and an art no less than a political contact. It is an idea and a faith no less than an economic system. If the metaphor offend not— democracy is a song."

Rumor:

The New Jersey Philharmonic Symphony, which gave so much pleasure last season under the baton of Henri Pensis, may be missing this year. Industry has taken many of its members and the group as known last year, doubtless will be unable to resume its concerts in Essex House. It is an unfortunate circumstance, indeed.

Change in Procedures:

For the first time in its history the famed Boston Symphony Orchestra has appealed for contributions to help meet expenses for the current season. Last year the deficit amounted to approximately $38,000. Previously, for a period of seven years the losses were made up by a number of wealthy friends, no longer available. It most certainly requires a tremendous sum of money annually to maintain a symphonic organization on a large scale — in fact any society of whatever size — and a good idea of what it is all about may be gained by learning that the Boston Symphony's estimated expenses for the coming year read something like this. For salaries, $600,000 (too much); for soloist's fees and the cost of music, printing, travel and miscellaneous, $15,000. For the maintenance of Symphony Hall in Boston, $86,000; and for the maintenance of Tanglewood (Berkshire Festival) at Lenox, Mass. — $7,000 also goes into the Orchestra's pension fund. All this gives one a little realization of what the income must be, — even to gain a fair break.

The Boston Symphony still remains the only major non-union symphonic orchestra in the country, and a recent statement from the trustees implies that the Boston Society will continue its present policy, but does not close the door to unionization later if certain features in the Federation by-laws should be changed. This combination has proved a hard nut for the self-styled music dictator Petrillo to crack! May he have many more!

Incidentally, our own Nutley Symphony is facing a new season with a liberal schedule for wartime. It, too, has expenses and problems galore. This courageous undertaking should be heartily supported by our citizens. After all music is always the back-bone of morale in a war-time period, and it therefore becomes our duty and privilege to assist in making this home front a thing of power and beauty.

Opera Opening:

Several weeks ago in this column we made a guess about the opening night of the 58th season at the Metropolitan Opera on Monday evening, November 23. For once, we were right!

The diminutive French coloratura, Lily Pons will sing the title role in Donizetti's "La Fille du Regiment." This light, somewhat airy opera seems to be a strange choice for the initial venture of a serious season of grand opera, although of course it provides a most suitable vehicle for Miss Pons' vocal equipment. She will also sing the leading role in "Lucia di Lammermoor," later in the season.

Dec · MUSIC / 942
29, SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky conducted the Boston Symphony Orchestra in the third Monday evening concert at Symphony Hall last evening. A familiar program included a Corelli Suite for Strings, arranged by Ettore Pinelli; the Third Symphony of Brahms, and two works of Rimsky-Korsakov, "Night on Mount Triglav" and "Spanish Caprice."

The Corelli Suite is comprised of three movements — Sarabande, Gigue, Badinerie—garnered out of various violin sonatas with continuo. It is light 17th century music, tuneful and agreeable, but quite innocuous. The opening Sarabande, taken at a very deliberate pace, was played rather stodgily.

On the other hand, the Brahms Symphony was fraught with an emotional intensity and drive which stirred the audience to give Mr. Koussevitzky and his band a real ovation. As with the "Spanish Caprice" which closed the program, this was an example of the Boston Symphony's incomparable virtuosity.

"Night on Mount Triglav" is a concert synthesis of the third act of Rimsky-Korsakov's opera-ballet, "Mlada." It contains a good many pages of tinsel novelty and some stunning orchestral effects. But a good deal of it is dull, too.

The program will be repeated this afternoon at 3.—J. W. R.

By ROBERTA MORRIER, 14

Ghosts and goblins everywhere;
Witches riding through the air;
Stars that twinkel in the sky,
Wink at witches riding by.
Many pumpkins warmly glow
On garden gates, high'n low;
They're waiting for the black cat

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This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
OCT 30 1942

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HERALD
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SOUTHBRIDGE, MASS
NEWS
OCT 30 1942

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SUN & CITIZEN-LEADER
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TRANSCRIPT TELEGRAM
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This Clipping From
WATERBURY, CONN.
REPUBLICAN
OCT 30 1942

This Clipping From
NEW YORK, N. Y.
TIMES

This Clipping From
LITTLE ROCK, ARK.
GAZETTE
NOV 22 1942

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
NOV 25 1942

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The program pamphlet said that Jesus Maria Sanroma played the piano solo, but it looked a good deal like Zighera B., of the harp department. Whoever it was, was a very able pianist.

The superlative, perhaps inevitable, finish for an evening of this complexion was Tchaikovsky's Fourth. Whatever sombreness the composer may have been trying to convey was probably less apparent to the listeners than the spectacular execution of the pizzicato scherzo, the rich colors of brass, wood, and strings, and the controlled violence of the closing fortissimo.

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BULLETIN
NOV 24 1942

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For at least four or five thousand persons in and about Providence, such a situation now exists. The friend who needs their help is the Boston Symphony Orchestra.

Year after year, for more than half a century, the orchestra has visited Providence to acquaint us with the beauties of symphonic music. Tonight the orchestra will give its 268th concert in Providence. In the audience there may be one or two persons who have heard every concert the orchestra has played here, and there will be hundreds of others who have heard a score or a dozen. There will be a few who are hearing the orchestra for the first time. Whatever the length of the acquaintance, the orchestra stands in the relationship of a friend, one whose company we delight in.

It is a friend, too, whose achievements we admire. Everybody agrees that the Boston orchestra is one of the three or four finest in the world. Many consider it the very best. At any rate, its excellence is such that even persons who are not greatly interested in music, but have a general regard for the higher accomplishments of mankind, may well be concerned lest this orchestra decline or perish.

A fine orchestra, like a fine tree, requires many and favorable years for growing. If it is allowed to wither today, another one cannot be grown to replace it over night. The Boston Symphony Orchestra is being attacked by a blight that is common to most institutions that grow from the arts. This blight is, in plain terms, a lack of money. It takes approximately one million dollars to finance the varied activities of the orchestra, including the concerts in Providence, every season. Revenues from concerts, the orchestra's school at Tanglewood, recordings, and so on provide about 84 per cent. of this million dollars. The rest has been contributed in the past few years by a society known as the "Friends of the Boston Symphony Orchestra."

In those years and for many years before the society was formed, Mr. and Mrs. Ernest B. Dane were particularly generous contributors to the fund for cancelling the annual deficit. Mr. Dane died last April. Deprived of the assistance of this dependable friend, the orchestra had to carry over into this season a deficit of more than $38,000 from the past season. It is calculated that the deficit this season even with the utmost economy, will be $150,000. The orchestra has been trying to raise the $188,000 by Nov. 30. About $90,000 remains to be subscribed.

There are many "Friends of the Boston Symphony Orchestra" in Rhode Island. But not enough. Last year they gave approximately $2000. If every member of tonight's audience were to give even one dollar towards maintaining this splendid orchestra, it would amount to more than $3000. Everybody should try to give at least that much. Many will be able and glad to give much more.

The orchestra needs you. Be a friend.

INFORMATION OBSCURED

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INFORMATION OBSCURED

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NOV 24 1942

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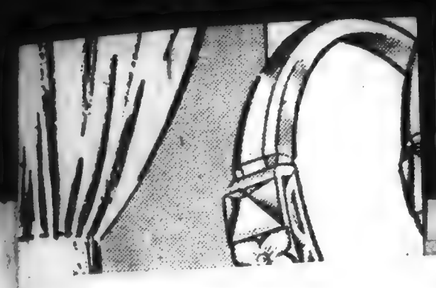

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TRIBUNE
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HERALD
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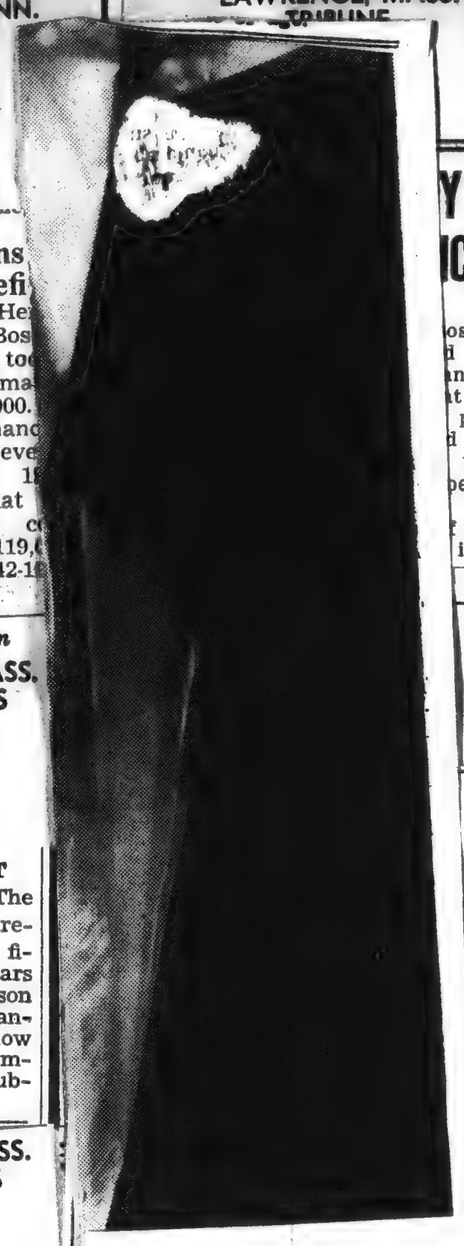

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PATRIOT LEDGER
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NEW LEADER
NEW YORK, N.Y
11/21/42

CZAR PETRILLO MAN OF THE YEAR IN MUSIC

Shostakovitch Controversy

Raises Issue of Modern Music and the Masses

By PAUL STEFAN

FOUR MONTHS have passed since that sultry summer day when the radio brought us the new symphony of Dimitri Shostakovitch. Since then this work has been given a regular concert performance by Serge Koussevitsky and another radio performance by Toscanini. Koussevitsky is credited with the remark that no work since those of Beethoven has more deeply affected him. Toscanini, too, is counted among the enthusiasts—and this is as it should be, for how else could we have an inspired presentation? In this connection it is well to recall a remark once made by Mahler. After a brilliant interpretation, such as only Mahler could achieve, the composer came to give thanks to the great director and was told in the most kindly way: "But don't get the idea, my dear sir, that your composition is as good as it sounded here today."

This anecdote has no reference to Shostakovitch. His Seventh Symphony does not lose through repeated hearings. It may gain from an especially good performance, but it is not dependent on it. I must be allowed to question, however, whether the composition and the composer are to be ranked with Beethoven. There have been other great symphonic composers. But the more one thinks of Shostakovitch, the less important this question becomes. Here we certainly have a great musical creator composing a mighty symphony under the extraordinary conditions of working in a beleagured city in the moments which he could steal from his duties as civilian defense warden. And out of this hell of noise and confusion has come a work—leaving aside all stupid comparisons with the great of other centuries—the like of which we seldom hear. This work may, in fact, be unique.

Unique in this respect: there are today few musical works—or none—which have been so consciously written for the masses without degenerating into vulgarity. Here is actually the problem of this symphony, of this composer, of the entire school of the newest Russian music. Shostakovitch seems to be saying to his listeners: It is said that our modern music is unintelligible to you; very well, I will write it so that you can understand; not without reason have I been called the composer of the people; our Russian music, at least, shall belong to the people; what sort of folk music is this which the common people cannot understand?

But is other music of our day actually so difficult to understand? To be quite honest, one must regretfully reply: Yes, in no small part. The unintelligibility results less from unfamiliar sounds than from the overloading of the symbols as well as of the color. It stems most of all, however, from the fact that this music lacks the elementary, the connection with the folk-song and folk-dance and the basic appeal to the emotions. It is wanting in ethical values. The music of today is, often enough, nothing more than an almost mechanical form without content.

This lack is sensed by the audience. It was not always so. At the height of his power, a Mozart could write genuine folk-music—in his Magic Flute—and the people understood him. In the Vienna Prater, a place to be compared with Central Park, passages from Beethoven's latest quartets were performed in the open—promenade music, if you please—and these are works which even today offer difficulties of understanding. But the greatness of a Mozart, of a Beethoven, had its effect on the audience. It made people receptive even if they had no notion of pure music. They were conscious of the fact that a genius was speaking.

* * *

TWO THINGS constantly reappear in striking fashion in the development of music. On the one hand, great new works are often persecuted and denounced as heresies by professional musicians. On the other hand, the "unlettered" masses have often enough understood new music and received it warmly. Notable examples of both tendencies are to be found in Wagner's "Meistersinger."

Let us look at the new music of our time, of the twentieth century, and especially the music since the first World War. When the music characteristic of this period was heard for the first time, many were inspired by its novelty and conceived the hope that from this would develop a new age, a change in the direction of a new greatness, a magnificent upward swing of the sort that musical history has exhibited only rarely. And the music of these last decades actually brought to expression a few real geniuses. Think of Debussy and Ravel, Honegger and Milhaud, Schoenberg and Alban Berg, Hindesmith and Stravinsky. But often enough greatness and significance were lacking. Often enough the composers never transcended the frivolous desire to be new, to be different. This fact could not be hidden. When the public took note that music was being produced like any other merchandise, as mere merchandise, as propaganda, it lost interest. Between men to whom mere change had become the motivating principle, to whom increasing mechanization was the chief object—between them and the public appeared an ever widening abyss. This word, *abyss*, now haunts every discussion of the relation between music and the public.

Here in America the frequenters of symphony concerts stick consistently to Tschaikovsky and Sibelius. In Europe they are loyal to Bruckner and Mahler. Bruckner did not think of a public, but he achieved one. Mahler, on the other hand, was a philosopher of music and consciously devised his compositions to draw listeners. But he desired a public which would come to him on his own terms, one which would be swept up to the level of his own thoughts. To his people, thus drawn to him, he spoke very directly and simply. He was, therefore, doing thirty or more yeare ago precisely what Shostakovitch does today—excepting that behind him stood no official Soviet power. He stood alone. Since this parallel is not to be disregarded, a good many persons in this country think that Shostakovitch derives from Mahler. This opinion is justifiable and is far from being deprecatory. It seems to be the fact, however, that Shostakovitch is only unconsciously indebted to Mahler. It is reported, at least, that only recently has he had Mahler's scores sent to him in Russia. Is it possible that he has not been acquainted with them?

We should not judge Shostakovitch's new symphony—or, in fact, the art of Shostakovitch as a whole—on the basis of all sorts of incidentals such as echoes from other composers or comparisons with Beethoven. The real service of this man lies elsewhere. [illegible] have recognized the fact that

The Angelic Petrillo

James C. Petrillo, president of the American Federation of Musicians, will not down as a public-spirited citizen. To be sure he has effectively suppressed the transcription industry, has prevented the public from enjoying new musical recordings and has kept students at the Cincinnati Conservatory of Music off the air. But he has graciously offered the services of his union members to make morale records for Army camps. The OWI has said, "No, thanks," and now he comes forth with $500,000 of union funds to subsidize free concerts in small towns by the members of the major symphony orchestras.

Anything to expand the availability of good music is a worthy cause. Arthur Fiedler, on a bus tour with fifteen musicians through Pennsylvania and Virginia, found an amazing welcome from folks who rarely or never had seen a symphony orchestra in the flesh. But Petrillo as an "angel" for the sticks is something of an incongruity. With one hand he denies the small towns the privilege of hearing new music from the small radio stations, which must rely on recordings. With the other he offers to dispense half a million to let them look on players in person!

UNION ISSUES

A. F. M. Against the Virtuosi and A. F. M. Against Boston Symphony

By JACK GOULD

A DOUBLE-BARRELED dispute between the Boston Symphony Orchestra, the vocal and instrumental virtuosi and the rank and file union musicians has presented the world of melody with the gravest crisis in many a year.

The cast of characters is all-star. There is James Caesar Petrillo, the stocky two-fisted president of the American Federation of Musicians; Lawrence Tibbett, the baritone and idealistic leader of the American Guild of Musical Artists, and the board of trustees of the Boston Symphony.

The immediate cause of the controversy was Mr. Petrillo's announcement, succinctly couched in the first person singular, that the Boston Symphony was "through" because it was non-union and that Jascha Heifetz, Albert Spalding, José Iturbi, Efrem Zimbalist and other instrumental virtuosi must join his fold or be denied access to phonograph records, the radio networks, motion pictures and such concert programs as employ his members. The Boston Symphony maintained its traditional silence on matters pertaining to the union, but Mr. Tibbett prepared for a war which very easily might assume the proportions of last Summer's battle between the actors and the stagehands.

* * *

As is always true of theatrical differences, the present issues are not simple.

The American Guild of Musical Artists was originally formed by a group of concert artists and instrumentalists to represent them on matters of copyright legislation, bills pertaining to bars on the admission of alien performers and the like. It rapidly moved, however, toward bona fide unionism.

At the time, the American Federation of Labor charter for concert singers was held by the Grand Opera Artists Association, which barred the way to full unionism for the Guild. Help came in the form of Kenneth Thomson, executive secretary of the Screen Actors Guild, and Laurence Beilenson, the S. A. G. attorney, who decided the time was ripe for a housecleaning in the Associated Actors and Artistes of America, parent of all performer unions. Previously the Four A's had been dominated by the Actors Equity Association and its president, Frank Gillmore.

In due course, thanks to some hastily enacted union legislation, the Four A's took the charter away from the G. O. A. A. and awarded it to the Guild. Little thought was given at the time to the question of whether the inclusion of the instrumentalists did or did not go beyond the bounds of the Four A's.

There was no particular reason for the actor officials to worry over the question of jurisdiction since the American Federation of Musicians, the only logical contender to the field, had by its own admission ignored the instrumentalists.

Mr. Petrillo justified his steps on a purely union basis. He said that Heifetz, Iturbi, Zimbalist and Spalding were primarily musicians and the A. F. of L. charter to his organization clearly grants him the right to organize them. The directness of his approach precipitated widespread editorial criticism, but that he is not alone in his labor union conception was substantiated by the subsequent action of Actors Equity in indirectly questioning the "rightful jurisdiction" of the Guild.

Mr. Petrillo made it clear that the issue of the instrumentalists was closely linked with that of the Boston Symphony. By organizing the virtuosos his union would be able to control their places of appearance, he believed, and this would go a long way toward organizing Serge Koussevitzky's ensemble, the only major non-union group in the country.

Specifically, he felt that it was unfair for Arturo Toscanini and Leopold Stokowski to be barred by union rules from directing the Boston Symphony while Heifetz shifted from union to non-union bands. He likewise held that other orchestras, such as the New York Philharmonic-Symphony and Philadelphia, were at a competitive disadvantage.

But it is the means as much as the end that finds the Guild officials in sharp disagreement with Mr. Petrillo. They feel that their instrumentalists constitute Mr. Petrillo's "Sudetenland" in his war with the Boston Symphony, and that regardless of the cultural consequences he is imposing the law of the jungle over the law of honorable discussion.

* * *

The problems of the instrumentalists, the Guild maintains, are poles apart from that of the average musician. The Guild is almost wholly concerned with the individual contractual relationship between the soloist and a management; the American Federation of Musicians on the other hand must determine wages, hours and other group working conditions. The instrumentalists believe that the Guild with its total of 1,800 members suits their needs, whereas they would be lost among the 158,000 members of Mr. Petrillo's organization.

The Guild argues that the instrumental virtuoso, not to say the vocal virtuoso, is a performing artist rather than a musician in the accepted sense. He is the box-office draw in almost all cases, and both from the standpoints of art and his physical presentation on the stage he is the "show."

In the Guild's opinion the virtuoso in particular has an important part to contribute to American culture, a part which he cannot properly play if he is denied the right of self-government. It was noted by the Guild that for all his apparent indifference to the cultural and artistic aspect of music that Mr. Petrillo's members in the large symphonies earn a livelihood from organizations which are not going concerns in the financial sense, and are kept alive only through the generosity of public-spirited citizens.

In this summary of the controversies prevailing in the music industry it is impossible to present with comparable completeness the position of the Boston Symphony. George Judd, manager of the orchestra, has consistently declined to enter into the debate other than to deny that the will of Henry Lee Higginson, founder of the Boston Symphony, contained a provision prohibiting the employment of union musicians.

THE NEWS OF THE WORLD OF MUSIC

BY WARREN STOREY SMITH

FOR music's "man of the year," this department nominates James Caesar Petrillo. Not that it admires or even condones some of his strong-arm methods. In point of fact, it has lambasted him plenty on more than one occasion. But the president of the American Federation of Musicians gets things done. He has made history in this year of 1942. He has also been made the subject of more news and editorial comment than any other six individuals in the musical field. And while it is well known that he himself has not failed to prosper, he has, nevertheless, striven mightily in behalf of a profession that has not always benefited by the march of science. Remember when every movie theatre of any size had its own orchestra? And some fairer division of the spoils may come from his drastic attitude in the matter of recordings. One takes less kindly to his radio bannings, particularly as regards to student orchestras, like the one at Interlochen, Mich., about which there was such an agitation last summer; but such things have a way of straightening themselves out.

Perhaps, now that he has won his long battle with the Boston Symphony, Mr. Petrillo will become less truculent and aggressive. After all, it was a considerable victory, even if the trustees did put over a bit of what someone has called shrewd Yankee trading in getting certain concessions and in virtually changing the status of symphony musicians throughout the country.

One important result of the new order of things is the series of Boston Symphony broadcasts that began at 8:15 last evening and will continue at that hour for an hour on Saturday evenings throughout the season. When it comes to the Pops and the Esplanade concerts a new hour must be found, but that is nobody's worry just yet. It is a pity that a longer period could not have been granted. This hour of music before the intermission, no more, no less, makes Dr. Koussevitzky's task rather complicated and is likely to result in oddly balanced programmes. In fact it has done so already. And what is to be the fate of symphonies that consume more than an hour? Will they be dropped from the repertory or will they be broadcast only in part? Certainly there will be no time for them after the intermission.

Next week, for example, the radio audience will get the Introduction and March from Rimsky-Korsakov's "Le Coq d'Or," the Prelude to Moussorgsky's "Khovantchina" and the Sixth Symphony of Shostakovitch. After the intermission will come the first Wagner in two seasons in the "Siegfried Idyl" and the "Meistersinger" Prelude. Speaking of Symphony programmes, that of tomorrow evening and Tuesday afternoon will comprise the Corelli-Pinelli Suite recently heard, the Third Symphony of Brahms and the Third Act of Rimsky-Korsakov's "Mlada" and his "Spanish Caprice."

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INFORMATION OBSCURED

Petrillo, the Man Who Has Been Saying W

By K. S. BARTLETT Globe 11/24

If a resident of one of the poorest sections of Chicago back at the turn of the century hadn't fancied himself as a scout of future cornetists, the whole musical scene in these United States today might be different.

Said amateur talent scout observed the full lips of a neighbor's 8-year-old boy, told the father: "He'll make a cornetist," and expanded on the more or less mythical value thereof. So impressed was the boy's father that he invested $24 of the money he earned digging Chicago sewers on a cornet sent all the way from his native Italy. He spent some more on a teacher for the boy.

"Loud But Lousy"

It was a paying investment. Today the boy's salary is said to be around $46,000 a year, although not for playing the cornet.

"I was loud, but lousy" is the way James C. Petrillo, president of the American Federation of Musicians, characterizes his attempts to set the wild echoes flying via the brass.

He's sent plenty flying since and, while his enemies may claim that some of his efforts have been lousy, few probably would dispute that they've been loud.

Petrillo has been a fighter all his life and right now he's in one of the biggest of them. A Senate Interstate Commerce subcommittee is investigating his union's ban on recordings and transcriptions for radio stations and juke boxes, a ban which Asst. Atty. Gen. Thurman Arnold last week called "an attack upon industrial freedom."

Elmer Davis, director of the office of War Information told the committee that the ban "threatens the continued existence" of many smaller radio stations vitally necessary to the national war effort. Further he said that juke boxes—of which he admitted he wasn't any addict—are "highly popular with soldiers, sailors and Marines" both at home and overseas and with factory workers.

Beside the Washington hearing, the Department of Justice has filed a bill in equity against the Federation alleging violation of the anti-trust laws. Counsel for the Federation say that the ban was not ordered by Petrillo individually, but was the result of action voted in convention by the A. F. M. It would be impossible to find a more patriotic man than the union chief, counsel said.

Petrillo came up the hard way. He sold newspapers and fought with other boys. Once he is credited with having taken on nine youngsters, his size and larger. He battled in succession and disposed of them all in two hours. His formal education ended before he had finished grammar school.

Before then he had been launched in the musical world. At 10 he was playing in the Hull House Band and the late Jane Addams liked his rendering of "The Rosary" so well that

PETRILLO

she gave him a baseball cap and a pair of gym shoes. To this day "The Rosary" is Petrillo's favorite.

An Organizer at 14

When he was 14 Petrillo was the organizer and cornetist of an orchestra of eight boys. The local union is said to have given him special permission to join, although he was under age. Soon after that he switched to the drums, some say because he had "lost his lip," a technical catastrophe which all cornetists will understand. He had other business enterprises, among them a cigar stand. At another time he was a partner in a saloon taking the day shift so that he could play at night. It is said that if the Chicago Cubs, whose park on those days wasnt far away, had a good hot fight on, the bar was left to look out for itself while Petrillo tried to root the home nine to victory.

Petrillo was elected president of the American Musicians' Union, then an independent Chicago organization, when he was 22. That was in 1914. He served three years, then was defeated for reelection. The following year he left the A. M. U. and joined up with the Chicago local of the Federation. Two years later he was vice president, five years later he sat down in the president's chair of the local.

At that time his salary was $100 a week and the local had 4000 members. Now it has 11,000 and a substantially higher wage scale than any of the American Federation of Musicians 750 other locals. It pays him $26,000 a year. He gets $20,000 as president of the national organization, making him the highest paid of any union leader in the country.

His "boys," as he calls the Chicago group, like him very much. From time to time they have given him presents. In 1937, when they heard he would like a peaceful country week-end place they bought him an old estate on Lake Geneva in Wisconsin, paying $25,000 for it plus $12,000 for furnishings.

He has been called "the best dressed labor leader" in the United States. He wears a silk hat with aplomb. Also a 2½ carat diamond on the first finger of his left hand. He used to pay $150 for suits. He stays at expensive hotels when he travels. He enjoys all this hugely. He takes pride in his success and his personal record.

Has Plenty of Courage

He's short, heavily built, carrying 180 pounds on a 5ft. 6in. frame. His hair is gray, unruly, thinning fast, his eyes light blue. When he's in a good temper he looks like the world's friend. When he isn't—well, he looks just as tough as his opponents picture him.

He has plenty of personal courage. In 1933 there was a story, never cleared up satisfactorily, that he had been kidnaped by Chicago gangsters and held for ransom of $50,000. Petrillo has always denied the story. A few years later it was reported that some enemy had been taking pot shots at him or his car. Bullet marks were found on the bulletproof glass of the rear window of a car he had traded in.

Questioned, Petrillo said in effect, sure they were bullet marks. He'd had a detective fire several shots at the window to see whether the glass was really bulletproof.

He is devoted to his family. In his Chicago office is a picture of a 13-year-old boy, Petrillo's son Lester, who died 10 years ago as a result of an infection following a football injury. To this day the elder Petrillo hates the game. But when another son wanted to go out for football at Notre Dame a few years ago the father did not object. In fact, the story goes, that when his son didn't make the varsity, Petrillo told the Chicago Mayor to

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
AUG 11 1943

UNION PROTESTS PETRILLO SCHEME

New York, Aug. 11.—(INS)—More than 700 members of Local 802 of James C. Petrillo's own American Federation of Musicians today protested against the music czar's plan to have major symphonic orchestras give free concerts in small American cities.

The free concert idea was Petrillo's reply to the charge that the AFM's ban on musical recordings was depriving millions of the chance to hear symphonic music.

The union musicians, in their protest, asked that instead of using musicians already employed by large symphony orchestras, Petrillo employ totally or partially unemployed musicians.

The protest was issued without the consent of the local union's leaders, Jacob Rosenberg and William Feinberg, against whom there has been increasing opposition.

Meantime 11 of the nation's leading symphonic orchestras joined in a plea to Petrillo to lift the ban on recordings. In telegrams to Marshall Field, president of the New York Philharmonic-Symphony Society, the orchestral groups chorused their approval of the Philharmonic's stand against the restriction.

Joining with the New York group were the symphonic orchestras of Los Angeles, Rochester, Indianapolis, Philadelphia, Chicago, Minneapolis, Boston, Cleveland, San Francisco and Washington.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
NOV 20 1942

Orchestra Does Play

NEW YORK—The Boston Symphony Orchestra returned here last night to begin its 57th season and the union issue failed to raise its naughty head once. For many weeks while negotiations have been pending between the trustees of the orchestra and the musicians' union there have been rumors that Serge Koussevitzky's not yet unionized men would not be permitted to play in any union hall. But they did last night.

This Clipping From
BUFFALO, N. Y.
NEWS
SEP 24 1941

Discord Among Musicians

Professional musicians in this country have had a difficult path to travel in recent years. They have had to meet the depression, as did all other groups, and they have had to contend with sharp competition from the various mechanical devices that ingenuity has put on a market. Now that better times seem at hand, they are sorely beset by labor organization troubles.

James Petrillo, president of the American Federation of Musicians admits he is a dictator if the qualifying adjective "benevolent" is used in connection with the term, but his activities frequently make the application of that word highly dubious. At the moment, he is engaged in attacks on the Boston Symphony Orchestra, long a thorn in his side. It is the only large orchestra in the country whose members do not pay dues in his organization and, moreover, it enjoys an outstanding reputation for musicianship. Mr. Petrillo's latest move against the Boston Symphony is to rule that Efrem Zimbalist and Joseph Szigeti, distinguished violinists who are members of his organization, cannot appear as soloists with the orchestra. Zimbalist and Szigeti have expressed their regrets as artists and doubtless feel some qualms of personal interest at the prospect of the loss of fees.

This is another instance of a union dispute in which no question of wages or working conditions is involved. The members of the Boston Symphony apparently are quite satisfied to stay out of Mr. Petrillo's organization. They are said to receive better pay than the union scale. Mr. Petrillo is endeavoring to coerce them by one means or another into joining. These jurisdictional struggles are showing a defect in the Wagner National Labor Relations Act that it was theoretically designed to remedy. One of its objectives was to bring democracy into industry and to enable workers to decide freely what union they wanted to join or whether they wanted to join one at all. In practice it has not reached that objective. Attention is directed to this fact anew by this discord among musicians.

This Clipping From
VARIETY
NEW YORK, N. Y.
SEP 15 1943

UNION OK AFTER ALL FOR BOSTON SYMPHONY

Boston, Sept. 14.

Having given a record of 304 concerts in the 365 days of its 62d season, the Boston Symphony orchestra figures its union debut was okay after all.

Besides the two regular series of concerts, of 48 and 12 concerts respectively, the BSO had nine weeks of Pop concerts, four weeks of Esplanade concerts, 14 'summer symphonies' of the first desk men, a longer tour than ever during the season, several dozen concerts at army and navy bases, and renewed its RCA Victor recording and CBS broadcasting contracts.

It performed before nearly a million people, and grossed nearly $1,000,000. It lost only two men to the armed forces. Koussevitzky returns for the forthcoming season beginning Oct. 8.

This Clipping From
BUFFALO, N.Y.
NEWS
NOV 20 1942

BOSTON SYMPHONY PLAYS IN NEW YORK; FINDS UNION SILENT

NEW YORK, Nov. 20 (AP).—The Boston Symphony Orchestra returned Thursday night to begin its 57th season in New York, and the union issue failed to raise its head once. For many weeks while negotaitions have been pending between the trustees of the 62-year-old orchestra and the Musicians' Union there have been rumors that Serge Koussevitzky's not-yet-unionized men would not be permitted to play in any union hall.

No announcement of any agreement has been made, yet last month the symphony began its usual season in Providence, R. I., and this week it has played engagements in Hartford and New Haven, Conn. George E. Judd, manager of the orchestra, refused Thursday night to comment in any way on the situation. It made no difference to the huge audience, the largest that has heard an orchestra concert in Carnegie Hall this season.

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Boston Symphony May Join Union, Official Hints

Dr. Koussevitzky Asserts He's Ready to Join If Whole Orchestra Does

Aug 18 Globe

Several hints were given today that James Caesar Petrillo, president of the American Federation of Musicians, is on the verge of conquering in his two-year battle to get the members of the Boston Symphony Orchestra into the ranks of his union.

The orchestra for several years has been the only major non-union orchestra in the country.

A responsible official of the orchestra, who would not permit his name to be used, refused to deny that negotiations are now going on to sign up the symphonic musicians as union members.

"Anything can happen in this world," he said. "I couldn't be a prophet."

At his home in Lenox, Mass., Dr. Serge Koussevitzky, conductor of the orchestra and one of the few major American conductors still outside Mr. Petrillo's union, disclosed that he was ready to join Mr. Petrillo's outfit if the rest of the orchestra does. He would go in "automatically" in that case, he said.

As for whether negotiations are under way, "I don't know nothing about it—I tell you frankly," said Dr. Koussevitzky. He pointed out that he has been occupied for the last six weeks conducting at the Berkshire Music Center at Tanglewood. The series finished yesterday. He said he was not scheduled to rejoin the Boston Symphony until Oct. 1.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
NOV 20 1942

Boston Symphony At Carnegie Hall

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It made no difference to the huge audience, the largest that has heard an orchestra concert in Carnegie Hall this winter. Although nearly every American symphony has found its subscription somewhat off this season, due to transportation trouble, reluctance to make long-term commitments and such like, the Boston subscription in New York is equal to last year, Mr. Judd says, and perhaps a shade better.

INFORMATION OBSCURED

Petrillo, the Man Who Ha[illegible]ying Who

By K. S. BARTLETT Globe Sept 27

If a resident of one of the poorest sections of Chicago back at the turn of the century hadn't fancied himself as a scout of future cornetists, the whole musical scene in these United States today might be different.

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PETRILLO

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He has been called "the best dressed labor leader" in the United States. He wears a silk hat with aplomb. Also a 2½ carat diamond on the first finger of his left hand. He used to pay $150 for suits. He stays at expensive hotels when he travels. He enjoys all this hugely. He takes pride in his success and his personal record.

Has Plenty of Courage

He's short, heavily built, carrying 180 pounds on a 5ft. 6in. frame. His hair is gray, unruly, thinning fast, his eyes light blue. When he's in a good temper he looks like the world's friend. When he isn't—well, telephone Notre Dame's presi[illegible] and find out "how come." The[illegible] layed explanation from then [illegible] Coach Elmer Layden that [illegible] Petrillo had a bad shoulder pa[illegible] him at once.

Petrillo's power in union a[illegible] is startling to outsiders. They [illegible] according to the antitrust div[illegible] of the Department of Justice [illegible] solute and subject to no contr[illegible] far as the members of the F[illegible] wn[illegible] tion are concerned. That's a [illegible] 130,000 musicians—some est[illegible] are higher, and they furnish [illegible] of the music the country hea[illegible] the stage, on the air, in restau[illegible] and on records.

His methods have been viol[illegible] attacked by nonmembers of his ganization. But he has raised sicians' wages greatly, shorte[illegible] hours, and accomplished many [illegible] eficial reforms. He has tangled [illegible] many opponents, both as head the Chicago local and since 194[illegible] head of the national organizatio[illegible] well.

One of his most famous bat[illegible] has been with the Boston Symph[illegible] Orchestra. He's won some of

Boston Symphony May Join Union, Official Hints

Dr. Koussevitzky Asserts He's Ready to Join If Whole Orchestra Does

Aug 18 Globe

Several hints were given today that James Caesar Petrillo, president of the American Federation of Musicians, is on the verge of conquering in his two-year battle to get the members of the Boston Symphony Orchestra into the ranks of his union.

The orchestra for several years has been the only major non-union orchestra in the country.

A responsible official of the orchestra, who would not permit his name to be used, refused to deny that negotiations are now going on to sign up the symphonic musicians as union members.

"Anything can happen in this world," he said. "I couldn't be a prophet."

At his home in Lenox, Mass., Dr. Serge Koussevitzky, conductor of the orchestra and one of the few major American conductors still outside Mr. Petrillo's union, disclosed that he was ready to join Mr. Petrillo's outfit if the rest of the orchestra does. He would go in "automatically" in that case, he said.

As for whether negotiations are under way, "I don't know nothing about it—I tell you frankly," said Dr. Koussevitzky. He pointed out that he has been occupied for the last six weeks conducting at the Berkshire Music Center at Tanglewood. The series finished yesterday. He said he was not scheduled to rejoin the Boston Symphony until Oct. 1.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
AUG 11 1943

UNION PROTESTS PETRILLO SCHEME

New York, Aug. 11.—(INS)—More than 700 members of Local 802 of James C. Petrillo's own American Federation of Musicians today protested against the music czar's plan to have major symphonic orchestras give free concerts in small American cities.

The free concert idea was Petrillo's reply to the charge that the AFM's ban on musical recordings was depriving millions of the chance to hear symphonic music.

The union musicians, in their protest, asked that instead of using musicians already employed by large symphony orchestras, Petrillo employ totally or partially unemployed musicians.

The protest was issued without the consent of the local union's leaders, Jacob Rosenberg and William Feinberg, against whom there has been increasing opposition.

Meantime 11 of the nation's leading symphonic orchestras joined in a plea to Petrillo to lift the ban on recordings. In telegrams to Marshall Field, president of the New York Philharmonic-Symphony Society, the orchestral groups chorused their approval of the Philharmonic's stand against the restriction.

Joining with the New York group were the symphonic orchestras of Los Angeles, Rochester, Indianapolis, Philadelphia, Chicago, Minneapolis, Boston, Cleveland, San Francisco and Washington.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
NOV 20 1942

Orchestra Does Play

NEW YORK—The Boston Symphony Orchestra returned here last night to begin its 57th season and the union issue failed to raise its naughty head once. For many weeks while negotiations have been pending between the trustees of the orchestra and the musicians' union there have been rumors that Serge Koussevitzky's not yet unionized men would not be permitted to play in any union hall. But they did last night.

This Clipping From
BUFFALO, N. Y.
NEWS
SEP 24 1941

Discord Among Musicians

Professional musicians in this country have had a difficult path to travel in recent years. They have had to meet the depression, as did all other groups, and they have had to contend with sharp competition from the various mechanical devices that ingenuity has put on a market. Now that better times seem at hand, they are sorely beset by labor organization troubles.

James Petrillo, president of the American Federation of Musicians admits he is a dictator if the qualifying adjective "benevolent" is used in connection with the term, but his activities frequently make the application of that word highly dubious. At the moment, he is engaged in attacks on the Boston Symphony Orchestra, long a thorn in his side. It is the only large orchestra in the country whose members do not pay dues in his organization and, moreover, it enjoys an outstanding reputation for musicianship. Mr. Petrillo's latest move against the Boston Symphony is to rule that Efrem Zimbalist and Joseph Szigeti, distinguished violinists who are members of his organization, cannot appear as soloists with the orchestra. Zimbalist and Szigeti have expressed their regrets as artists and doubtless feel some qualms of personal interest at the prospect of the loss of fees.

This is another instance of a union dispute in which no question of wages or working conditions is involved. The members of the Boston Symphony apparently are quite satisfied to stay out of Mr. Petrillo's organization. They are said to receive better pay than the union scale. Mr. Petrillo is endeavoring to coerce them by one means or another into joining. These jurisdictional struggles are showing a defect in the Wagner National Labor Relations Act that it was theoretically designed to remedy. One of its objectives was to bring democracy into industry and to enable workers to decide freely what union they wanted to join or whether they wanted to join one at all. In practice it has not reached that objective. Attention is directed to this fact anew by this discord among musicians.

This Clipping From
VARIETY
NEW YORK, N. Y.
SEP 15 1943

UNION OK AFTER ALL FOR BOSTON SYMPHONY

Boston, Sept. 14.

Having given a record of 304 concerts in the 365 days of its 62d season, the Boston Symphony orchestra figures its union debut was okay after all.

Besides the two regular series of concerts, of 48 and 12 concerts respectively, the BSO had nine weeks of Pop concerts, four weeks of Esplanade concerts, 14 'summer symphonies' of the first desk men, a longer tour than ever during the season, several dozen concerts at army and navy bases, and renewed its RCA Victor recording and CBS broadcasting contracts.

It performed before nearly a million people, and grossed nearly $1,000,000. It lost only two men to the armed forces. Koussevitzky returns for the forthcoming season beginning Oct. 8.

This Clipping From
BUFFALO, N.Y.
NEWS
NOV 20 1942

BOSTON SYMPHONY PLAYS IN NEW YORK; FINDS UNION SILENT

NEW YORK, Nov. 20 (AP).—The Boston Symphony Orchestra returned Thursday night to begin its 57th season in New York, and the union issue failed to raise its head once. For many weeks while negotaitions have been pending between the trustees of the 62-year-old orchestra and the Musicians' Union there have been rumors that Serge Koussevitzky's not-yet-unionized men would not be permitted to play in any union hall.

No announcement of any agreement has been made, yet last month the symphony began its usual season in Providence, R. I., and this week it has played engagements in Hartford and New Haven, Conn. George E. Judd, manager of the orchestra, refused Thursday night to comment in any way on the situation. It made no difference to the huge audience, the largest that has heard an orchestra concert in Carnegie Hall this season.

[21]

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
NOV 20 1942

Boston Symphony At Carnegie Hall

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For many weeks while negotiations have been pending between the trustees of the 62-year-old orchestra and the Musicians Union there have been rumors that Serge Koussevitzky's not yet unionized men would not be permitted to play in any union hall.

No announcement of any agreement has been made, yet last month the symphony began its usual season in Providence, and this week it has played engagements in Hartford and New Haven. George E. Judd, manager of the orchestra, refused last night to comment in any way on the situation, and would not confirm or deny the fact that negotiations were still in progress.

It made no difference to the huge audience, the largest that has heard an orchestra concert in Carnegie Hall this winter. Although nearly every American symphony has found its subscription somewhat off this season, due to transportation trouble, reluctance to make long-term commitments and such like, the Boston subscription in New York is equal to last year, Mr. Judd says, and perhaps a shade better.

ORCHESTRA IN UNION

Nov. 29 1942

Effects of Agreement Between Boston Symphony and Musicians Federation

By OLIN DOWNES

THE deadlock between the Boston Symphony Orchestra and the Musicians Union has ended. The Boston orchestra, whose founder, Major Henry L. Higginson, would rather have had the orchestra pass out of existence than see it happen, has joined the union. The union, on its side, has yielded some very important points on procedure to the orchestra. The arrangement is such as to benefit both parties to the agreement, and to raise standards of orchestra personnel and symphonic performance the country over.

It need not be claimed that the considerations which brought the orchestra and the union together were of the purely artistic order, or that the intense and bitter antagonisms of the past were not in the historical background of the picture. Irresistible forces of this period compelled cooperative action on both sides. It was not merely the sentiment that is now nation-wide for collective action and bargaining. It was plain facts.

Weapons of Each Side

The orchestra faced an economic problem which was anything but a simple one. The union faced a situation which made it imperative that the finest existing symphony orchestra, and the one orchestra which had quietly and successfully resisted up to the present time every pressure to force it to do so, should come into the fold. One of the union's cards in the game might be designated as force majeur, in the form of the edict it could issue to the radio and record companies, forbidding them under the letter of contractual agreement to cease broadcasting or record-making of Boston Symphony performances.

It was a powerful weapon in the situation but not one to which the Boston Symphony would necessarily have yielded if it had not been able to secure modifications in union regulations of the past affecting the orchestra's rights in the engagement of players, the adjustment of rehearsal hours and associated matters which could affect standards of personnel and performance, and the complete freedom of the organiaztion to pursue its artistic purposes unhindered by union red tape or supervision. It is distinctly to the credit of Mr. Petrillo and his cohorts that they saw the point, realised the temper of the organization with which they were dealing and sufficiently modified their conditions to change the whole orchestral situation in this country.

Old Methods Going

We spoke of the conditions which had acted behind the scenes in this little drama of adjustment. The day when public-spirited patrons of art will pay individually the heavy deficits of a symphony orchestra season, and dictate policy in so doing, are nearing their end. The older principles of orchestra maintenance still operate in this city, where the Philharmonic-Symphony deficits are met by individuals, especially one individual of the orchestra board, who put their hands in their pockets and pay the bills without which the orchestra would pass out of existence.

It is New York's good fortune that this is so, and we have in other places munificent persons whose aid to serious music puts the community and also the professional musicians very much in their debt. But this is not a condition that can be reckoned upon much longer, or one upon which musical unionism can impose. The financial aid upon which orchestras and opera companies which observe union wage scales must in part rely is the income to be derived from radio sponsors and from record sales. In Boston, since the death of the late Ernest B. Dane, president of the board of trustees, there was no person or group of persons willing to meet from their own resources the deficit which accrued, in spite of admirably efficient and economical management, at the end of each season. The Bostonians were faced with a fact. The resumption of radio and record engagements would almost certainly enable the orchestra to wipe out its annual deficits and operate on a balanced budget. This could not be ignored.

In the meantime, and most fortunately, there had come about in the space of a very few years an amazing change in the artistic status of the young American orchestra player. Until the time of the First World War the best players, with some notable exceptions, were those who came from Europe. Those players had a technical and stylistic endowment that few American trained musicians could boast. The Boston orchestra and the other orchestras who sought its level of excellence combed the European field for their personnel.

Problems of Import

Then came labor laws and more latterly quota rulings which made it much harder to get foreign artists into the country and the orchestras than had been the case before. A player from Europe, especially one who intended to enter the Boston Symphony, went through a long legal rigmarole before he could join. He had to enter the country as a visitor, stay here a certain number of months, then be offered a contract by the Boston Symphony and finally be enrolled. Naturally, when a musician from overseas took such an important step he insisted upon a good contract and a fairly long one. This made for rigidity in the arrangements.

Today the best orchestral players are American. It is incontestably the fact, resulting partly from the devastation of the world wars, but also from the sound training young orchestral musicians undergo in our high schools and in some universities and leading American music schools today. Each season a number of remarkably equipped young men, and women too, come from these sources. Even if there were not labor and emigration restrictions, it would still be wasteful for orchestra managements to go elsewhere than to their own country for their membership. The native musician, moreover, is much

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING
NOV 20 1942

Orchestra Wins Bow From Union

Boston Symphony Plays In N. Y. Despite Ban Ordered by Labor

By JOHN SELBY

NEW YORK, Nov. 20 (AP).—The Boston Symphony Orchestra returned last night to begin its fifty-seventh season in New York, and the union issue failed to raise its naughty head once.

For many weeks while negotiations have been pending between the trustees of the 62-year-old orchestra and the musicians' union there have been rumors that Serge Koussevitzky's not yet unionized men would not be permitted to play in any union hall.

No announcement of any agreement has been made, yet last month the sympathy began its usual season in Providence, R. I., and this week it has played engagements in Hartford and New Haven, Conn. George E. Judd, manager of the orchestra, refused last night to comment in any way on the situation, and would not confirm or deny the fact that negotiations were still in progress.

It made no difference to the huge audience, the largest that has heard an orchestra concert in Carnegie Hall this winter. Dr. Koussevitzky played two symphonies for his opening—Haydn's 88th in G major, and Dmitri Shostakovich's now famous Seventh. ~~It required~~ 69½ minutes actual playing time for the orchestra to traverse the Shostakovich score, 3½ minutes more than Arturo Toscanini needed four weeks ago.

development take place in the course of his nineteen years as conductor of the Boston Symphony Orchestra. He availed himself of it long before the problem of unionism had become a pressing one. When he came here he found an orchestra principally of elderly men. He put American youth into the organization and gave its personnel the intensive drilling which has made the Boston Symphony the unrivaled symphonic body that it is today.

What the union has conceded in the new agreement has an importance which does not apply only to its arrangements with the Boston Symphony. If correctly reported, it means that henceforth an orchestra management will not be hampered in engaging a player from another city and another union local than the one in its neighborhood if it wants the man and does not consider the local incumbent adequate to its needs. In the past when such changes have been made they have only been accomplished after much manipulation and frequently unalterable opposition to the change on the part of union authorities. This means an eventual development of higher standards of performance within the union and the end of efforts to shield second or third-class players by putting the principle of holding jobs above that of artistic capacity.

Rehearsal Time

The matter of rehearsal time is now also capable of adjustment. The same number of rehearsals—"services"—and the same number of hours of work are retained under the new rulings, but if a conductor prefers to hold four rehearsals, say, of over three hours each, to five rehearsals of the two hours and a half as of previous regulation, he may do so. It is a distinct gain and a necessary preservation of rights on both sides. Let us hope that these and accessory circumstances of the unionization of the Boston Symphony will lead not only to better cooperation between orchestral managements and union heads, but also to a concentration upon artistic ends which will work for more and better orchestras in the years before us.

UNION AGREEMENT WILL HELP SYMPHONY HERE

11 29

THE NEWS OF THE WORLD OF MUSIC.

By WARREN STOREY SMITH

THERE is no need of anyone pulling a long face over the news that the Boston Symphony Orchestra has agreed to sign up with the Musicians' Union. It was a matter of pride with many Bostonians that ours was the only major orchestra in the country that was not unionized and there was a general disposition to attribute its pre-eminence to that fact alone. We must remember, however, that they have a pretty good orchestra in Philadelphia, too, and that there was a time when ours was distinctly in second place. Or maybe third. That was after the strike had robbed it of 33 of its members and before Dr. Koussevitzky had come to restore it to its old position of unquestioned superiority, a position considerably easier to maintain after Mr. Stokowski broke with Philadelphia and Mr. Toscanini resigned from the New York Philharmonic!

This non-union business was all to the good so long as we were allowed to do what we wanted to do—broadcast, make records, engage important soloists and guest-conductors, perform in cities and halls of our own chosing. But when Mr. Petrillo began to say "No, no" to all these things it was time something was done about it. We were licked and we had to admit it.

There is no denying the fact that Dr. Koussevitzky, with the very valuable assistance of Richard Burgin, was carrying on very well. To date this has been the most interesting Boston Symphony season in several years. We have heard stimulating novelties (the Shostakovitch 7th Symphony, Miaskovsky's 21st, the Sinfonietta of Lopatnikoff and the brand new Symphony of Martinu) and there have been such worthwhile revivals as the instrumental portions of Berlioz' "Romeo and Juliet" Symphony, Rachmaninoff's "Island of the Dead," Debussy's "Iberia" and the First Symphony of Mahler. We have even had notable soloists: Kerstin Thorborg and Jan Smeterlin.

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This very week there are exceedingly attractive things in store for us. On Friday and Saturday Dr. Koussevitzky is presenting an all-French programme that includes Milhaud's "Le Cortege Funebre"; Debussy's cantata "La Damoiselle Elue" (The Blessed Damozel), with the Radcliffe Choral Society and Marcelle Denya, soprano; Ravel's "Sheherazade," with Mlle. Denya, and the Second Suite from his "Daphnis and Chloe." And tomorrow evening and Tuesday afternoon Mr. Burgin is repeating the Lopatnikoff and Mahler works mentioned above and adding to them the Bach B minor Suite for Flute and Strings, with Georges Laurent as the soloist.

We could get along without those artists who are tied up with the union. The orchestra might do without making records and broadcasting, though these activities are valuable sources of revenue. It might even forego its trips to New York and other cities, though its prestige would suffer considerably there by. And some would say that having a great conductor in our midst we do not need guest-conductors of eminence. With this attitude, however, there would be those who would sharply disagree. Granted Dr. Koussevitzky's genius and his commendable catholicity, we know him, his interpretations, his prejudices and his predelictions very well by now. An occasional guest-conductor of the first rank, such as Bruno Walter, whom we would have had for two weeks last season but for Mr. Petrillo, is one thing we should have.

* * * *

The final settling of the union dispute was not the only exciting musical intelligence last week. There was also the announcement that we may expect a spring visit from the Metropolitan Opera Company, something that had begun to look very dubious. To be sure it will be only for a week instead of 10 days and 10 days of opera is none too much for a city that once had 18 weeks of it with a fortnight from the Metropolitan on the side. But we must be thankful for small blessings. Repertory and singers and conductors and even the particular week in March when the Metropolitan will come to the Metropolitan Theatre are all to be announced later. One important bit of information that we do possess is that the price range will be from $2 to $5 and that there will more seats than ever before in the lower brackets. Up to date, reduced prices in New York have apparently swelled not decreased the total revenue. There's more than one way of making money.

This Clipping From
NEW YORK, N.Y.
MIRROR

This Clipping From
NEW YORK, N. Y.
NEWS
NOV 26 1942

BOSTON UNION AND SYMPHONY REACH ACCORD

After obtaining the right to hire musicians anywhere in the country, the Boston Symphony Orchestra has come to terms with the American Federation of Musicians, it was learned last night.

The orchestra, for years the only non-union group among the major musical ensembles, is expected to return to the air after a two-year ban and was said last evening to be negotiating a $75,000 contract with the Columbia Broadcasting System.

Petrillo Compromises.

During the discussions with the union, Serge Koussevitzky, famed director of the Boston Symphony, insisted on the right to hire players whereever he wanted, although the union bylaws confined him to the local jurisdiction.

James C. Petrillo, president of the union, declared the bylaws could be amended only at the annual convention, but finally obtained approval of the change by polling locals by telegraph.

May Switch Recordings.

If the Boston Symphony signs with CBS, it was believed, it would agree to make recordings for the Columbia Recording Corp., a subsidiary. For many years it had been under contract with the RCA-Victor Co.

The new earning capacity of the orchestra was expected to make a decided change in its financial status. It has been campaigning for $180,000 to meet the deficit for the last two seaosns.

[22]

ORCHESTRA IN UNION

Nov. 29 — 1942

Effects of Agreement Between Boston Symphony and Musicians Federation

By OLIN DOWNES

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It need not be claimed that the considerations which brought the orchestra and the union together were of the purely artistic order, or that the intense and bitter antagonisms of the past were not in the historical background of the picture. Irresistible forces of this period compelled cooperative action on both sides. It was not merely the sentiment that is now nation-wide for collective action and bargaining. It was plain facts.

Weapons of Each Side

The orchestra faced an economic problem which was anything but a simple one. The union faced a situation which made it imperative that the finest existing symphony orchestra, and the one orchestra which had quietly and successfully resisted up to the present time every pressure to force it to do so, should come into the fold. One of the union's cards in the game might be designated as force majeur, in the form of the edict it could issue to the radio and record companies, forbidding them under the letter of contractual agreement to cease broadcasting or record-making of Boston Symphony performances.

It was a powerful weapon in the situation but not one to which the Boston Symphony would necessarily have yielded if it had not been able to secure modifications in union regulations of the past affecting the orchestra's rights in the engagement of players, the adjustment of rehearsal hours and associated matters which could affect standards of personnel and performance, and the complete freedom of the organiantion to pursue its artistic purposes unhindered by union red tape or supervision. It is distinctly to the credit of Mr. Petrillo and his cohorts that they saw the point, realized the temper of the organization with which they were dealing and sufficiently modified their conditions to change the whole orchestral situation in this country.

Old Methods Going

We spoke of the conditions which had acted behind the scenes in this little drama of adjustment. The day when public-spirited patrons of art will pay individually the heavy deficits of a symphony orchestra season, and dictate policy in so doing, are nearing their end. The older principles of orchestra maintenance still operate in this city, where the Philharmonic-Symphony deficits are met by individuals, especially one individual of the orchestra board, who put their hands in their pockets and pay the bills without which the orchestra would pass out of existence.

It is New York's good fortune that this is so, and we have in other places munificent persons whose aid to serious music puts the community and also the professional musicians very much in their debt. But this is not a condition that can be reckoned upon much longer, or one upon which musical unionism can impose. The financial aid upon which orchestras and opera companies which observe union wage scales must in part rely is the income to be derived from radio sponsors and from record sales. In Boston, since the death of the late Ernest B. Dane, president of the board of trustees, there was no person or group of persons willing to meet from their own resources the deficit which accrued, in spite of admirably efficient and economical management, at the end of each season. The Bostonians were faced with a fact. The resumption of radio and record engagements would almost certainly enable the orchestra to wipe out its annual deficits and operate on a balanced budget. This could not be ignored.

In the meantime, and most fortunately, there had come about in the space of a very few years an amazing change in the artistic status of the young American orchestra player. Until the time of the First World War the best players, with some notable exceptions, were those who came from Europe. Those players had a technical and stylistic endowment that few American trained musicians could boast. The Boston orchestra and the other orchestras who sought its level of excellence combed the European field for their personnel.

Problems of Import

Then came labor laws and more latterly quota rulings which made it much harder to get foreign artists into the country and the orchestras than had been the case before. A player from Europe, especially one who intended to enter the Boston Symphony, went through a long legal rigmarole before he could join. He had to enter the country as a visitor, stay here a certain number of months, then be offered a contract by the Boston Symphony and finally be enrolled. Naturally, when a musician from overseas took such an important step he insisted upon a good contract and a fairly long one. This made for rigidity in the arrangements.

Today the best orchestral players are American. It is incontestably the fact, resulting partly from the devastation of the world wars, but also from the sound training young orchestral musicians undergo in our high schools and in some universities and leading American music schools today. Each season a number of remarkably equipped young men, and women too, come from these sources. Even if there were not labor and emigration restrictions, it would still be wasteful for orchestra managements to go elsewhere than to their own country for their membership. The native musician, moreover, is much less a contractual problem than the foreigner used to be. From now on, in the logic of events, we supply our own orchestral players, and their average is the highest in the world.

An Eye for Youth

Dr. Koussevitzky has seen this development take place in the course of his nineteen years as conductor of the Boston Symphony Orchestra. He availed himself of it long before the problem of unionism had become a pressing one. When he came here he found an orchestra principally of elderly men. He put American youth into the organization and gave its personnel the intensive drilling which has made the Boston Symphony the unrivaled symphonic body that it is today.

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WILMINGTON, DEL.
JOURNAL EVERY EVENING
NOV 20 1942

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We could get along without those artists who are tied up with the union. The orchestra might do without making records and broadcasting, though these activities are valuable sources of revenue. It might even forego its trips to New York and other cities, though its prestige would suffer considerably there by. And some would say that having a great conductor in our midst we do not need guest-conductors of eminence. With this attitude, however, there would be those who would sharply disagree. Granted Dr. Koussevitzky's genius and his commendable catholicity, we know him, his interpretations, his prejudices and his predelictions very well by now. An occasional guest-conductor of the first rank, such as Bruno Walter, whom we would have had for two weeks last season but for Mr. Petrillo, is one thing we should have.

* * * *

The final settling of the union dispute was not the only exciting musical intelligence last week. There was also the announcement that we may expect a spring visit from the Metropolitan Opera Company, something that had begun to look very dubious. To be sure it will be only for a week instead of 10 days and 10 days of opera is none too much for a city that once had 18 weeks of it with a fortnight from the Metropolitan on the side. But we must be thankful for small blessings. Repertory and singers and conductors and even the particular week in March when the Metropolitan will come to the Metropolitan Theatre are all to be announced later. One important bit of information that we do possess is that the price range will be from $2 to $5 and that there will more seats than ever before in the lower brackets. Up to date, reduced prices in New York have apparently swelled not decreased the total revenue. There's more than one way of making money.

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NEWS
NOV 26 1942

BOSTON UNION AND SYMPHONY REACH ACCORD

After obtaining the right to hire musicians anywhere in the country, the Boston Symphony Orchestra has come to terms with the American Federation of Musicians, it was learned last night.

The orchestra, for years the only non-union group among the major musical ensembles, is expected to return to the air after a two-year ban and was said last evening to be negotiating a $75,000 contract with the Columbia Broadcasting System.

Petrillo Compromises.

During the discussions with the union, Serge Koussevitzky, famed director of the Boston Symphony, insisted on the right to hire players whereever he wanted, although the union bylaws confined him to the local jurisdiction.

James C. Petrillo, president of the union, declared the bylaws could be amended only at the annual convention, but finally obtained approval of the change by polling locals by telegraph.

May Switch Recordings.

If the Boston Symphony signs with CBS, it was believed, it would agree to make recordings for the Columbia Recording Corp., a subsidiary. For many years it had been under contract with the RCA-Victor Co.

The new earning capacity of the orchestra was expected to make a decided change in its financial status. It has been campaigning for $180,000 to meet the deficit for the last two seaosns.

INFORMATION OBSCURED

ORCHESTRA IN UNION

Nov. 29 1942

Effects of Agreement Between Boston Symphony and Musicians Federation

By OLIN DOWNES

THE deadlock between the Boston Symphony Orchestra and the Musicians Union has ended. The Boston orchestra, whose founder, Major Henry L. Higginson, would rather have had the orchestra pass out of existence than see it happen, has joined the union. The union, on its side, has yielded some very important points on procedure to the orchestra. The arrangement is such as to benefit both parties to the agreement, and to raise standards of orchestra personnel and symphonic performance the country over.

It need not be claimed that the considerations which brought the orchestra and the union together were of the purely artistic order, or that the intense and bitter antagonisms of the past were not in the historical background of the picture. Irresistible forces of this period compelled cooperative action on both sides. It was not merely the sentiment that is now nation-wide for collective action and bargaining. It was plain facts.

Weapons of Each Side

The orchestra faced an economic problem which was anything but a simple one. The union faced a situation which made it imperative that the finest existing symphony orchestra, and the one orchestra which had quietly and successfully resisted up to the present time every pressure to force it to do so, should come into the fold. One of the union's cards in the game might be designated as force majeur, in the form of the edict it could issue to the radio and record companies, forbidding them under the letter of contractual agreement to cease broadcasting or record-making of Boston Symphony performances.

It was a powerful weapon in the situation but not one to which the Boston Symphony would necessarily have yielded if it had not been able to secure modifications in union regulations of the past affecting the orchestra's rights in the engagement of players, the adjustment of rehearsal hours and associated matters which could affect standards of personnel and performance, and the complete freedom of the organiaztion to pursue its artistic purposes unhindered by union red tape or supervision. It is distinctly to the credit of Mr. Petrillo and his cohorts that they saw the point, realized the temper of the organization with which they were dealing and sufficiently modified their conditions to change the whole orchestral situation in this country.

Old Methods Going

We spoke of the conditions which had acted behind the scenes in this little drama of adjustment. The day when public-spirited patrons of art will pay individually the heavy deficits of a symphony orchestra season, and dictate policy in so doing, are nearing their end. The older principles of orchestra maintenance still operate in this city, where the Philharmonic-Symphony deficits are met by individuals, especially one individual of the orchestra board, who put their hands in their pockets and pay the bills without which the orchestra would pass out of existence.

It is New York's good fortune that this is so, and we have in other places munificent persons whose aid to serious music puts the community and also the professional musicians very much in their debt. But this is not a condition that can be reckoned upon much longer, or one upon which musical unionism can impose. The financial aid upon which orchestras and opera companies which observe union wage scales must in part rely is the income to be derived from radio sponsors and from record sales. In Boston, since the death of the late Ernest B. Dane, president of the board of trustees, there was no person or group of persons willing to meet from their own resources the deficit which accrued, in spite of admirably efficient and economical management, at the end of each season. The Bostonians were faced with a fact. The resumption of radio and record engagements would almost certainly enable the orchestra to wipe out its annual deficits and operate on a balanced budget. This could not be ignored.

In the meantime, and most fortunately, there had come about in the space of a very few years an amazing change in the artistic status of the young American orchestra player. Until the time of the First World War the best players, with some notable exceptions, were those who came from Europe. Those players had a technical and stylistic endowment that few American trained musicians could boast. The Boston orchestra and the other orchestras who sought its level of excellence combed the European field for their personnel.

Problems of Import

Then came labor laws and more latterly quota rulings which made it much harder to get foreign artists into the country and the orchestras than had been the case before. A player from Europe, especially one who intended to enter the Boston Symphony, went through a long legal rigmarole before he could join. He had to enter the country as a visitor, stay here a certain number of months, then be offered a contract by the Boston Symphony and finally be enrolled. Naturally, when a musician from overseas took such an important step he insisted upon a good contract and a fairly long one. This made for rigidity in the arrangements.

Today the best orchestral players are American. It is incontestably the fact, resulting partly from the devastation of the world wars, but also from the sound training young orchestral musicians undergo in our high schools and in some universities and leading American music schools today. Each season a number of remarkably equipped young men, and women too, come from these sources. Even if there were not labor and emigration restrictions, it would still be wasteful for orchestra managements to go elsewhere than to their own country for their membership. The native musician, moreover, is much less a contractual problem than the foreigner used to be. From now on, in the logic of events, we supply our own orchestral players, and their average is the highest in the world.

An Eye for Youth

Dr. Koussevitzky has seen this development take place in the course of his nineteen years as conductor of the Boston Symphony Orchestra. He availed himself of it long before the problem of unionism had become a pressing one. When he came here he found an orchestra principally of elderly men. He put American youth into the organization and gave its personnel the intensive drilling which has made the Boston Symphony the unrivaled symphonic body that it is today.

What the union has conceded in the new agreement has an importance which does not apply only to its arrangements with the Boston Symphony. If correctly reported, it means that henceforth an orchestra management will not be hampered in engaging a player from another city and another union local than the one in its neighborhood if it wants the man and does not consider the local incumbent adequate to its needs. In the past when such changes have been made they have only been accomplished after much manipulation and frequently unalterable opposition to the change on the part of union authorities. This means an eventual development of higher standards of performance within the union and the end of efforts to shield second or third-class players by putting the principle of holding jobs above that of artistic capacity.

Rehearsal Time

The matter of rehearsal time is now also capable of adjustment. The same number of rehearsals—"services"—and the same number of hours of work are retained under the new rulings, but if a conductor prefers to hold four rehearsals, say, of over three hours each, to five rehearsals of the two hours and a half as of previous regulation, he may do so. It is a distinct gain and a necessary preservation of rights on both sides. Let us hope that these and accessory circumstances of the unionization of the Boston Symphony will lead not only to better cooperation between orchestral managements and union heads, but also to a concentration upon artistic ends which will work for more and better orchestras in the years before us.

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UNION AGREEMENT WILL HELP SYMPHONY HERE

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

THERE is no need of anyone pulling a long face over the news that the Boston Symphony Orchestra has agreed to sign up with the Musicians' Union. It was a matter of pride with many Bostonians that ours was the only major orchestra in the country that was not unionized and there was a general disposition to attribute its pre-eminence to that fact alone. We must remember, however, that they have a pretty good orchestra in Philadelphia, too, and that there was a time when ours was distinctly in second place. Or maybe third. That was after the strike had robbed it of 33 of its members and before Dr. Koussevitzky had come to restore it to its old position of unquestioned superiority, a position considerably easier to maintain after Mr. Stokowski broke with Philadelphia and Mr. Toscanini resigned from the New York Philharmonic!

This non-union business was all to the good so long as we were allowed to do what we wanted to do—broadcast, make records, engage important soloists and guest-conductors, perform in cities and halls of our own chosing. But when Mr. Petrillo began to say "No, no" to all these things it was time something was done about it. We were licked and we had to admit it.

There is no denying the fact that Dr. Koussevitzky, with the very valuable assistance of Richard Burgin, was carrying on very well. To date this has been the most interesting Boston Symphony season in several years. We have heard stimulating novelties (the Shostakovitch 7th Symphony, Miaskovsky's 21st, the Sinfonietta of Lopatnikoff and the brand new Symphony of Martinu) and there have been such worthwhile revivals as the instrumental portions of Berlioz' "Romeo and Juliet" Symphony, Rachmaninoff's "Island of the Dead," Debussy's "Iberia" and the First Symphony of Mahler. We have ever had notable soloists: Kerstin Thor-

* *

gly attractive things in store for us. tky is presenting an all-French pro- ortege Funebre"; Debussy's cantata amozel), with the Radcliffe Choral Ravel's "Sheherazade," with Mlle. Daphnis and Chloe." And tomorrow urgin is repeating the Lopatnikoff adding to them the Bach B minor s Laurent as the soloist.

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Orchestra today ... to confirm or deny ... report that they ... to an agreement with the American Federation of Musicians and its president, James C. Petrillo.

The report said the orchestra has accepted terms of the negotiations which call for numerous concessions on its part.

The Boston Symphony is the only major orchestra in the U. S. that has been non-union in recent years.

[22]

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A.F.OF L. WKLY
NEWS SERVICE
WASHINGTON, D.C.
12/1/42

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MURPHY FUNERAL HOME
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[illegible] (INS)—A meat shortage that has [illegible] the Los Angeles area was threat-

[illegible] FLASHES

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Serge Koussevitzky, its world-famous conductor, become members of the union through the agreement.

...IN BRIEF—

New Orleans — Football scouts from Tennessee and Tulsa would ...
...Schmalz and Patrick were dreaming even, 15-10 and 14-15.
...Standings follow: Wills, 150; Schmalz, 127; Thom, 127; Meyer, 111; Schubring, 110, and Patrick, ...

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DEC 4 - 1942

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TIMES

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A.F.OF L. WKLY
NEWS SERVICE
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12/1/42

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[23]

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TIMES
DEC 4 - 1942

Union Joined by Symphony

Organization Last of Kind to Affiliate.

New York, Dec. 4 (U.P.)—The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, has signed an agreement with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the A.F.M., who said his organization had amended its by-laws as an inflexible condition by the Boston Symphony for joining the union. All of the 105 members of the Symphony, including Dr. Serge Koussevitzky, its world-famous conductor, become members of the union through the agreement.

This Clipping From
LAFAYETTE, IND.
JOURNAL COURIER
DEC 4 - 1942

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NEWS-TIMES
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DEC 4-1942

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PRESS
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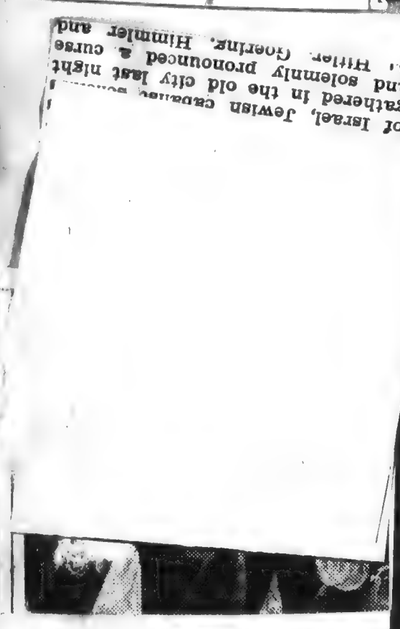

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4 - 1942

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...ign Up With the AFL

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Announcement of the agreement, which affects 105 members of the orchestra, was made by James C Petrillo, president of the union.

Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

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Boston Symp... ...chestra Signs Petrillo U...on Pact

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12/1/42

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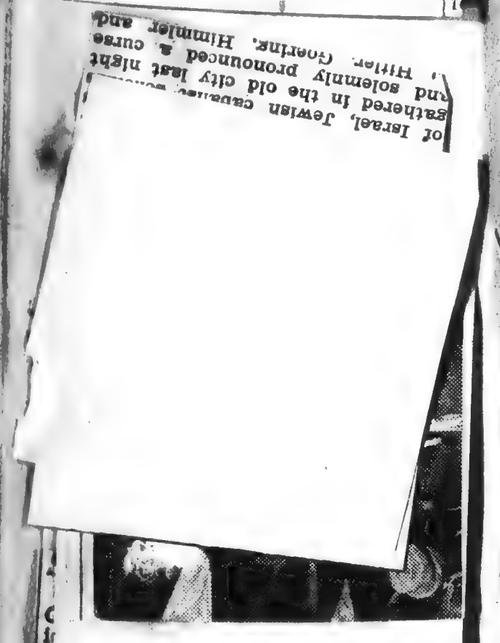

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BALTIMORE, MD.
12/4/42

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DEC 4 - 1942

sumption were said to be ready
sible for the shortage.

t dinner. And just think—you
eed only one pound of fresh cran-
berries and two-thirds cup of sugar
o make one whole quart of this
ll-purpose health juice. Better
heck this large quantity canning
ecipe, too, you'll want to put up
everal quarts while fresh cran-
berries are at r best.

Now Is Unionized

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Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

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TIMES
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[23]

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12/4/42

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Also covered by the contract was Dr. Serge Koussevitzky, the conductor.

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— Fresh Butter
[illegible] TIMES . . . BY ORDER
hese Cold Days!
POULTRY

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New York, Dec. 4. — (U.P.) — The 105 members of the Boston Symphony orchestra, including Dr. Serge Koussevitzsky, its famous maestro, became members of the American Federation of Musicians with the signing of a contrace between the orchestra management and the AFM.

James C. etrillo, president of AFM, announced that the contract was signed after his organization had amended its by-laws on a point demanded by the Bost[illegible]ny regarding importation of talent.

Petrillo said that every one of the 60 symphony orchestras in the United States and Canada is now a member of his organization.

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A.F.OF L. WKLY
NEWS SERVICE
WASHINGTON, D.C.
12/1/42

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WILLISTON, N. D.
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HENRY ROMEIKE PRESS CLIPPING BUREAU
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BALTIMORE, MD.
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JOURNAL COURIER
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...Jack H. Thompson
Named City Attorney

CORSICANA, Texas, Dec. 3.—Jack H. Thompson, former city attorney, was elected city attorney to fill an unexpired term ending in April, 1943. Thompson received the seventy-three votes cast in the municipal election. He was unopposed.

The election was necessitated when D. W. Ralston resigned Nov. 9 to become assistant Navarro County criminal district attorney.

...Forces, Lieutenant Peters, a graduate of the Taylor High School and the University of Texas, received his commission in late November at Fort Scott, Ill.

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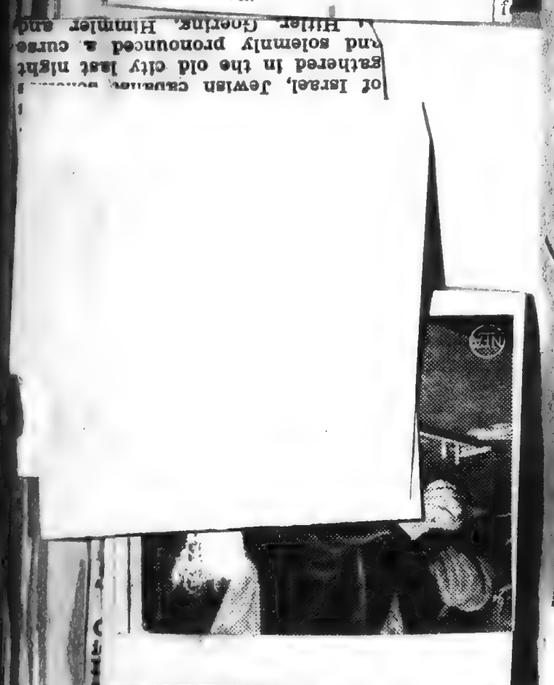

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PARKER PEN & PENCIL ACE

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Petrillo Welcomes Boston Symphony

NEW YORK, Dec. 4.—(INS)—The last of the principal musical organizations in the country—the Boston Symphony Orchestra—to become unionized, today was signed up with the American Federation of Musicians.

Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

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...three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major non-union symphony orchestra in the United States.
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MURPHY
FUNERAL HOME
20 Annandale Road Tel. 2426
One Minute's Walk from Bus

DEC 3- 1942

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HENRY ROMEIKE INC. THE ORIGINAL NEWS PRESS CLIPPING BUREAU

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LIGHT
DEC 4-1942

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HANNIBAL, MO.
LABOR PRESS
12/4/42

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[23]

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LAFAYETTE, IND.
JOURNAL COURIER
DEC 4 - 1942

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DANBURY, CONN.
NEWS-TIMES
DEC ... 1942

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CAPITAL JOURNAL
DEC 4-1942

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DEC 4-1942

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JOURNAL
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POST INTELLIGENCER
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Circ. (D 221,555) (S 594,890)

This Clipping From
LOS ANGELES, CALIF.
EXAMINER
DEC 4 - 1942

This Clipping From
HUDSON, N. Y.
DAILY STAR
DEC 4 - 1942

BOSTON SYMPHONY BECOMES UNIONIZED

NEW YORK, Dec. 3 (U.P.)—The Bosto... Symphony has become unionized—th... last organization of its kind to do so.
James C. Petrillo, President of th... American Federation of Musicians, an... nounces that the orchestra signed a... agreement after six months of negotia... tions. All of the 105 members and th... conductor, Dr. Serge Koussevitzsky, no... hold union cards.

This Clipping From
EASTON, PA.
EXPRESS
... 4 - 1942

This Clipping From
ROANOKE, VA.
TIMES
DEC 4 - 1942
Circ. (D 29,517) (S 29,654)

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Circ. (D 2,217)

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Circ. (D 57,570) (S 56,161)

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JOURNAL
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NEWS SERVICE
WASHINGTON, D.C.
12/1/42

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WILLISTON, N. D.
HERALD

DEC 3 - 194[illegible]

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JOURNAL COURIER
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DANBURY, CONN.
NEWS-TIMES
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NEWS
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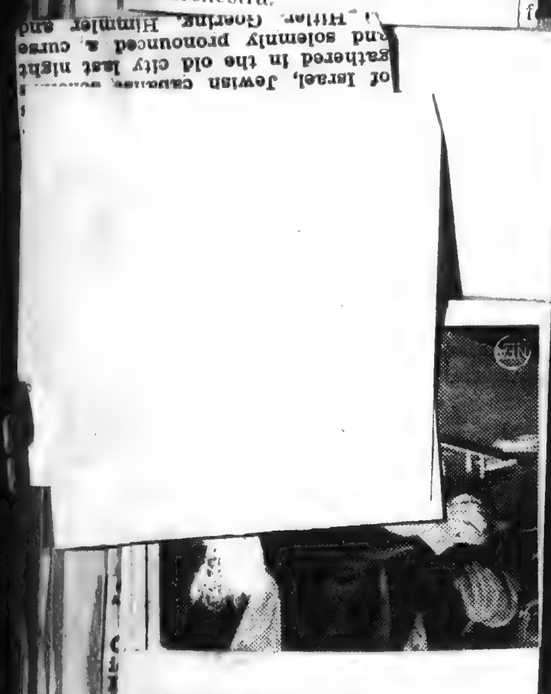

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Circ. (D 31,370) (S 30,181)

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WASHINGTON, D.C.
12/1/42

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HENRY ROMEIKE PRESS CLIPPING BUREAU NEW YORK

Boston" Symphony Signs
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Tel. CHelsea 3-8860

CLEVELAND CITIZEN
CLEVELAND, OHIO
12/4/42

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LAFAYETTE, IND.
JOURNAL COURIER
DEC 4 - 1942

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DANBURY, CONN.
NEWS-TIMES
DEC 4 - 1942

Driver Piles Up in Chase

The stately calm with which the city's traffic has crept up hill and down dale since gasoline rationing began, was shattered last night as one Ellis E. Schanck, eighteen, of 406 20th Ave., "exceeded the speed and publish it without requiring they are going to get some news can't get together and decide

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EXPRESS
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Joins Union

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Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabit, trustee of the Boston organization, and a committee of five men from the orchestra.

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LIGHT
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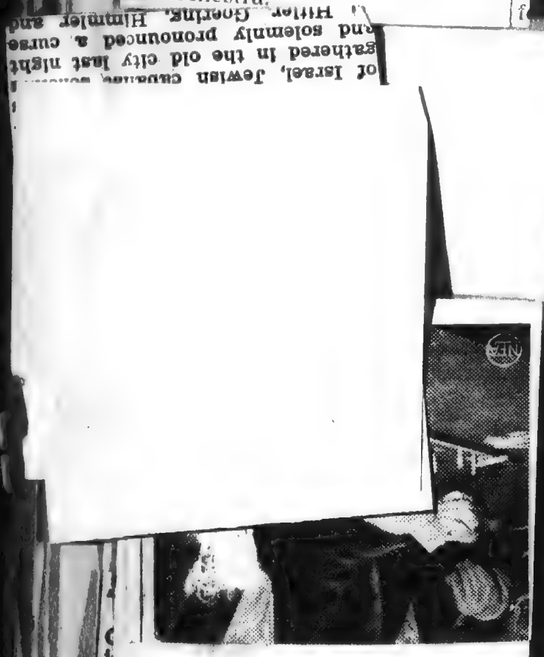

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[23]

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A.F.OF L. WKLY
NEWS SERVICE
WASHINGTON, D.C.
12/1/42

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THE ORIGINAL HENRY ROMEIKE NEW YO PRESS CLIPPING

"Boston" Symphony Signs Trade Union Agreement
Tel. CHelsea 3-8860

CLEVELAND CITIZEN
CLEVELAND, OHIO
12/4/42

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JOURNAL COURIER

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By LEO H. PETERSEN

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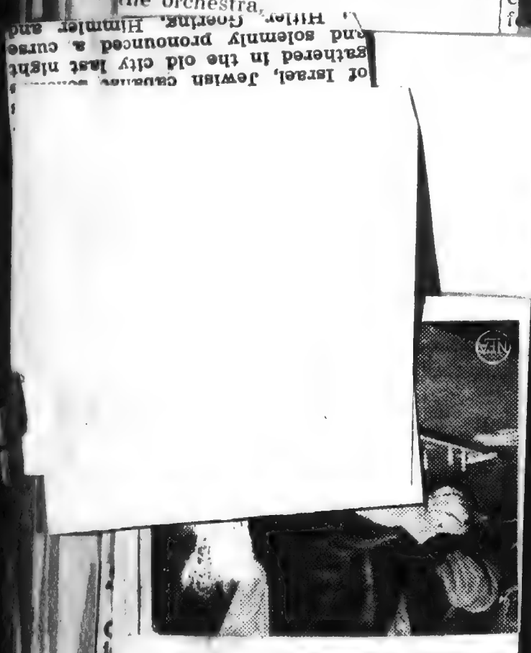

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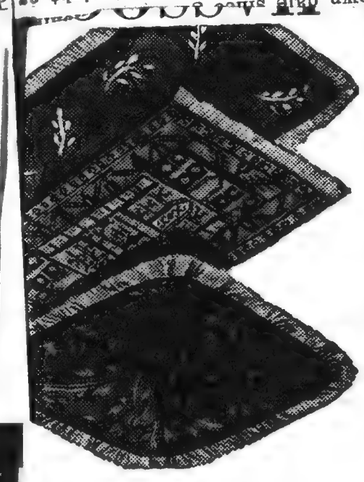

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Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

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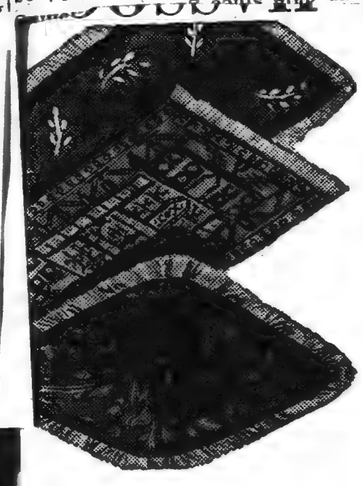

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Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabit, trustee of the Boston organization, and a committee of five men from the orchestra.

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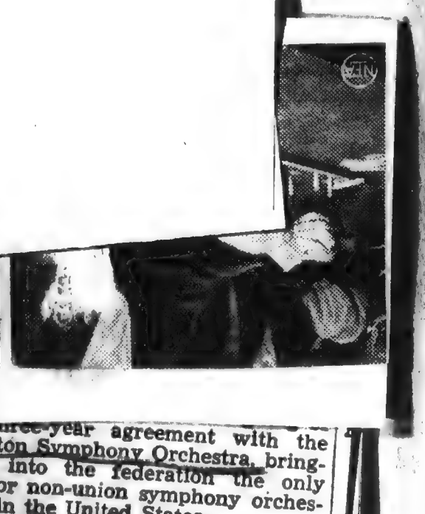

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THE ORIGINAL HENRY ROMEIKE PRESS CLIPPING BUREAU NEW YORK

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CLEVELAND CITIZEN
CLEVELAND, OHIO
12/4/42

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LABOR PRESS
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EXPRESS
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Circ. (D 29,517) (S 29,654)

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[illegible] IN BRIEF

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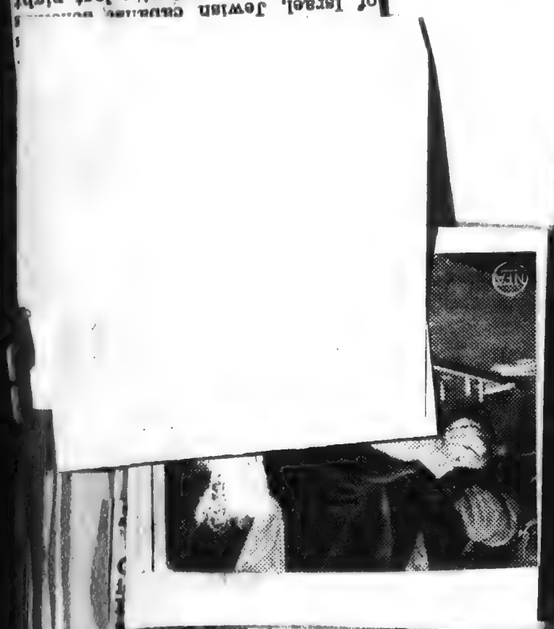

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Hippodrome Bowling Alleys
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SAN ANTONIO, TEXAS
LIGHT
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THIS CLIPPING FROM
RICHMOND, IND.
ITEM
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HANNIBAL, MO.
LABOR PRESS
12/4/42

BOSTON SYMPHONY SIGNS TRADE UNION AGREEMENT

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TELEGRAM
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MURPHY FUNERAL HOME
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Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

INFORMATION OBSCURED

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NEWS SERVICE
WASHINGTON, D.C.
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WILLISTON, N. D.
HERALD

DEC 3 - 194[illegible]

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HENRY ROMEIKE PRESS CLIPPING BUREAU NEW YORK

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CLEVELAND CITIZEN
CLEVELAND, OHIO
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NEWS-TIMES
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This Clipping From
PIERRE, S. D.
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This Clipping From
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sufficiently broad to cover the problem and that state and local police officials need only to enforce them strictly to give the public maximum protection. They forbid use of inflammable decoration.

However, Thomas said, a new bulletin is being sent to licensees, as a result of the Boston fire, instructing them to hold even fireproofed decorations to a minimum and then to use them only where the public will not come [illegible] General contact with [illegible]

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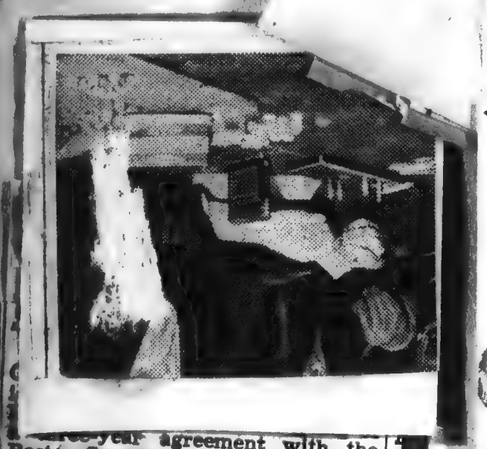

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HENRY ROMEIKE INC. THE ORIGINAL NEW YORK PRESS CLIPPING BUREAU

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TOCK

cows, 11.00-12.00; canner to common kind largely 7.50-10.50; few shells around 7.00, occasional good sausage bulls 12.75-13.00 but strictly toppy kind absent.

Vealers and calves: Salable 275; total 875; market slow. Weighty calves mostly 25 to 50 cents lower. Vealers scarce, steady. Choice vealers quotable to 18.00; good and choice weighty calves 13.00a14.00; cull and common lots 9.25a10.50.

Two years ago, 1941.Dec.4:—

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Standings ... evening ... 15-10 ...

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LOUISVILLE, KY.
COURIER-JOURNAL
DEC 4 - 1942

This Clipping From
READING, PA.
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HOME NEWS
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ELIZABETH, N. J.
JOURNAL
DEC 4 - 1942

This Clipping From
SANTA ANA, CALIF.
REGISTER
DEC 4 - 1942

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SALEM, MASS.
NEWS
DEC 4 - 1942

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Petrillo of Musicians' Union Announces Three-Year Agreement; Koussevitsky, Conductor, Is Member

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Koussevitsky Union Member

Petrillo said that Dr. Serge Koussevitsky, conductor of the Symphony, did not enter personally into the negotiations, but that under the terms of the agreement he became a member of the union immediately. He said that the agreement between the Boston Symphony and Local 90, A. F. of M., was signed yesterday in Boston.

The decision to amend the by-laws, Petrillo said, was reached Sept. 29 at a meeting in Petrillo's New York office of 18 locals throughout the country where symphony orchestras operate.

"I gave my story to them," Petrillo said, "and they voted unanimously that the president (Petrillo) use his emergency powers to amend the laws to permit Symphony musicians to obtain employment in various jurisdictions, provided they are members of the A. F. M."

Petrillo said that the trustees of the Boston Symphony had informed him at the outset that they would sooner break up the orchestra

Than To Lower Its Standards

by submitting to a requirement which forced them to obtain permission from the union's local before a musician or conductor could be imported to Boston from other places.

'When I assured the management that I would change that law," Petrillo said, "they began to talk business."

The AFM president said the agreement would permit the Boston Symphony to make recordings and perform on the radio "after the dispute over recordings is ended." (He referred to the current ban on recording which the AFM ordered Aug. 1 as a means of providing employment for more musicians.)

Petrillo said there were 60 Symphony orchestras, of various grades, in the United States and Canada, and that all now were in the federation.

Circ. (D 20,819)

This Clipping From
JOHNSTOWN, PA.
DEMOCRAT
DEC 4 - 1942

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
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This Clipping From
FRESNO, CALIF.
BEE
DEC 5 - 1942

Last Holdout Symphony Joins Petrillo Union

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This Clipping From
CINCINNATI, O.
ENQUIRER
DEC 4 - 1942

LABOR BOARD

Bars Living Cost

As Basis For Wages In Case Of Hotels.

Stabilization Of Jobs Set For Maritime Industry, Is Report To House.

Washington, December 3—(AP)—The War Labor Board sidestepped today a ruling on the question of what constitutes "substandard" wages and refused to recognize localized living cost figures as a basis for apply the "Little Steel" formula.

The board took its stand in a case involving the Hotel Employers' Association of San Francisco and their employees. The decision approved substantially the wage increases awarded by an arbitrator, but substituted different reasoning.

The award of a 15 per cent increase over January, 1941, levels was approved without question, but raises allowed by the arbitrator because of substandard wages were approved by the board only to eliminate inequalities. Minor increases allowed by the arbitrator on grounds that the San Francisco cost of living was slightly higher than the national average were allowed only on grounds that they would simplify bookkeeping.

Stabilization of employment within the maritime industry will soon be ordered by the War Man-Power Commission, the House Merchant Marine Committee was told today.

SAYS ALL AGREE.

Hot S. Haddock, legislative representative of the Congress of Industrial Organizations Maritime Committee, told the committee that all maritime unions and the War Shipping Administration had agreed to a stabilization program for all men employed on ships, on lists seeking employment, or in training for employment.

Such an order is now being drafted, he said, and will be submitted tomorrow to the War Man Power Commission, where early adoption is expected.

Haddock stressed that the proposed order would not "freeze" men in their present jobs, but would simply stabilize employment within the industry. Shifts between jobs and ships would continue freely.

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LASTS SIX MONTHS.

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabit, Trustee of the Boston organization, and a committee of five men from the orchestra.

South Portland, Maine, December 3 — (AP) — Production at the South Portland Shipbuilding Corporation yard remained virtually at a standstill today as management and union representatives continued discussions of wage classifications and the latter endeavored to persuade employees who walked out earlier in the week to return to their jobs.

The yard is engaged in building Liberty ships for the United States Maritime Commission.

Union leaders indicated they were trying to get the workers back in force for the day shift tomorrow. The walkout was without union sanction.

Chicago, December 3—(AP)—Ten men from the Chicago C. I. O. Council made an unsuccessful attempt today to appear before a joint conference of the major leagues with a request that baseball clubs hire Negro players.

The group, one of them a Negro, then told reporters they would campaign to "end Jim Crowism in baseball."

Major league clubs may hire Negro players if they choose to do so.

This Clipping From
WOONSOCKET, R. I.
CALL & REPORTER
DEC 4 - 1942

Hub Symphony Group Joins Music Union

Concessions Granted To Major Orchestra, Petrillo Announces

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Boston Symphony Orchestra And Petrillo Sign Contract

NEW YORK, Dec. 3—(UP)—The 105 members of the Boston Symphony Orchestra, including Dr. Serge Koussevitzsky, its famous maestro, became members of the American Federation of Musicians today with the signing of a contract between the orchestra management and the A. F. M.

James C. Petrillo, president of A. F. M., announced that the contract was signed after his organization had amended its by-laws on a point demanded by the Boston Symphony regarding importation of talent.

Petrillo said that every one of the 60 symphony orchestras in the United States and Canada is now a member of his organization. The authority to change the by-laws in conformity with the request of the Boston organization was given to Petrillo at an extraordinary meeting of the 18 locals of A. F. M.

"The big item that the A. F. M. had to give way on," Petrillo said, "was the question of importing symphony players. For instance, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the o. k. of that local board.

"The Boston Symphony said to me, 'we engaged a conductor and pay him well—in this instance, Dr. Koussevitzsky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburgh, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

The negotiations for the contract, which began six months ago, were deadlocked, Petrillo said, until he assured the trustees that the by-laws might be changed. They subsequently were.

The Boston Symphony, Petrillo said, may now return to the radio. It had been banned by the union for the last two years because of the orchestra's non-union status. Recording privileges, however, must be held up, Petrillo said, until the union settles its strike pertaining to the playing of recorded music.

[24]

INFORMATION OBSCURED

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AUSTIN, TEXAS
TRIBUNE
DEC 4 - 194[illegible]

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NEW BRUNSWICK, N. J.
HOME NEWS
DEC 4 - 19[illegible]

This Clipping From
ELIZABETH, N. J.

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Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

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Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

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At Boston

Brings Last One In Nation Into Fold

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NEW BRUNSWICK, N. J.
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CINCINNATI, O.
ENQUIRER
DEC 4 - 1942

LABOR BOARD

Bars Living Cost

As Basis For Wages In Case Of Hotels.

Stabilization Of Jobs Set For Maritime Industry, Is Report To House.

Washington, December 3—(AP)—The War Labor Board sidestepped today a ruling on the question of what constitutes "substandard" wages and refused to recognize localized living cost figures as a basis for apply the "Little Steel" formula.

The board took its stand in a case involving the Hotel Employers' Association of San Francisco and their employees. The decision approved substantially the wage increases awarded by an arbitrator, but substituted different reasoning.

The award of a 15 per cent increase over January, 1941, levels was approved without question, but raises allowed by the arbitrator because of substandard wages were approved by the board only to eliminate inequalities. Minor increases allowed by the arbitrator on grounds that the San Francisco cost of living was slightly higher than the national average were allowed only on grounds that they would simplify bookkeeping.

Stabilization of employment within the maritime industry will soon be ordered by the War Man-Power Commission, the House Merchant Marine Committee was told today.

SAYS ALL AGREE.

Hot S. Haddock, legislative representative of the Congress of Industrial Organizations Maritime Committee, told the committee that all maritime unions and the War Shipping Administration had agreed to a stabilization program for all men employed on ships, on lists seeking employment, or in training for employment.

Such an order is now being drafted, he said, and will be submitted tomorrow to the War Man-Power Commission, where early adoption is expected.

Haddock stressed that the proposed order would not "freeze" men in their present jobs, but would simply stabilize employment within the industry. Shifts between jobs and ships would continue freely.

New York, December 3—(AP)—James C. Petrillo, President of the American Federation of Labor American Federation of Musicians, today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major nonunion symphony orchestra in the United States.

Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its bylaws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

LASTS SIX MONTHS.

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabit, Trustee of the Boston organization, and a committee of five men from the orchestra.

South Portland, Maine, December 3 — (AP) — Production at the South Portland Shipbuilding Corporation yard remained virtually at a standstill today as management and union representatives continued discussions of wage classifications and the latter endeavored to persuade employees who walked out earlier in the week to return to their jobs.

The yard is engaged in building Liberty ships for the United States Maritime Commission.

Union leaders indicated they were trying to get the workers back in force for the day shift tomorrow. The walkout was without union sanction.

Chicago, December 3—(AP)—Ten men from the Chicago C. I. O. Council made an unsuccessful attempt today to appear before a joint conference of the major leagues with a request that baseball clubs hire Negro players.

The group, one of them a Negro, then told reporters they would campaign to "end Jim Crowism in baseball."

Major league clubs may hire Negro players if they choose to do so.

This Clipping From
WOONSOCKET, R. I.
CALL & REPORTER
DEC 4 - 1942

Symphony ...up Joins ...sic Union

...essions Granted Major Orchestra, ...illo Announces

YORK, Dec. 4 (AP)—James ...lo, president of the A.F.L. ...n Federation of Musicians, ...nounced the signing of a ...ar agreement with the Bos- ...phony orchestra, bringing ...federation the only major ...n symphony orchestra in ...ed States.

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...are very happy to have the ... symphony in our federa- ... Petrillo said. "On both sides ... was nothing but fairness and ...ty, whatever we agree to we ...p to."

...rillo said that Dr. Serge Kous- ...ky, conductor of the sym- ..., did not enter personally in- ...e negotiations, but that under ...erms of the agreement he be- ... a member of the union im- ...ately. He said the agreement ...een the Boston symphony and ... 90, A. F. of M., was signed ...y in Boston.

...he decision to amend the by- ...s, Petrillo said, was reached ...t. 29 at a meeting in Petrillo's ...w York office of 18 locals ...oughout the country where sym- ...ony orchestras operate.

Boston Symphony Orchestra And Petrillo Sign Contract

NEW YORK, Dec. 3—(UP)—The 105 members of the Boston Symphony Orchestra, including Dr. Serge Koussevitzsky, its famous maestro, became members of the American Federation of Musicians today with the signing of a contract between the orchestra management and the A. F. M.

James C. Petrillo, president of A. F. M., announced that the contract was signed after his organization had amended its by-laws on a point demanded by the Boston Symphony regarding importation of talent.

Petrillo said that every one of the 60 symphony orchestras in the United States and Canada is now a member of his organization. The authority to change the by-laws in conformity with the request of the Boston organization was given to Petrillo at an extraordinary meeting of the 18 locals of A. F. M.

"The big item that the A. F. M. had to give way on," Petrillo said, "was the question of importing symphony players. For instance, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the o. k. of that local board.

"The Boston Symphony said to me, 'we engaged a conductor and pay him well—in this instance, Dr. Koussevitzsky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburgh, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

The negotiations for the contract, which began six months ago, were deadlocked, Petrillo said, until he assured the trustees that the by-laws might be changed. They subsequently were.

The Boston Symphony, Petrillo said, may now return to the radio. It had been banned by the union for the last two years because the orchestra's non-union status. Recording privileges, however, must be held up, Petrillo said, until the union settles its strike pertaining to the playing of recorded music.

[24]

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WATERBURY, CONN.
DEMOCRAT
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Pointing out that all of the 60 symphonies of the United States and Canada were now members of the AFM, Petrillo said he had received authority at an emergency meeting of 18 locals to amend the union by-laws in conformity with the desires of the Boston Symphony.

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Petrillo said that until he had assured the Boston management that the by-law might be changed the negotiations had been deadlocked but thereafter they proceeded smoothly. He praised the "spirit of fairness" exhibited by Henry Cabot, a trustee. Also participating in the negotiations, he said, were five of the Symphony's musicians elected by the other members.

Other minor changes also were demanded by the Symphony and granted, Petrillo said, but the major result was that all symphonic players now could work in any part of the country where their services might be desired.

Petrillo pointed out that one of the benefits to the Symphony would be its return to the radio and recording studios from which it was barred by the union more than two years ago. Broadcasting and recording contracts would help the Symphony meet its deficit of $180,000 for the past two years. The Symphony also will be able to obtain world famous guest musicians whose services had been denied because of the non-union status.

Petrillo said that the recording privileges, however, could not be exercised until the AFM settled its current strike against radio and recording companies.

There had been no overtures from the radio chains, recording companies or juke box people, he said. Regarding a forthcoming Senate investigation of the union Petrillo said the AFM affairs were "an open book" that it would be "only fair that the industrty (radio) we're dealing with be investigated, but I don't think they want to be."

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This Clipping From
CHATTANOOGA, TENN.
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This Clipping From
NASHUA, N. H.
TELEGRAPH
DEC 5 - 1942

Unionized Boston Symphony Orchestra Honors Toulon Dead

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"We shall begin with 'La Marseillaise' in memory of the brave French sailors who died heroically aboard their ships for the peace of the world and the honor of France."

The audience applauded the announcement, which was taken to refer to the scuttling of the French fleet at Toulon to prevent its being seized by Germans.

Much of the remainder of the program consisted of works by French composers.

Trustees of the orchestra last night confirmed the announcement of James C. Petrillo, president of the American Federation of Musicians, that the orchestra had entered into a contract with the union.

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Commenting on this phase, the trustees said in a statement:

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REPORTER
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With the passing of Mr. Dane, the trustees were faced with a deficit for two seasons of $188,000, which must in the absence of another individual benefactor, be raised by subscription.

Meanwhile, pressure from the union had been steadily increasing. The orchestra had been barred from playing over the radio or for records. Most of the famous solo artists, as members of the union, were not allowed to appear with the Boston orchestra. There was some doubt whether orchestra would even be allowed to use the halls it had engaged in other cities.

The actual existence of the orchestra was threatened. At this critical moment, Jerome D. Greene, president of the trustees, made it clear when the season opened this fall that the management was not apposed to unionization as such, provided the artistic standards of the orchestra could be assured. This meant that the conductor must be able to employ musicians wherever he was able to find them and must retai fnull disciplinary powers.

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Trustees of the orchestra last night confirmed the announcement of James C. Petrillo, president of the American Federation of Musicians, that the orchestra had entered into a contract with the union.

Petrillo had announced that the orchestra, hitherto the only non-union major symphony in the nation, has signed a three-year agreement after the federation amended its by-laws.

Commenting on this phase, the trustees said in a statement:

"The most important change in the by-laws of the American Federation of Musicians is that which recognizes symphony orchestras, in effect, as in a special category, in according them the right to call players from other parts of the country outside the jurisdiction of the local union."

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WATERBURY, CONN.
DEMOCRAT
DEC 4 - 1942

Boston Symphony Signs Up With AFM

Six Months of Negotiating End Amicably; A. F. M. By-Laws to Be Changed

New Rork, Dec. 4.—(UP)—The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, has signed an agreement with the American Federation of Musicians after six months of negotiations.

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bared by the union more than two years ago. Broadcasting and recording contracts would help the Symphony meet its deficit of $180,000 for the past two years. The Symphony also will be able to obtain world famous guest musicians whose services had been denied because of the non-union status.

Petrillo said that the recording privileges, however, could not be exercised until the AFM settled its current strike against radio and recording companies.

There had been no overtures from the radio chains, recording companies or juke box people, he said. Regarding a forthcoming Senate investigation of the union Petrillo said the AFM affairs were "an open book" that it would be "only fair that the industrty (radio) we're dealing with be investigated, but I don't think they want to be."

This Clipping From
NILES, OHIO
TIMES
DEC 5 - 1942

Boston Symphony Orchestra Signs Contract with AFM

NEW YORK —(U.P.)— The 105 members of the Boston Symphony Orchestra, including Dr. Serge Koussevitzsky, its famous maestro, became members of the American Federation of Musicians today with the signing of a contract between the orchestra management and the AFM.

James C. Petrillo, president of AFM, announced that the contract was signed after his organization had amended its by-laws on a point demanded by the Boston Symphony regarding importation of talent.

Petrillo said that every one of the 60 symphony orchestras in the United States and Canada is now a member of his organization. The authority to change the by-laws in conformity with the request of the Boston organization was given to Petrillo at an extraordinary meeting of the 18 locals of AFM.

"The big item that the AFM had to give way on," Petrillo said, "was the question of importing symphony players. For instance, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the O.K. of that local board.

"The Boston Symphony said to me, 'We engaged a conductor and pay him well—in this instance, Dr. Koussevitzsky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburgh, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well."

The negotiations for the contract, which began six months ago, were deadlocked, Petrillo said, until he assured the trustees that the by-laws might be changed. They subsequently were.

The Boston Symphony, Petrillo said, may now return to the radio. It had been banned by the Union for the last two years because of the orchestr's non-union status. recording privilges, however, must be help up, Petrillo said, until the union settles its trike pertaining to the playing of recorded music.

...t the desires of a majority of the members of the orchestra shall determine any demand on the part of the union respecting their working conditions."

...NS WITH UNION

Has Been the Sole Hold-Out Among Major Symphonies

BOSTON, Dec. 4-AP-Trustees of the Boston Symphony Orchestra confirmed tonight in an official statement the announcement by James C. Petrillo, President of the American Federation of Musicians (AFL), that the orchestra had entered into a contract with the union.

Petrillo announced yesterday in New York that the Union and the orchestra, the only non-union group among major symphonies in the nation, had signed a three-year agreement after the Federation amended its by-laws. The orchestra's trustees declined comment until tonight, incident to the Symphony's first concert after signing of the contract.

The trustees' statement said, in part:

"The most important change in the by-laws of the American Federation of Musicians is that which recognizes symphony orchestras, in effect, as in a special category, in according them the right to call players from other parts of the country outside the jurisdiction of the local union."

The statement said that a clause of the contract between the trustees and the local union "provides

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WELLSVILLE, N. Y.
REPORTER
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A VICTORY FOR MUSIC

Signing of a contract between the Boston Symphony Orchestra and the American Federation of Musicians is a significant incident in the history of labor relations in the United States.

Its significance lies in these facts; it brings into the Federation the last remaining non-union symphony orchestra in the country; it assures the artistic integrity not only of the Boston orchestra but of all American symphony orchestras, and it is a conspicuous example of the possibilities of negotiation in handling labor controversies.

The Boston orchestra was founded and for many years sustained by Maj. Henry L. Higginson, who entrusted the artistic command to the conductor but kept in his own hands the reins of economic control. After he passed on, the annual deficit was made up by Ernest B. Dane of Brookline, who was as little disposed as had been his predecessor to deal with labor unions.

With the passing of Mr. Dane, the trustees were faced with a deficit for two seasons of $188,000, which must in the absence of another individual benefactor, be raised by subscription.

Meanwhile, pressure from the union had been steadily increasing. The orchestra had been barred from playing over the radio or for records. Most of the famous solo artists, as members of the union, were not allowed to appear with the Boston orchestra. There was some doubt whether orchestra would even be allowed to use the halls it had engaged in other cities.

The actual existence of the orchestra was threatened. At this critical moment, Jerome D. Greene, president of the trustees, made it clear when the season opened this fall that the management was not apposed to unionization as such, provided the artistic standards of the orchestra could be assured. This meant that the conductor must be able to employ musicians wherever he was able to find them and must retai fnull disciplinary powers.

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Like most negotiated peace treaties, this one resulted from months of argument and compromise. The major points at issue were whether the conductor—Serge Koussevitsky—could fire in the interests of discipline and hire new men from outside the local union.

The AFM's constitution gives the ever-jealous locals power to see to it that virtually no musicians but their members are considered for vacancies. Although this by-law has never been fully enforced and many exceptions have always been made, the Boston orchestra's trustees felt that existence of the provision was a threat to the symphony's artistic integrity. Only the best musicians, they insisted, would be hired, regardless of where they came from. With an agreement reached, both sides could claim a victory—the orchestra because, it was reported, this clause was modified to permit hiring of musicians from other cities besides Boston; the union, because an anti-union citadel had fallen when the symphony's trustees accepted the principles of unionism and collective bargaining.

Settlement solves many difficulties which plagued the orchestra through the battle. It can now hire world-famous guest artists, most of whom are AFM members and hence have been barred from such appearances. The symphony can now tour without fear that Petrillo will threaten, as he has many times, to blacklist any concert hall it uses. And, most important of all, the orchestra can now broadcast and make phonograph records (once Petrillo settles his present ban on disk manufacture) and so raise new revenues to avert part of an expected $188,000 deficit. The Boston's independent attitude always stemmed from a healthy bank account; its present unpledged deficit was brought about by the death last April of Ernest B. Dane, its chief benefactor.

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Interestingly enough, it was more than sentiment for the artistic that brought about the collective action, for the orchestra was facing an economic problem of serious proportions. And it was just as important to the union to win over the finest existing symphony, actually the only orchestra which had managed to hold out against the union and the pressures it had enforced. The union had an ace up its sleeve, however, since it could, by issuing an edict to the radio and record companies, force those groups to cease contact with the Boston symphony. And it was these contracts with the radio and record companies which were responsible for much of the Boston orchestra's recent revenues. Through these funds alone, since most of the private backing was denied the Boston orchestra at the time of the death of its president, Ernest B. Dane, would the orchestra be able to maintain a balanced budget.

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MUNCIE, IND.
PRESS Star
DEC 6 - 1942

This Clipping From
JOHNSON CITY, TENN.
TIMES
DEC 6 - 1942
Circ. (D 12,595) (S 12,667)

This Clipping From
PORT ARTHUR, TEXAS
NEWS
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BOSTON SY... UNI...

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Interestingly enough, it was more than sentiment for the artistic that brought about the collective action, for the orchestra was facing an economic problem of serious proportions. And it was just as important to the union to win over the finest existing symphony, actually the only orchestra which had managed to hold out against the union and the pressures it had enforced. The union had an ace up its sleeve, however, since it could, by issuing an edict to the radio and record companies, force those groups to cease contact with the Boston symphony. And it was these contracts with the radio and record companies which were responsible for much of the Boston orchestra's recent revenues. Through these funds alone, since most of the private backing was denied the Boston orchestra at the time of the death of its president, Ernest B. Dane, would the orchestra be able to maintain a balanced budget.

According to a news dispatch received here, the agreement covers 105 members of the orchestra and represents a concession on the p... of the federation, in that the union amended its bylaws to permi... symphony musicians to move from one symphony jurisdiction to another within the United States and Canada. A report given to Olin Downes, which appeared in the New York Times, if correct, reveals that a man, if not considered adequate to the needs, may be replaced by a player from another union local in another city. In the past such changes have been made only under great difficulties and against frequently unalterable opposition. This new interpretation will mean, if followed through, an eventual development of higher standards of performance within the union and the end of efforts to shield second or third-class players by putting the principle of jobs above that of artistic ability.

* * * *

The Gilbert and Sullivan Opera company will perform at the Cox theater in Cincinnati, the week of Jan. 10, the following operattas: "The Mikado," "Iolanthe," "Yeoman of the Guards," "Trial by Jury," "H. M. S. Pinafore" and "The Pirates of Penzance."

* * *

The New York Philharmonic-Symphony will celebrate its 100th anniversary Sunday, under the direction of Dr. Artur Rodzinski, and is scheduled to play two numbers which were part of the inaugural concert of the orchestra, then the New York Philharmonic, Dec. 7, 1842. They are the overture to Weber's "Oberon," and Beethoven's Fifth Symphony. The balance of Rodzinski's program consists of the new Harl MacDonald symphonic poem, "Bataan," and the Largo and final movement from Dvorak's "From the New World" symphony.

The orchestra had been organized in the preceding spring and gave its first concert in the Apollo chambers on Lower Broadway. The opening concert was directed by Ureli Corelli Hill, a Connecticut yankee who had established a reputation as an enthusiastic organizer, violinist and conductor.

The audience was escorted to its seats by members of the orchestra who wore white gloves and carried staffs as symbols of their office. The orchestra, with the exception of the cellists, stood as it played. At that time the ensemble consisted of 63 instrumentalists, in striking contrast to the more than 100 players who now form its personnel.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
DEC 8 - 1942

This Clipping From
MILWAUKEE, WIS.
JOURNAL
DEC 8 - 1942

This Clipping From
NEW YORK, N.Y.
TIMES
DEC 15 1942

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This Clipping From
GREENVILLE, S. C.
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This Clipping From
OTTAWA, CANADA
CITIZEN
DEC 12 1942

Boston Symphony Member of Union

The Boston Symphony Orchestra has joined the Musicians' Union!

It is said the union on its side has yielded some very important points on procedure to the orchestra. "The arrangement is such as to benefit both parties to the agreement, and to raise the standard of orchestra personnel and symphonic performance throughout the country," according to Olin Downes, noted American critic.

Mr. Downes adds:

"The orchestra faced an economic problem which was anything but a simple one. The union faced a situation which made it imperative that the finest existing symphony orchestra, and the one orchestra which had quietly and successfully resisted up to the present time every pressure to force it to do so, should come into the fold. One of the union's cards in the game might be designated as force majeur, in the form of the edict it could issue to the radio and record companies, forbidding them under the letter of contractual agreement to cease broadcasting or record-making of Boston Symphony performances.

"It was a powerful weapon in the situation but not one to which the Boston Symphony would necessarily have yielded if it had not been able to secure modifications in union regulations of the past affecting the orchestra's rights in the engagement of players, the adjustment of rehearsal hours and associated matters which could affect standards of personnel and performance, and the complete freedom of the organization to pursue its artistic purposes unhindered by union red tape or supervision. It is distinctly to the credit of Mr. Petrillo and his colleagues that they saw the point, realized the temper of the organization with which they were dealing and sufficiently modified their conditions to change the whole orchestral situation in this country."

Boston Herald

The contract under which Conductor Koussevitzky and members of the Boston Symphony Orchestra have joined the Boston local of the American Federation of Musicians is a victory not only for James Caesar Petrillo, the so-called Czar of Music, but a substantial triumph for the orchestra itself. The negotiations which covered several months resulted in mutual concessions.

The trustees of the Boston Symphony Orchestra, Inc., stood firmly for their right to engage musicians wherever they might be found, whether in Boston or any other American or Canadian local or abroad. The standards which have given our great orchestra its world fame will not, therefore, be lowered. Mr. Petrillo was able to modify the by-laws of his Federation so that the trustees were not limited to the Boston area. Thus an important precedent has been established and the trustees have rendered a fine service for every other symphony group in the Country, practically all of which are affiliated with the Federation.

Many outstanding Bostonians, to whom unionism may be repugnant, have felt for a long time that unionization in this instance was inevitable.

The non-unionized Boston Symphony Orchestra has done no broadcasting and made no records for two years, and the revenue thereby cut off has been large. Petrillo enforced his ban by threats or strikes of his federated musicians against broadcasting stations or recording companies which used Boston Symphony music. He blacklisted halls where non-union orchestra appeared. He forbade instrumental soloists to participate in concerts of non-union organizations. At times he prevented the Symphony from utilizing famous guest conductors.

The 105 expert musicians of our orchestra voted by a very large majority to accept the judgment of the trustees as to unionization. The orchestra members are now, it is understood, 100 per cent favorable to the compromise which has been reached. They, individually, and the orchestra itself will be financial beneficiaries of the settlement, and there is reason to believe that the quality of the concerts will not be affected any more than in New York, Philadelphia, Cleveland, Cincinnati, Rochester and other places, where unionization was accomplished some time ago.

This Clipping From
HARTFORD, CONN.
TIMES
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A VICTORY FOR MUSIC

(Christian Science Monitor)

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With the passing of Mr. Dane, the trustees were faced with a deficit for two seasons of $188,000, which must in the absence of another individual benefactor, be raised by subscription.

Meanwhile, pressure from the union had been steadily increasing. The orchestra had been barred from playing over the radio or for records. Most of the famous solo artists, as members of the union, were not allowed to appear with the Boston orchestra. There was some doubt whether the orchestra would even be allowed to use the halls it had engaged in other cities.

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James C. Petrillo, president of the union, under severe pressure of public opinion because of his recent conduct of its affairs, on his part, expressed a willingness to procure the necessary changes in the union by-laws, so far as they affected the major symphony orchestras, to meet these requirements. The members of the Boston orchestra then voted unanimously to join the union.

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DAILY STAR
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EVENING UNION
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The outcome as a whole appears to be reason for congratulation on both sides. A clean-cut victory for either side seemed in the category of the irresistible force and the immovable object. In such a case a compromise was the only way out. The trustees of the orchestra, who had the deciding voice, appeared to take that view. The decision removes the Boston orchestra from the somewhat anomalous position of being the sole union holdout among the first rank musical organizations. It is clearly a case of "—" well that ends well." Face is saved by both sides the public, wherever its sympathies have been, continue to enjoy the music of this great orches

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DAYTON, O.
HERALD
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[27]

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EVENING UNION
DEC 8 - 1942

This Clipping From
MILWAUKEE, WIS.
JOURNAL
DEC 8 - 1942

NEW YORK, N.Y.
TIMES
DEC 15 1942

This Clipping From
GREENVILLE, S. C.
PIEDMONT
DEC [illegible]

Orchestra Unionized

NEW YORK, Dec. 8—(INS)—The last of the principal musical organizations in the country—the Boston Symphony Orchestra —to become [illegible] today was signed up with the American Federation of Musicians.

Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

orchestra is composed of very intelligent men and they will take an active interest in the union. That will be good, also, for the union."

Of James C. Petrillo, president of the union, who threatened to boycott the Eastman Theatre if the orchestra played there without a union agreement, Dr. Koussevitzky said:

"He's a very able man in his line. For his union he did a splendid job."

Dr. Koussevitzky himself organized the first musicians' union in Russia in 1902 and later belonged to a musicians' union in Paris, he remarked.

This Clipping From
HARTFORD, CONN.
TIMES
DEC 12 1942

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Meanwhile, pressure from the union had been steadily increasing. The orchestra had been barred from playing over the radio or for records. Most of the famous solo artists, as members of the union, were not allowed to appear with the Boston orchestra. There was some doubt whether the orchestra would even be allowed to use the halls it had engaged in other cities.

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James C. Petrillo, president of the union, under severe pressure of public opinion because of his recent conduct of its affairs, on his part, expressed a willingness to procure the necessary changes in the union by-laws, so far as they affected the major symphony orchestras, to meet these requirements. The members of the Boston orchestra then voted unanimously to join the union.

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Wh[illegible] the reactions may be to the ending of the long controversy between the American Federation of Musicians and the Boston Symphony Orchestra it is pleasing that the differences that have so long existed, growing out of the attempt to unionize the organization, have been ended and that the public will be in position to attend concerts by this orchestra, here or elsewhere, without the imputation of being unduly sympathetic with unorganized "labor."

A much larger number of music lovers who lack the opportunity to attend the orchestra's concerts will rejoice that it is to return to the air both for this Symphony Hall season and the concerts from the Charles River Espianade during the outdoor season. The radio hookup involved in the contract with the National Broadcasting Company assures wide hearing for its programs, something that will strengthen radio in its cultural upper brackets.

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PORTLAND, ME.
PRESS HERALD
DEC 12 19[illegible]

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Boston Herald

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...EPNER.

...II—All is harmony between the Boston Symphony Orchestra and the American Federation of Musicians, A. F. L., according to Dr. Serge Koussevitzky, conductor of the orchestra, which gave a concert here tonight.

"I think it's good for the union that the Boston Symphony has joined and it is also good for the orchestra," the conductor said. "The agreement will make it possible for the orchestra to do radio concerts, which will wipe out a $100,000 deficit and will also enable us to make recordings. That will be good for the orchestra. The orchestra is composed of very intelligent men and they will take an active interest in the union. That will be good, also, for the union."

Of James C. Petrillo, president of the union, who threatened to boycott the Eastman Theatre if the orchestra played there without a union agreement, Dr. Koussevitzky said:

"He's a very able man in his line. For his union he did a splendid job."

Dr. Koussevitzky himself organized the first musicians' union in Russia in 1902 and later belonged to a musicians' union in Paris, he remarked.

This Clipping From
HUDSON, N. Y.
DAILY STAR
DEC 8 - 1942

What Others Say

A VICTORY FOR MUSIC

[Christian Science Monitor]

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James C. Petrillo, president of the union, under severe pressure of public opinion because of his recent conduct of its affairs, on his part expressed a willingness to procure the necessary changes in the union by-laws, so far as they affected the major symphony orchestras, to meet these requirements. The members of the Boston orchestra then voted unanimously to join the union.

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PORTLAND, ME.
PRESS HERALD
DEC 12 19

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Boston Herald

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Many outstanding Bostonians, to whom unionism may be repugnant, have felt for a long time that unionization in this instance was inevitable.

[27]

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
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Compromise Wins

Wh[illegible] the reactions may be to the ending of the long controversy between the American Federation of Musicians and the Boston Symphony Orchestra it is pleasing that the differences that have so long existed, growing out of the attempt to unionize the organization, have been ended and that the public will be in position to attend concerts by this orchestra, here or elsewhere, without the imputation of being unduly sympathetic with unorganized "labor."

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This Clipping From
MILWAUKEE, WIS.
JOURNAL
DEC 8 - 1942

The Boston Symphony

To The Journal: I appreciated your column on Thanksgiving day concerning the unionization of the Boston symphony orchestra. I call that coverage. For everybody interested in fine musical performances was following the union negotiations with the Boston symphony.

BERNARD STEPNER.

This Clipping From
HARTFORD, CONN.
TIMES
DEC 12 1942

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At length Mr. Dane died and the orchestra seemed on the brink of financial disacter. It was then that the president of the board of trustees indicated that the Boston Symphony orchestra would consent to unionization were its artistic standards assured. He asked that full power of employing, discharging and discipline be placed in the hands of the conductor.

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INFORMATION OBSCURED

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

...scheduled for Dec. 26. Thereafter the orchestra will be heard each week.

This Clipping From
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TIMES
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[27]

EAST BAY LABOR
JOURNAL
OAKLAND, CAL
12/11/42

Boston Symphony Signs Trade Union Agreement

The Boston symphony, which for several years has been the only non-union orchestra of national prominence in the United States, has finally signed a contract with the American federation of musicians (AFL).

This Clipping From
FAYETTEVILLE, N. C.
OBSERVER
DEC 1 1942

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TORONTO, CANADA
STAR
DEC 12 1942

BOSTON SYMPHONY HAS JOINED UNION

Only Non-Union Great Orchestra in America Now in Radio Family

Boston Symphony, which has been non-union all its life under nine conductors, has now joined the union. Negotiations lasted six months. Boston held out for a concession allowing the orchestra to hire its players from any local union in the U.S. or Canada. The concession being granted automatically permits any symphony orchestra to engage players from anywhere in North America. European engagees are treated individually.

Twenty-five years ago Stokowski said in Toronto that he would know Boston Symphony blindfold by its tone. He spoke of the great orchestra endowed by the late Col. Higginson, but since his death a straight competitive concern, as though it were an institution as much in its own class as the Mendelssohn Choir was among choral societies. One distinction of the Boston Symphony was that in all the evolution of musical unionism in America to a point of almost absolute domination of orchestras by the W.P.A., the players conducted by Koussevitsky were the only regular-symphonic body of instrumental non-union musicians in America.

Since radio became such a big factor in orchestra revenues, the Boston Symphony found itself under a handicap by the 1940 edict of James Petrillo, head of the W.P.A., threatening to withdraw any union players from groups doing business with the Boston Symphony. As radio playing is vital to a great orchestra, this was probably the main reason why Boston joined the union.

Twenty years ago great orchestras played to only local audiences in their home cities and on tour. Now a great orchestra can be heard from its own hall all over America. Boston Orchestra was first on the air, back in 1926. Since 1937 it has been off the air. The first broadcast is Dec. 26 from 9.15 to 10.15 over Blue Network and 145 stations.

Boston Symphony Orchestra a Necessity

To the Editor of The Herald:

Can it really happen here—that we may lose the Boston Symphony Orchestra because of lack of public support? How many people, I wonder, saw the British sailor at last Friday's concert, listening, with his head on his arms, transported by the Beethoven Concerto to a world of beauty? Haven't we all gone home from the concerts moved and resolved that such music represents the best effort of man? When the city of London was being destroyed, Dr. Koussevitzky and the orchestra played for us the London Symphony, and we knew then that London could never really be destroyed—the very issues of the war and the vision of peace were burnt as clear as fire on us who heard that concert.

This year we have heard the Shostakovitch Symphony, written during the attack on Moscow. And, as always, we have heard German music—Beethoven, Bach, Brahms, Haydn. No good music comes from Germany now, but some day again, perhaps, it will. In London during the worst days, Myra Hess gave music at noontime to the tired people of London, people who had to sleep underground like rats. These concerts at the National Gallery were packed. This music was a healing force, more than that, it kept tragedy and deadly discomfort from engulfing their lives, they were able to put first things first.

Can it mean that we who have just begun to be touched by the war are not recognizing what "first things" are? That we must not let Boston's greatest artistic achievement just slip through our fingers because we haven't the sense to see what we shall be missing?

It is not just a rich people's orchestra—it plays for all of us. We know it is the finest orchestra in the world now and that Dr. Koussevitzky is the greatest conductor. We must tell them this before it is too late.

INA R. WHITE.

Chestnut Hill.

CHICAGO, ILL.
SUN
12/14/42

Word comes from Boston that, following its treaty of peace with James C. Petrillo, president of the American Federation of Musicians, the Boston Symphony Orchestra has solved some of its financial problems by signing a recording contract with RCA Victor. This will also include the recording of performances by the Boston Pops Orchestra.

SYMPHONY CONCERT

To Symphony Hall, last evening, returned George Szell to lead the Symphony Orchestra once more in the programme that he offered here at a recent pair of "regular" concerts: Schubert's Symphony in C major, the conductor's admirable orchestral transcription of Smetana's string quartet, "From My Life," and that composer's tone poem, "The Moldau." This programme will be heard for a fourth time this afternoon.

Once more Mr. Szell showed himself to be a conductor of authority and imagination and, withal, an admirable musician. Schubert's Symphony in his hands is pointed up, but this over-played, over-long work can stand such treatment. With the music of his countrymen, Smetana, Mr. Szell is on less debatable ground. No other conductor has yet attempted his version of the quartet, but it is hard to see how it could be surpassed, and "The Moldau" is certainly his dish. The orchestra played with the utmost brilliance throughout and the audience was appropriately enthusiastic.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

George Szell was the guest conductor last evening for the fifth program of the "shorter" series of Boston Symphony concerts, offering exhilarating, imaginative interpretations of the same works which he conducted at the regular concerts of Jan. 29-30.

It is not a particularly adventuresome program, which includes Schubert's Symphony No. 7 in C major and Smetana's Symphonic Poem, "The Moldau," although Mr. Szell departs from convention with his own extraordinarily sensitive and effective orchestral version of Smetana's String Quartet No. 1 in E minor, "From My Life." But it is a program musically perfect, emotionally fresh, springlike and richly rewarding. Both the audience and the men of the orchestra gave Mr. Szell an ovation at the close of the Schubert.

Mr. Szell has a flair for outlining the architecture of a piece by giving it rhymthmic impetus (which is never headlong) and by selecting tempi that are inevitably right. Last evening he received electric responses from the orchestra which played with clarity, precision and the famous Boston Symphony brilliance and depth of tone. The orchestral choirs were maintained in a wonderfully delicate balance.

There was much charm, expressiveness and beauty of detail in the Schubert. It was also exciting.

Smetana's Quartet, avowedly an experiment in dramatic program music of chamber proportions, is extremely difficult to play in its original version. It has always seemed, to most critics, to be too big for its boots. In Mr. Szell's orchestral version it becomes a large dramatic work of grip and force, as well as of quiet beauty. As with "The Moldau," which closed the program, Mr. Szell made it flow, whirl and sing on in a cloud of lovely sound.

The program will be repeated at 3 this afternoon.—J. W. R.

[28]

Globe
Nov 22

MUSIC

By ELINOR HUGHES

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 11th regular concert of its 62d season in Symphony Hall yesterday afternoon, the program being as follows:

Rimsky-Korsakov.....Introduction and Wedding March from "Le Coq d'Or"
Moussorgsky...Prelude to "Khovanstchina"
Shostakovitch.....Symphony No. 6
Wagner...Prelude to "Die Meistersinger von Nurnberg"
Wagner...Prelude to "[illegible]"

Any pleasanter manner to start the New Year than at a first rate concert by the Boston Symphony Orchestra would be impossible to imagine, and yesterday afternoon Serge Koussevitzky and his musicians were in the best possible form in their presentation of a program of generally familiar music, Shostakovitch's Sixth Symphony being the only relatively novel composition. For the rest, there were contributions by Moussorgsky and Rimsky-Korsakov, to swing the balance to matters Russian, and Wagner's "A Siegfried Idyll" and the stirring Prelude to "Die Meistersinger Von Nurnberg," which brought the afternoon to a festive and loudly applauded close.

Last season the Shostakovitch Sixth Symphony underwent no less than six performances at these concerts—counting the Friday afternoon, Saturday evening, Monday evening and Tuesday afternoon programs as separate entities—but yesterday marked its initial hearing this season. Comparisons, invidious and exasperating as they always are, cannot be escaped with Shostakovitch, who is, when you come down to it, his own most interesting rival. Prior to the hearing of the Sixth Symphony, there was the heated discussion over the Fifth—which still is a bone of musical contention—and last year we had the Seventh over which to argue, a composition impossible to judge dispassionately at the time of its performance here owing to the circumstances involving its composition.

The Sixth Symphony does not, I think, require to be judged in the light either of heated controversy or of earth-shaking historical events. Unconventional in form, with the very long first movement—a form employed also in the Seventh Symphony—and the short allegro and presto, it is not so much polemical or proselytizing as it is strongly individual, generally melodious and often romantic in style. The prolonged largo seems, on additional hearings, to be drawn out beyond the strength of its thematic material, though there is no denying the tonal beauty of the long passages for English horn and flute, under which weave the ground work of trills by the low strings in long pedal points. The second movement, the allegro, which has the character of a scherzo though it is not so called, is lively, rhythmic and entertaining, the piccolo and E-flat clarinet contributing admirable solos; and the presto, with which the symphony ends, is written in the form of a rondo and maintains an irresistible folk-dance rhythm throughout. Conductor and orchestra combined to give an eloquent and spirited performance of the entire work, and the soloists deserve especially high praise.

The two shorter Russian works with which the program opened were cleverly contrasted in mood, for the "Coq d'Or" music has a wonderful objective brilliance and color, while the "Khovanstchina" prelude is delicate and subtle in its suggestion of polyphonic voices. Tranquil and poetic, the "Siegfried Idyll," not heard at these concerts for seven years, presents Wagner in a highly sympathetic mood, just as the "Meistersinger" prelude shows him fairly dancing in the streets. The audience, as might have been expected, was most enthusiastic.

The Boston Symphony will be out of town next week, and the next pair of concerts will take place at Symphony Hall, Jan. 15 and 16, at which time the conductor will be Richard Burgin and Robert Casadesus will be soloist in the Saint-Saens Concerto for Pianoforte, No. 4, in C minor. The remainder of the program will consist of Reznicek's Overture to "Donna Diana" and Strauss' "Don Quixote," with Jean Bedetti and Jean Lefranc as soloists.

Yesterday as last March, the Symphony was performed in the slightly revised version made by Shostakovich for publication of the score.

Next week the orchestra goes again to New York. The next Boston concerts, Jan. 15 and 16, will be conducted by Richard Burgin, whose progoram will be: Overture to "Donna Diana," Reznicek; "Don Quixote," by Strauss, with Jean Bedetti 'cello soloist; Fourth Piano Concerto, Saint-Saens, Robert Casadesus, soloist.—C. W. D.

Post MU
SYMPHON
Boston Symph

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When Mr. Koussevitzky introduced the Shostakovich Sixth to Boston last March, he paid it the significant compliment of repeating it a week later. This Symphony is indeed music of substance, a degree of originality, and of instrumental mastery.

To be sure, the march of the short finale gives a queer touch to the work as a whole. What begins in high seriousness ends in low comedy. No matter. It is all enjoyable.

EAST BAY LABOR
JOURNAL
OAKLAND, CAL
12/11/42

Boston Symphony Signs Trade Union Agreement

The Boston symphony, which for several years has been the only non-union orchestra of national prominence in the United States, has finally signed a contract with the American federation of musicians (AFL).

This Clipping From
FAYETTEVILLE, N. C.
OBSERVER
DEC 1942

A VICTORY FOR MUSIC

(Christian Science Monitor)

Signing of a contract between the Boston Symphony Orchestra and the American Federation of Musicians is a significant incident in the history of labor relations in the United States.

Its significance lies in these facts: it brings into the Federation the last remaining non-union symphony orchestra in the country; it assures the artistic integrity not only of the Boston orchestra but of all American symphony orchestras, and it is a conspicuous example of the possibilities of negotiation in handling labor controversies.

The Boston orchestra was founded and for many years sustained by Maj. Henry L. Higginson, who entrusted the artistic command to the conductor but kept in his own hands the reins of economic control. After he passed on the annual deficit was made up by Ernest B. Dane of Brookline, who was as little disposed as had been his predecessor to deal with labor unions.

With the passing of Mr. Dane, the trustees were faced with a deficit for two seasons of $188,000, which must in the absence of another individual benefactor, be raised by subscription.

Meanwhile, pressure from the union had been steadily increasing. The orchestra had been barred from playing over the radio or for records. Most of the famous solo artists, as members of the union, were not allowed to appear with the Boston orchestra. There was some doubt whether the orchestra would even be allowed to use the halls it had engaged in other cities.

The actual existence of the orchestra was threatened. At this critical moment, Jerome D. Greene, president of the trustees, made it clear when the season opened this fall that the management was not opposed to unionization as such, provided the artistic standards of the orchestra could be assured. This meant that the conductor must be able to employ musicians wherever he was able to find them and must retain full disciplinary powers.

James C. Petrillo, president of the union, under severe pressure of public opinion because of his recent conduct of its affairs, on his part expressed a willingness to procure the necessary changes in the union by-laws, so far as they affected the major symphony orchestras, to meet these requirements. The members of the Boston orchestra then voted unanimously to join the union.

Thus there was achieved what Mr. Greene had said the management desired—a victory not for the orchestra, nor for the union, but for music.

Boston Symphony Orchestra a Necessity

To the Editor of The Herald:

Can it really happen here—that we may lose the Boston Symphony Orchestra because of lack of public support? How many people, I wonder, saw the British sailor at last Friday's concert, listening, with his head on his arms, transported by the Beethoven Concerto to a world of beauty? Haven't we all gone home from the concerts moved and resolved that such music represents the best effort of man? When the city of London was being destroyed, Dr. Koussevitzky and the orchestra played for us the London Symphony, and we knew then that London could never really be destroyed—the very issues of the war and the vision of peace were burnt as clear as fire on us who heard that concert.

This year we have heard the Shostakovitch Symphony, written during the attack on Moscow. And, as always, we have heard German music—Beethoven, Bach, Brahms, Haydn. No good music comes from Germany now, but some day again, perhaps, it will. In London during the worst days, Myra Hess gave music at noontime to the tired people of London, people who had to sleep underground like rats. These concerts at the National Gallery were packed. This music was a healing force, more than that, it kept tragedy and deadly discomfort from engulfing their lives, they were able to put first things first.

Can it mean that we who have just begun to be touched by the war are not recognizing what "first things" are? That we must not let Boston's greatest artistic achievement just slip through our fingers because we haven't the sense to see what we shall be missing?

It is not just a rich people's orchestra—it plays for all of us. We know it is the finest orchestra in the world now and that Dr. Koussevitzky is the greatest conductor. We must tell them this before it is too late.

INA R. WHITE.

Chestnut Hill.

CHICAGO, ILL.
SUN
12/14/42

Word comes from Boston that, following its treaty of peace with James C. Petrillo, president of the American Federation of Musicians, the Boston Symphony Orchestra has solved some of its financial problems by signing a recording contract with RCA Victor. This will also include the recording of performances by the Boston Pops Orchestra.

SYMPHONY CONCERT

To Symphony Hall, last evening, returned George Szell to lead the Symphony Orchestra once more in the programme that he offered here at a recent pair of "regular" concerts: Schubert's Symphony in C major, the conductor's admirable orchestral transcription of Smetana's string quartet, "From My Life," and that composer's tone poem, "The Moldau." This programme will be heard for a fourth time this afternoon.

Once more Mr. Szell showed himself to be a conductor of authority and imagination and, withal, an admirable musician. Schubert's Symphony in his hands is pointed up, but this over-played, over-long work can stand such treatment. With the music of his countrymen, Smetana, Mr. Szell is on less debatable ground. No other conductor has yet attempted his version of the quartet, but it is hard to see how it could be surpassed, and "The Moldau" is certainly his dish. The orchestra played with the utmost brilliance throughout and the audience was appropriately enthusiastic.

DEC 12 1942

BOSTON SYMPHONY HAS JOINED UNION

Only Non-Union Great Orchestra in America Now in Radio Family

Boston Symphony, which has been non-union all its life under nine conductors, has now joined the union. Negotiations lasted six months. Boston held out for a concession allowing the orchestra to hire its players from any local union in the U.S. or Canada. The concession being granted automatically permits any symphony orchestra to engage players from anywhere in North America. European engagees are treated individually.

Twenty-five years ago Stokowski said in Toronto that he would know Boston Symphony blindfold by its tone. He spoke of the great orchestra endowed by the late Col. Higginson, but since his death a straight competitive concern, as though it were an institution as much in its own class as the Mendelssohn Choir was among choral societies. One distinction of the Boston Symphony was that in all the evolution of musical unionism in America to a point of almost absolute domination of orchestras by the W.P.A., the players conducted by Koussevitsky were the only regular-symphonic body of instrumental non-union musicians in America.

Since radio became such a big factor in orchestra revenues, the Boston Symphony found itself under a handicap by the 1940 edict of James Petrillo, head of the W.P.A., threatening to withdraw any union players from groups doing business with the Boston Symphony. As radio playing is vital to a great orchestra, this was probably the main reason why Boston joined the union.

Twenty years ago great orchestras played to only local audiences in their home cities and on tour. Now a great orchestra can be heard from its own hall all over America. Boston Orchestra was first on the air, back in 1926. Since 1937 it has been off the air. The first broadcast is Dec. 26 from 9.15 to 10.15 over Blue Network and 145 stations.

MUSIC

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Boston Symphony Orchestra

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[28]

Globe
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By ELINOR HUGHES

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The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 11th regular concert of its 62d season in Symphony Hall yesterday afternoon, the program being as follows:

Rimsky-Korsakov.....Introduction and Wedding March from "Le Coq d'Or"
Moussorgsky...Prelude to "Khovanstchina"
Shostakovitch.....Symphony No. 8
Wagner....Prelude to "Die Meistersinger"
Wagner...Prelude to "[illegible]"

Mother Gives

[illegible] Several dozen more blockhouses were cleared inside northern Stalingrad and northwest of the Volga [illegible] 10 days of December.)

[illegible] tion of 743 Soviet tanks in the last [illegible] the capture of several places on the central front and the destruction of 343 Soviet tanks in the last [illegible] Lake Ilmen. The Germans claimed [illegible] Caucasus region, at Stalingrad, in the great Don bend and south of [illegible] tacks were repelled in the Terek-[illegible] (The Germans said Russian attempts to have another important command.

[illegible] but he was believed to have another military leader. The whereabouts of Timoshenko were not disclosed, [illegible] fenses. Second only to Stalin as [illegible] was appointed vice commissar of defensive in the Rzhev sector and when he commanded a central front was last heard from last summer critical southwest region. Zhukov Timoshenko as commander in the he had succeeded Marshal Zemeon people were surprised to hear that last winter, and now the Russian

It was Zhukov who saved Moscow

ZHUKOV SCORES AGAIN

Zhukov as the supreme hero.

The jubilant Russian press featured the victory pronouncement with solid spreads on their front pages and proclaimed Gen. Gregory rowest point.

mass was 37 miles wide at its nar- and Don. The surrounding Russian rowing corridor between the Volga ring of bayonets and guns in a narenemy divisions fenced in a steel left the remnants of 22 half-tarvec ing or capture of 312,550 axis troops which saved Stalingrad with the killiles northwest through Bataisk to Rostov.

The brilliant six weeks campaign [illegible] southeast of Nalchik in the centre Caucasus. Moreover, they would b astride a railway leading about 18

Post MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

The concert at Symphony Hall yesterday afternoon by the Boston Symphony Orchestra was altogether magnificent. If it set the standard for the New Year, we are fortunately in for memorable playing.

Mr. Koussevitzky had chosen a good program for a holiday, consisting mostly of short pieces. If there was nothing trivial, there was also nothing to which you had to listen very hard, apart from the first movement of Shostakovich's Sixth Symphony. All the rest was easy to absorb — the Introduction and Wedding March from "Le Coq d'Or," by Rimsky-Korsakoff; Moussorgsky's Prelude to "Khovantschina," and "A Siegfried Idyll" and the Prelude to "The Mastersingers of Nuremberg," by Wagner.

There have been more exciting programs and performances by Serge Koussevitzky and his colleagues. What made yesterday so remarkable was the accuracy of style, the technical polish, and the consistent clarity. Every single piece was "color music," which means that the first desk men and the various sections had plenty of opportunity to display their skill. And they did!

The horns, for example, and especially the incidental solo work of Mr. Valkenier, were of incredible beauty. So were the other brasses. Mr. Speyer again contributed a superb English horn solo in the first movement of the Shostakovich. One could go on down the line and say as much for the other distiguished first-desk men.

One thoroughly familiar with Mr. Koussevitzky's conducting would naturally expect the Russian half of the program to be exceptionally well done. But he surprised at least one listener by the excellence of his Wagner. That composer Mr. Koussevitzky does not often put on Symphony programs, and one has felt that with certain exceptions, the conductor has not been so successful with Wagner as with other composers. But "The Mastersingers" Prelude had amazing breadth and clearness; the counterpoint was a web of balanced, independently sounding voices. There were no tonal thickness, no exaggeration, which was true as well of each item on the progoram.

When Mr. Koussevitzky introduced the Shostakovich Sixth to Boston last March, he paid it the significant compliment of repeating it a week later. This Symphony is indeed music of substance, a degree of originality, and of instrumental mastery.

To be sure, the march of the short finale gives a queer touch to the work as a whole. What begins in high seriousness ends in low comedy. No matter. It is all enjoyable.

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Next week the orchestra goes again to New York. The next Boston concerts, Jan. 15 and 16, will be conducted by Richard Burgin, whose progoram will be: Overture to "Donna Diana," Reznicek; "Don Quixote," by Strauss, with Jean Bedetti 'cello soloist; Fourth Piano Concerto, Saint-Saens, Robert Casadesus, soloist.—C. W. D.

Koussevitzky, Boston Symphony Give Concert at Carnegie

Telegram

By LOUIS BIANCOLLI.

Our old friend, Beethoven's Fifth Symphony, was back again in Carnegie Hall last night, with Serge Koussevitzky and the Boston Symphony sounding the Victory Theme in gripping style.

With the new implications no doubt in mind, Mr. Koussevitzky's reading was freshened and tightened to stirring effect. Where dragging tempi marred earlier readings, last night's was keyed steadily to vivid drama and mounting impact.

The conductor seemed intent on breathing new life into the great score. Not that Beethoven's ringing manifesto needs it. But, after a while, readings tend to stale a bit. A conductor's outlook alters, and, Presto, the music yields fresh secrets.

* * *

More Humanized.

It seemed a new Beethoven Fifth for the Boston Symphony—more compact and humanized, delving deeper, and pulsing throughout with the tortured Titan's grapple with adverse Fate, ending in rousing victory.

Orchestral tone, even the Boston's, never sounded fresher. The wide range of anguished speech and shattering conflict was fully mirrored in the rendering. Detail was crisp and uncannily right. The finale transition never rang out better.

Purely as playing the whole program moved on the one supervivid plane. There were two other numbers listed, a Corelli Suite and Martinu's First Symphony. The Beethoven score merely outclassed them as music. In performance, neither conductor nor orchestra showed any partiality. All three numbers ran along parallel lines of virtuosity.

The Corelli Suite arrived in Ettore Pinelli's known arrangement of three pieces by the founding father of virtuoso fiddling. While the swift-paced Bad inerie section easily topped the Sarabande and Gigue, the whole version, in lush string scoring was cut trimly to Boston Symphony style.

* * *

Rarely Heard Now.

Apart from the few extant sonatas and concerti grossi, Corelli rarely haunts concert halls these days. The 17th century knew him as the "virtuoso of virtuosos and the Orpheus of our time."

There's no telling how Corelli as fiddler would measure up to a Heifetz or Kriseler. Technique has taken such giant strides since then. Corelli's style would need plenty of stepping up. Even Paganini would find today's grade hard going. A few of the old tricks may have been lost to the trade, though it's doubtful.

The Martinu symphony was premiered here by the Boston unit earlier this season. The four movements still added up to glowing results at a second hearing. Martinu can write. The mastery of medium is first-rate. His patterns are fluid and variedly hued. Harmonies, themes and rhythms fuse smoothly into single units of expression.

The symphony is tailor-made for Mr. Koussevitzky and his orchestra. Few recent scores match it in rich scoring for strings. The sonorities are bland and silken. Super-finesse is at work in every phrase. The score may still come to be known as Martinu's "Boston" symphony.

Dowling Play Rehearsing

Billie Burke and Martha Scott will be co-starred by Eddie Dowling in This Rock, the Walter Livingston Scott comedy now in rehearsal under Mr. Dowling. The play opens in Hartford Jan. 30, moving to Boston for two weeks prior to its New York premiere.

FINE CONCERT BY SYMPHONY

Boston Post

Strauss' "Don Quixote" a Notable Feature

BY WARREN STOREY SMITH

The Boston Symphony's 62d season reaches its halfway mark this week with a most attractive programme that fared exceedingly well in its initial presentation yesterday afternoon.

Following a reversed chronology, this list, conducted by Richard Burgin, includes three of Respighi's transcriptions of ancient airs and dances for the lute, Strauss' "Don Quixote," and the C minor Piano Concerto of Saint-Saens, with Robert Casadesus as the soloist.

In the tone poem of Strauss, Jean Bedetti assumed once more the role of solo 'cellist and chief protagonist, which he has thrice yielded to Gregor Piatigorsky, and, as in the last four performances at Symphony Hall, Jean LeFranc played the solo viola part, which gives voice and presence to the paunchy esquire, Sancho Panza.

Not before had Mr. Burgin conducted this highly exacting score and so eloquent have been the recent performances under Dr. Koussevitzky that one might have been a bit fearful of the result. Such fears, however, were groundless. The performance was a triumph for all concerned. One thing in particular commended this performance and that was its coherence and continuity, its freedom from the longueurs that may accompany a too finicky interpretation of the music.

It is the fashion now to say that "Don Quixote" is Strauss' finest orchestral work and there are good grounds for this opinion. Nowhere else is his fancy so exuberant his invention so distinguished, his technical skill so variously and strikingly exhibited. Nevertheless, we have here a supreme example of both the weakness and the strength of programme music. How can "Don Quixote" mean anything to those who do not recognize the dramatis personae, to those for whom the lovely Dulcinea theme is merely one more pretty tune, who do not, or cannot, follow the various adventures of Knight and 'Squire, as set forth in the programme notes, and try to hear it merely as music?

After such richly significant music as this the Concerto of Saint-Saens was bound to sound a bit empty and superficial. The French composer's star is somewhat in eclipse just now, but he was no mean craftsman and he could write themes that were more than a string of notes. Actually, the Concerto was good to hear, and its performance at the hands of soloist and orchestra was one of surpassing brilliance that drew cheers from the audience. To make belated mention of Respighi's Old Dances and Airs, these modern re-creations of a musically fragrant past have been long absent from the orchestra's repertory and Mr. Burgin did well to restore them to it.

REAL DELIGHT BY SYMPHONY

Jan. 1, 1943

Koussevitzky Gives Chief Role to Rimsky-Korsakov

BY WARREN STOREY SMITH

It is evidently Dr. Koussevitzky's belief that Rimsky-Korsakov is an excellent "holiday" composer, and he is not so far off. The pictorial Russian was twice represented on last week's Boston Symphony programme and he has first place on that of yesterday afternoon and this evening.

From the last and most widely known of his 15 operas, "Le Coq d'Or," Dr. Koussevitzky had chosen for this New Year's list the Introduction and the Wedding March. The deft orchestral hand of Rimsky is also shown in the next number, the imaginative prelude to Moussorgsky's "Khovanstchina," an opera which would not exist had not his faithful friend completed and orchestrated it.

The portion of the concert to be broadcast this evening also includes the Sixth Symphony of Shostakovitch, which Dr. Koussevitzky introduced to us last March. This reviewer finds it a great deal easier to get excited about this symphony than about its over-publicized successor, the Brobdingnagian Seventh. For one thing, it can be heard without fatigue. There are but three movements, and only at times in the initial largo is there a hint of the diffuseness that makes the Seventh so tiresome.

While it lacks the emotional impact of the slow movement of the Fifth and has not quite the sensuous charm of the corresponding section of the First, this largo of the Sixth Symphony is both a deeply felt and a deeply moving piece of music. Here, as so often in the later Shostakovitch, comes a suggestion of both the means and matter of Gustav Mahler. Yet the story is told that when the reviewers began pointing out these Mahlerisms, the apparently astonished composer asked the Am-Russ Music Corporation in New York to send him all the Mahler scores, since he wished to become acquainted with them. If this was not pure camouflage, we must see in these resemblances to the Moravian composer a sort of artistic reincarnation.

The symphony was beautifully and brilliantly played, as was the entire programme, and it met with enthusiastic approval.

Richard Wagner, whom Shostakovitch does not consider an "important" composer, brought up the rear with two of his finest inspirations, "that miracle of rare device," the "Siegfried Idyl," and the ever-glorious prelude to "Die Meistersinger." Dr. Koussevitzky has been known to dawdle over the "Idyl" and to unduly inflate the prelude. He did neither yesterday. Both performances were a joy to hear. The audience liked the one and it greeted the other with cheers.

New Year With Koussevitzky

Christian Science Monitor—Jan. 2,

By L. A. Sloper

To introduce the New Year, Dr. Koussevitzky chose the following list for the eleventh program of the Boston Symphony season: the Introduction and Wedding March from Rimsky-Korsakoff's "Le Coq d'Or;" Moussorgsky's Prelude to "Khovanstchina;" Shostakovitch's Sixth Symphony, and Wagner's "Siegfried Idyl" and the "Meistersinger" Prelude.

The Russian half of the program, as played yesterday afternoon, offered various pleasures. Rimsky's lively measures, full of good tunes and gay rhythms and bright colors, constituted the first and not the least of these. The brilliant performance set them forth in their most ingratiating aspect.

That greater member of the Russian "Five," Moussorgsky, was appropriately represented by the exquisite "Khovanstchina" Prelude, which was realized with a beauty of tone and a subtlety of inflection that even this conductor and this orchestra, it seemed yesterday, have seldom equalled.

Incidentally, both these items served also to remind us how much certain successors owed to their composers, who were the rebels of their time, and who were looked down upon by many of their contemporaries as amateurs because they did not follow the German tradition of Russian music. Yet but for them, two later rebels, Stravinsky and Debussy, could hardly have made their contributions to music. Today, listening to these two excerpts, you can see the features of their descendants being formed.

The position of Shostakovitch is less clear, and not because of any strangeness or obscurity in the Sixth Symphony, however it may seem to Mr. Stokowski as quoted in the program book. Indeed, it is the obviousness of the symphony that makes one feel that to precede it with the Rimsky and Moussorgsky numbers was no kindness to its composer.

For although the excerpts from the earlier composers are less extensive, they contain more of musical value; and although perhaps suspect because they were designed for use in the theater rather than the concert hall, they nevertheless possess the qualities necessary for a musical work of art. They have recognizable melodies, perceptible rhythmic patterns, and logical form. Incidentally, they have color and charm and conciseness.

Shostakovitch's truncated Sixth, on the other hand, is melodically banal, rhythmically spasmodic, and amorphous. Moreover, it is drab, dull, and discursive. Mr. Burk reports in the program book that Dr. Koussevitzky is using in the current performances a score embodying numerous alterations of detail by the composer. I am afraid that more radical changes are needed.

The piece has some pleasant moments, but its composer has been wanting in self-criticism. He seems unable to distinguish between a theme of flowing line or pregnant character and a mere succession of notes. His use of rhythmic figures that are now commonplace cannot conceal this thematic poverty, nor can his dissonances make us forget the shapelessness of the entire work.

It would appear that Shostakovitch has more erudition than imagination. He employs the machinery of his great predecessors, but his results are less impressive than theirs. And when he changes the rules by writing a symphony that begins with a Largo which constitutes half the entire work, he is merely distorting a classic form without convincing us that the distortion brings something of originality and value into musical history.

Finally, Shostakovitch really should not try to be witty, as the resemblance of his last movement to that of Prokofieff's "Classical" Symphony suggests he is doing. It is just not his métier.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 2- 1943

Serge Koussevitzky conducts the Boston Symphony Orchestra in Carnegie Hall Thursday night and on Saturday afternoon.

This Clipping From
BROOKLYN, N.Y.
EAGLE

JAN 3- 1943

Serge Koussevitzky, director of the Boston Symphony Orchestra, which gives its second concert at the Brooklyn Academy of Music next Friday evening.

[29]

Boston Post — JAN. 3, 1943

DR. KOUSSEVITZKY TO REMAIN HERE IN BOSTON

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

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To those "in the know" the Koussevitzky story made very little sense, but the spiking of it is one more proof that you shouldn't believe all you hear. And that is something we cannot be told too often nowadays. The Boston season with its many out-of-town concerts is strenuous enough, goodness knows, but the Philharmonic makes up for this with a longer home season, 30 weeks, with three concerts a week, which nearly always means three more or less distinct programmes. In view of Dr. Koussevitzky's present tendency to contract rather than expand his active repertory and his desire for ample and thorough rehearsing of even the most familiar music, that is where the Manhattan shoe would pinch. Besides, the doctor is probably quite content to remain in charge of an orchestra to which he can point with justifiable pride as the greatest in the world. His retirement might cause surprise; his going to another city would inspire amazement. Incidentally, two important posts are now theoretically open, Chicago and Cleveland. What these two lake cities will do about it is a problem that will interest many.

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THE SAT. EVENING POST
PHILA., PA.
1/9/43

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These ideas he set forth with strange concoctions of sound, the entire gamut of rhythms and tempos, terrific dynamics and climaxes, as his suggestions of "everyday simplicity." In qualifying what is "familiar to everyone," the score was sprinkled with themes from Wagner, Puccini and other well known composers.

The interpretation of so complex a score was an arduous task, but out of the musical melange emerged a performance that did credit to the members of the orchestra and to Conductor Serge Koussevitzky for their valiant endeavor.

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Rene Maison was billed to sing the title role, but illness again claimed him and Arthur Carron substituted. He offered a dramatic and sincere performance.

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WATERVILLE, ME.
SENTINEL
JAN 6 1943

Editorial Page Comments

UNIONIZED SYMPHONY

Boston Herald

The contract under which Conductor Koussevitzky and members of the Boston Symphony orchestra have joined the Boston local of the American Federation of Musicians is a victory not only for James Caesar Petrillo, the so-called Czar of Music, but a substantial triumph for the orchestra itself. The negotiations which covered several months resulted in mutual concessions.

The trustees of the Boston Symphony Orchestra, Inc., stood firmly for their right to engage musicians wherever they might be found, whether in Boston or any other American or Canadian local or abroad. The standards which have given our great orchestra its world fame will not, therefore, be lowered. Mr. Petrillo was able to modify the by-laws of his Federation so that the trustees were not limited to the Boston area. Thus an important precedent has been established and the trustees have rendered a fine service for every other symphony group in the country, practically all of which are affiliated with the Federation.

Many outstanding Bostonians, to whom unionism may be repugnant, have felt for a long time that unionization in this instance was inevitable. The non-unionized Boston Symphony Orchestra has done no broadcasting and made no records for two years, and the revenue thereby cut off has been large. Petrillo enforced his ban by threats or strikes of his federated musicians against broadcasting stations or recording companies which used Boston Symphony music. He blacklisted halls where non-union orchestras appeared. He forbade instrumental soloists to participate in concerts of non-union organizations. At times he prevented the Symphony from utilizing famous guest conductors.

The 105 expert musicians of our orchestra voted by a very large majority to accept the judgment of the trustees as to unionization. The orchestra members are now, it is understood, 100 per cent favorable to the compromise which has been reached. They, individually, and the orchestra itself will be financial beneficiaries of the settlement, and there is reason to believe that the quality of the concerts will not be affected any more than in New York, Philadelphia, Cleveland, Cincinnati, Rochester and other places, where unionization was accomplished some time ago.

MARTINU NOVELTY PERFORMED AGAIN

New York Times
JAN 8, 1943

By OSCAR THOMPSON.

Second thoughts on Bohuslav Martinu's Symphony No. 1 do not contradict the first. Repeated in Carnegie Hall last night by Serge Koussevitzky and the Boston Symphony, this ingeniously wrought example of contemporary craftsmanship prompted precisely the same mixed feelings of pleasure and regret that were noted when the new work was introduced here by Dr. Koussevitzky on a Saturday afternoon in November. It was a pleasure to follow the course of writing as skilled, refined and free of bluster and strain as that which made up the four movements of this symphony. As was stated in an earlier review, the regrets spring from the music's low profile, its lack of really significant substance.

There is a kind of breadth and fullness in the harmonization and the instrumentation that runs contrary to the score's want of melodic peaks and climactic moments. A characteristic tonal quality is evoked that is at once personal and attractive. But it pervades everything, from first to last, and takes on an inevitable sameness. Curiously, there are almost no solo leadings that are rememberable as such; instead, there is a continual interweaving and choiring of voices in a faintly dissonant sweetness that seems always about to lead into some bit of ensemble singing more frank and sturdy than is ever achieved.

A piano contributes some interesting figurations, particularly in the scherzolike second movement, but it remains but one of the band. Harp passages are similarly arresting and incidental. One waits vainly for the fructifying of ideas that assert an appreciable measure of charm, but seem incapable of growth. Here is a work wholly free of the noisy, the theatrical and the vulgar. It is technically secure and it has an individual savor. But it has no power to soar. Mr. Martinu, Czech-born, but now composing and teaching in this country, was again present to bow his acknowledgment of the favorable reception accorded his composition.

Mr. Koussevitzky also conducted polished and characteristic performances of a suite by Corelli and the Beethoven C minor Symphony. The Corelli music was heard in an arrangement for string orchestra by Ettore Pinelli. It consisted of Sarabande, Gigue and Badinerie, as adapted from the old Italian's violin sonatas—an engaging but scarcely a momentous resuscitation.

[From Late Edition of Yesterday's TIMES.]

WORK BY MARTINU IS REPEATED HERE

New York Times
Jan 9, 1943

Koussevitzky Leads the Boston Orchestra in Composer's First at Carnegie Hall

BEAUTY SEEN IN RENDITION

Repetition Gives Opportunity to Estimate Full Value of the Symphony

By OLIN DOWNES

In a week which has seen some remarkable orchestral performance in this city nothing has fallen upon the ear with such an effect of sheer transporting beauty as the tone of the Boston Symphony Orchestra which Dr. Koussevitzky directed last night in Carnegie Hall. In the eighteen years of his conductorship of this organization he has brought it to a condition of unparalleled perfection, and in this circumstance alone would have an advantage over other conductors, since the Boston Symphony Orchestra could make a C major triad sound as glorious as a rainbow.

The program gave certain special opportunities for the display of these tonal qualities—among other superlative characteristics of the band. One of these special opportunities was provided by the repetition of Jaraslav Martinu's First symphony, which Dr. Koussevitzky had made known at a New York concert of the Boston Symphony earlier in the season. It was a good plan to repeat this symphony, which has immediately won public approval, because, as is the case with all worth-while music, it is only repetition which allows us to estimate its full value.

Much to Appraise

And in this interesting score there is much to examine and appraise. It is in the first place exceptional, beautiful sound, and it has a refreshing folk-quality of the melodic ideas which is given added distinction by the individuality of the composer's workmanship. It is fundamentally, but not provincially, not parochially, a Czech symphony. This too is striking, if the observation is correct: namely, that since his arrival in America some two years ago Mr. Martinu seemed to have become more essentially, spiritually national in his art than he was in preceding years when he was under modern French influence. It is as though he had found confirmations of his ancestral birthright here, and one would like to believe that this is so. Such, at least, is the impression communicated by his symphony.

It is the work, obviously, of an exceptionally sincere and sensitive, self-critical artist. Mr. Martinu has approached the grand symphonic form with many searchings of his soul. He has questioned the attitude that the spirit in which a modern composer should approach this classic form. He is wary of falsely assuming the cloak of the grand manner, of substituting noise for eloquence, or confusing size with significance. Seeking the truthful and poetical expression of his ideas, he seeks an earnest truthfulness of style and proportion.

Special Style Achieved

We think he has succeeded in a large measure in his quest. He has achieved a special style in this symphony, perhaps too uniform a harmonic and orchestral style, for his ravishing color scheme becomes a little the same as the four movements proceed, and orchestral devices which admirably point up his tone-tints tend to become repetitious. But we find a degree of weakness in the symphonic structure. Charming ideas appear, and in considerable profusion. They are more often manipulated in limited ways than developed in the terminal symphonic manner.

The work seems, therefore, rather long for its material, beautiful as the sound is, indeed captivating to the ear as such, and haunting as are many of the moments of this shimmering, singing, tonal fabric.

The symphony was preceded by a delightful suite of several pieces by Arcangelo Corelli—a Saraband, Gigue and Badinerie arranged for string orchestra from one of the many "sonatas" by Ettore Pinelli; and the playing of the strings was sheer voluptuousness to the ear.

The concert ended with the incomparable Symphony which needs no introduction to audiences or readers, and better played than described. Dr. Koussevitzky interpreted Beethoven's Fifth Symphony. So doing, he uttered more than columns of commentary.

[30]

Boston Post — Jan. 3, 1943

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The work seems, therefore, rather long for its material, beautiful as the sound is, indeed captivating to the ear as such, and haunting as are many of the moments of this shimmering, singing, tonal fabric.

The symphony was preceded by a delightful suite of several pieces by Arcangelo Corelli—a Saraband, Gigue and Badinerie arranged for string orchestra from one of the many "sonatas" by Ettore Pinelli; and the playing of the strings was sheer voluptuousness to the ear.

The concert ended with the incomparable Symphony which needs no introduction to audiences or readers, and better played than described. Dr. Koussevitzky interpreted Beethoven's Fifth Symphony. So doing, he uttered more than columns of commentary.

[30]

SACRAMENTO, CALIF.
BEE

JAN 9 - 1943

BOSTON SYMPHONY—ON THE AIR

Dr. Serge Koussevitzky taps his baton, and his famous Boston Symphony Orchestra is off for one of its hour long radio programs, heard on KFBK Saturdays at 5:15 P. M. Organized in 1881, the Boston Symphony for the past eighteen years has been under the direction of Dr. Koussevitzky, who is shown in the lower picture.

Koussevitzky Conducts Three Russian Works

Herald-Tribune

Leads Boston Orchestra in Shostakovitch, Prokofieff, Tchaikovsky Symphonies

Jan. 10, 1943

By Paul Bowles

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conducting. Second matinee concert of its Carnegie Hall series, yesterday afternoon, with the following program:

"Classical" Symphony, Op. 25..Prokofieff
Symphony No. 6.....Shostakovitch
Symphony No. 4 in F minor, Op. 36, Tchaikovsky

It would be difficult to try to picture to oneself a better example of collaborative virtuosity than yesterday's concert by the Boston Symphony Orchestra. Each of these three Russian pieces received the utmost in fine playing under Dr. Koussevitzky's benevolent vigilance. The orchestral sound at any given moment had the rare breathing quality that makes music come alive; the orchestra functioned like a completely integrated human personality. Delicacy did not preclude aggressiveness, nor firmness conflict with tenderness.

It was illuminating to see the Shostakovitch Sixth in close contact with its musical forebears. The emotional atmosphere of its first movement comes in good part out of Tchaikovsky, but there is in the writing neither the clarity nor the charm of that composer.

Parts of the second and third movements seem heavily influenced by Prokofieff, the Classical Symphony in particular; but whereas, the latter tightly knit little piece leads a life of its own, motivated wholly by its delicate harmonic impetus and phrasal badinage, the Shostakovitch work is insensitive, heavy - handed clowning.

The two brash and brilliant last movements do not balance the endless first; they are simply another piece. The unusual orchestral effects are not so unusual that they justify a work's being written around them. The whole symphony is nervous without being taut; it is not relaxed enough in spirit to warrant being so loosely constructed. It has the esthetic of the billboard rather than of the canvas. The perfect performance it received yesterday merely made clearer the essential superficiality of its conception. One was saddened to see such pains expended on a callous work incapable, as it were, of appreciating them.

The unfolding of the Tchaikovsky Fourth was magnificent. In the second movement the tempo was kept up to allay the latent saccharine tendencies. The dramatic contour of the pizzicato passages in the third movement was admirable; the distinct dynamic levels established for notes holding the same position in rhythmical figures were rigorously observed. Other examples of beautiful playing were the opening brass fanfare in the first movement of the same work, and the perfect trills of the violin line in the larghetto of the Classical Symphony.

BOSTON SYMPHONY HEARD

JAN. 10, 1943 Times

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R. P.

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SIOUX CITY, IOWA
JOURNAL
JAN 10 1943

Boston Symphony Is on

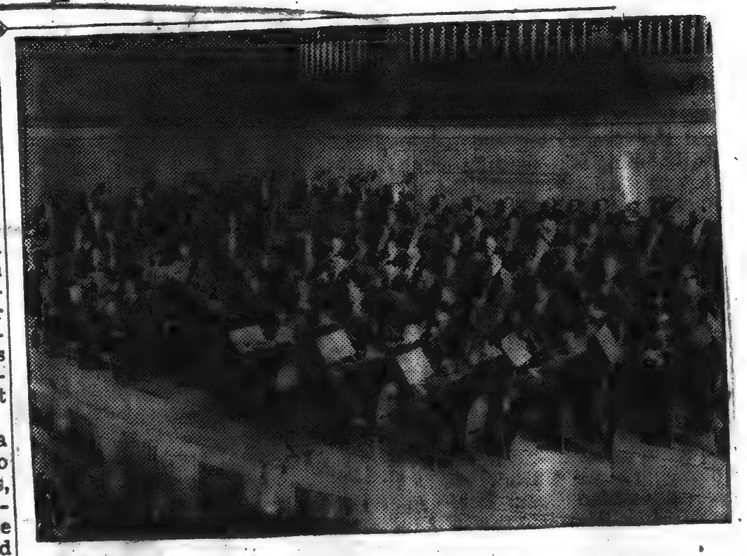
Finest Organization of Its Kind Now Heard Over KSCJ

LOVERS of classical music the nation over have welcomed the news that the Boston Symphony orchestra, conducted by Serge Kousevitsky, is back on the airlanes. Broadcast on Saturdays from 7:15 to 8:15 p. m. over KSCJ and 145 other Blue network stations, the music of this superb orchestral group is available to radio listeners from coast to coast.

The Boston Symphony orchestra was the first major orchestra to give regular broadcast concerts, being first heard by the mass audience in 1926. It continued on the air until 1937, then discontinued its radio activity until its recent signing, for a long term, by the Blue network.

Organized in 1881, the Boston symphony has been under the direction of Dr. Kousevitsky for 18 years. His genius in transplanting his own intensity and fire to a superb group of musicians has resulted in the Boston symphony being labled the finest in the world.

James G. McDonald, Blue network news analyst, will act as commentator for the famous group.



BOSTON SYMPHONY—Acclaimed as the finest musical organization in the world, the Boston Symphony orchestra, directed by the noted conductor, Dr. Serge Koussevitsky (left), is heard over KSCJ every Saturday evening at 7:15. Organized in 1881, the Boston Symphony has been under the direction of Dr. Koussevitsky for the last 18 years.

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Christian Science Monitor - Jan. 11, 1943

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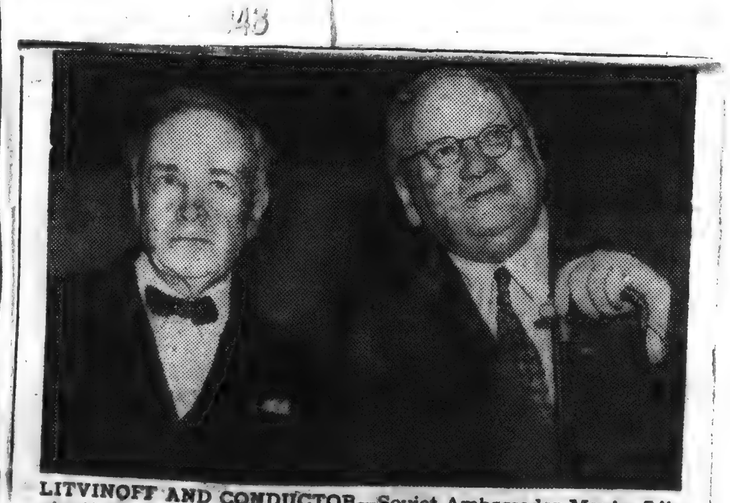

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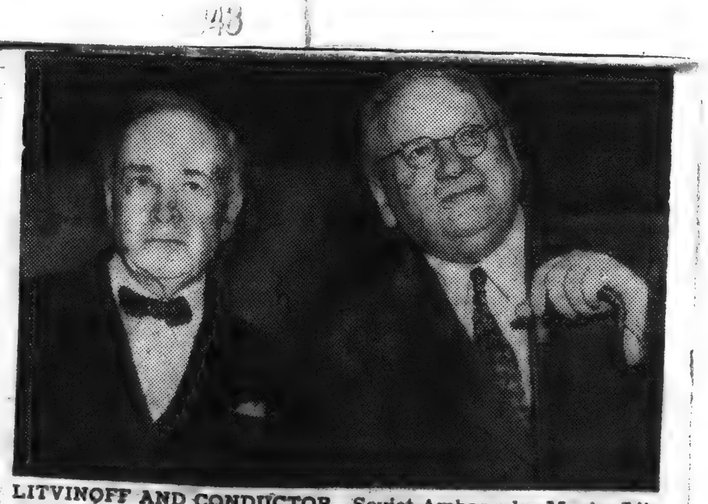

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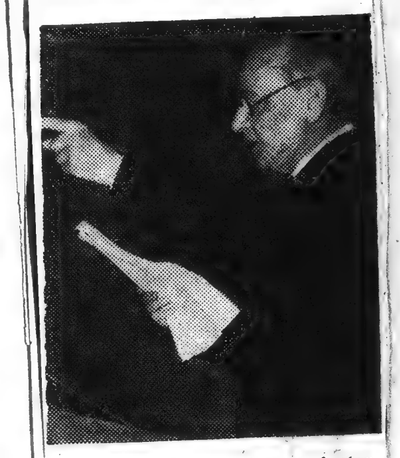

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(Central Press)

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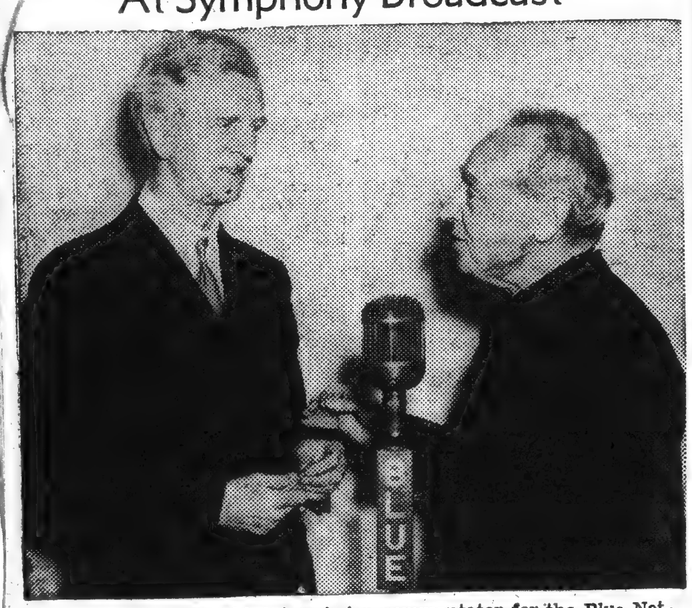

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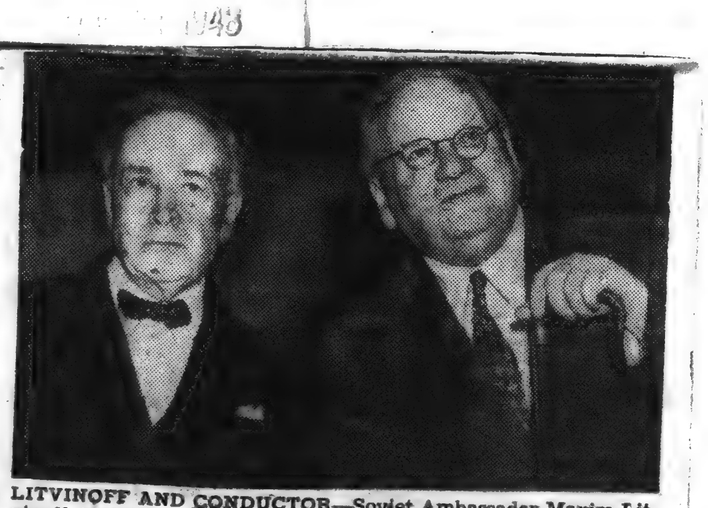

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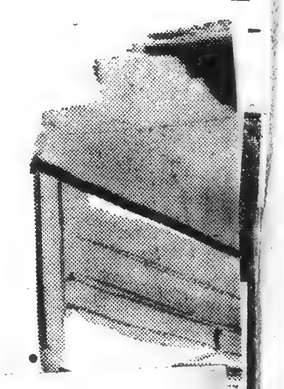

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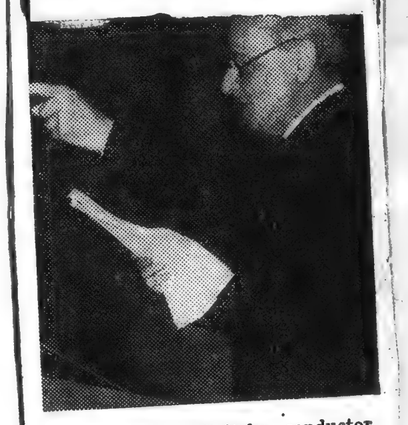

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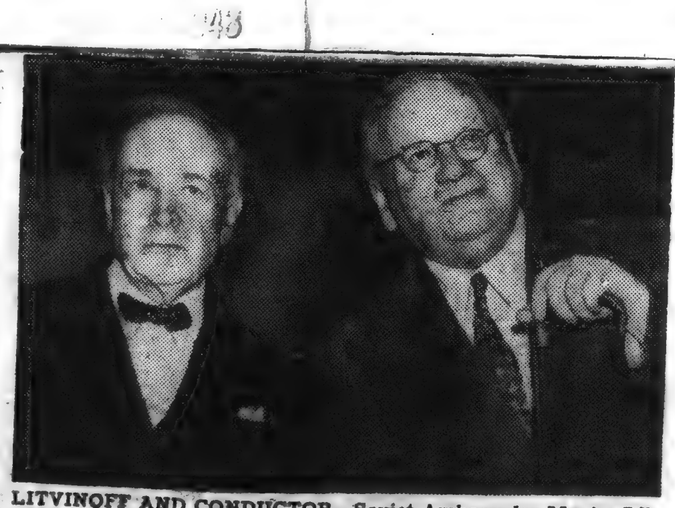

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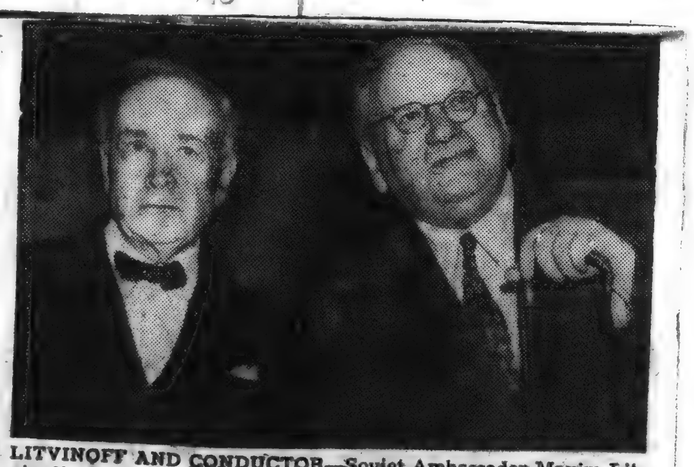

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JAN 18 1943

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This Clipping From
SUNBURY, PA.
ITEM
JAN 14 1943

This Clipping From
ANDERSON, S. C.
~~DAILY MAIL~~
Independent
JAN 15 1943

This Clipping From
CLIFTON FORGE, VA.
REVIEW

This Clipping From
MERIDEN, CONN.
RECORD
JAN 15 1943

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HENDERSON, N. C.
DISPATCH
JAN 15 1943

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CUMBERLAND, MD.
NEWS
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The name of Jeff Troy may safely be added to that long list which includes Sherlock Holmes, Arsene Lupin, Philo Vance, Nero Wolfe, Hercule Poirot, Perry Mason, Nick Charles and other famed fictional sleuths. Only, in adding Je[illegible] name to the list be sure

[illegible] is lost in a scuffle with her husband. Without clothes and without money, how she gets to Palm Beach, picking up and wowing the richest man in the world (Rudy Vallee) en route is a riot of fun and ingenuity. When she arrives there on board Vallee's yacht, McCrea is waiting for her. Where he got his money for the trip is another funny facet of Sturges' sparkling plot construction.

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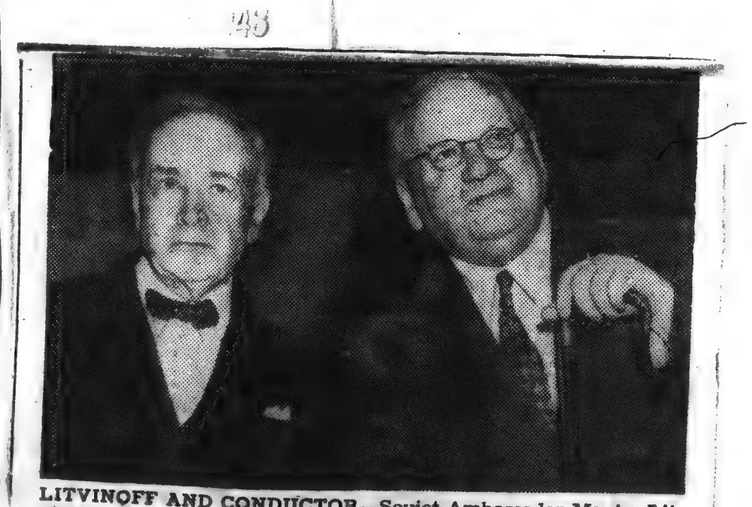

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(Central Press)

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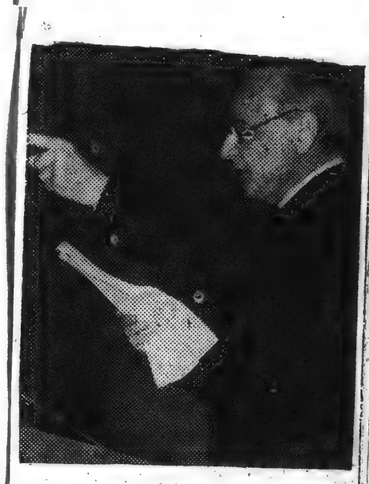

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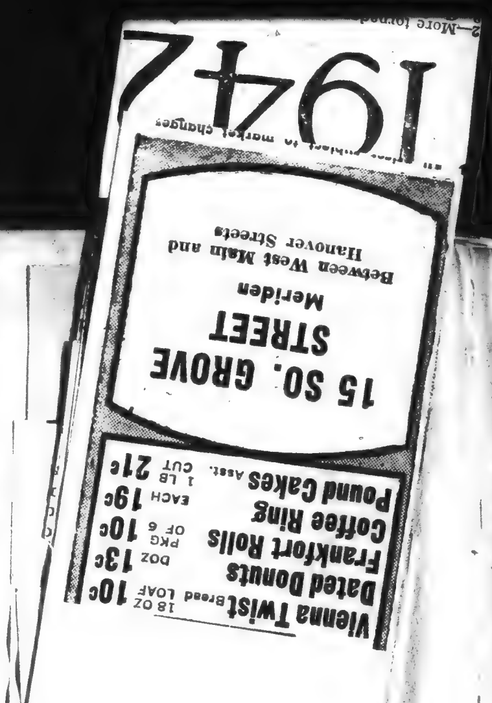

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James G. McDonald, intermission commentator for the Blue Network broadcasts of the Boston Symphony Orchestra, discusses the next program with Serge Koussevitsky, famed conductor of the distinguished orchestral organization.

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 16 1943

BOSTON SYMPHONY HEARD

Koussevitzky Leads the Russian Program at Carnegie Hall

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Since the conductor played both the modern symphonies here with the orchestra last April, and since his interpretation of the Tchaikovsky Symphony is deservedly famous, the concert does not call for extended comment. But the orchestra, as usual, sounded superb, and Dr. Koussevitzky's readings were masterly.

All three performances were notable for their color, intensity and singing melodies. But the audience reserved its greatest enthusiasm for the work it knew best, the Tchaikovsky, which came as the peak of an afternoon of wonderful playing.

R. P.

THIS CLIPPING FROM
LUBBOCK, TEX.
EVENING JOURNAL
1943

LITVINOFF AND CONDUCTOR—Soviet Ambassador Maxim Litvinoff (right) sits with Boston Symphony conductor Serge Koussevitsky after a concert at the Berkshire Music Center, near Lenox, Mass.

[32]

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INFORMATION OBSCURED

Symphony Broadcasts Popular Over Country

Boston Globe JAN. 10, 1943

3000 Enthusiastic Letters Received at Symphony Hall

As everyone expected, the return to broadcasting of the Boston Symphony Orchestra has met with utmost public enthusiasm. After only two broadcasts of the regular Saturday evening concerts, 3000 letters have been received at Symphony Hall. Each mail brings more.

Nearly every letter and postcard tells the same story: the concerts were marvelous and the reception good; we're glad the whole series is to be carried on the air, and can we have this or that piece of music on future programs?

A man of keen ingenuity and great patience in research, Mr. Laning Humphrey of the Symphony Hall press staff, sat down to spend a quiet evening with these 3000 pieces of mail. What he found will reveal significantly what the American public wants to hear in broadcast serious music, and when.

Statistics is a dreary business, but perusal of about 100 representative communications selected out of the 3000 brought to light some engaging facts. The writers were in some cases trained musicians, but the great majority were Mr., Mrs. and Miss Average Citizen, who like symphonic music.

There were businessmen, lawyers, United States and Canadian Army men; a professor of English, a Southern banker who used to usher at the Sanders Theatre concerts when he was in college, a New Jersey woman who heard the first Boston Symphony concert in 1881, a man who had waited on Maj. Henry Lee Higginson, the orchestra's founder, at a New York hotel years ago; an engineer, and a regional member of the Massachusetts Committee on Public Safety.

Some Former Bostonians

Some were former Bostonians, including one who lives in Oregon "very near to the most westerly point in the United States," and who remembers Boston's old Music Hall. One was a New Yorker working in a defense plant in Arkansas.

The missives came from 36 states, from Washington, D. C., and Canada. They came from Winters, Calif. (a blasphemous name for that fair state!); Avalon, Ga.; Libertyville, Ill.; Chisholm, Me.; Verona, N. J., and from Massachusetts' own Egypt, where you won't find a Pharaoh in the town.

Several different approaches to the enjoyment of the concerts are evident. But upon the performance, the interpretation and the deep, rich orchestral tone, there is virtually unanimous approval. Some people talked about the programs, some about the technicalities of reception and transmission. There were a few complaints of poor reception, but most said the reception was good, including one gentleman in Adams, Mass., who tuned in a Montreal station. (The last time he had heard a Boston Symphony broadcast several years ago, was in Kodaikanal, India, over short wave!)

Many suggested that the broadcasts ought to be longer than one hour. A Kentucky listener deplored local curtailment of those precious 60 minutes by "a most dreadful commercial program." There were numerous expressions of hope that the Boston Symphony will make more recordings. One woman said her "best record" is of Tchaikovsky's "Marche Miniature," made by the Boston Symphony in Karl Muck's day.

There were numerous requests for future programs. Among the compositions called for are Liszt's "Faust" Symphony, the Sibelius Seventh, anything by Mahler, Rimsky-Korsakoff's "Scheherazade," symphonies by Beethoven, Brahms, Tchaikovsky, Dvorak; the Rumanian Rhapsodies of Enesco, Bizet's "L'Arlesienne" music, choral works, "Schumann, Mozart and the like," and three progressive writers nominated Howard Hanson, John Alden Carpenter, Stravinsky of "Oedipus Rex," Carlos Chavez, Ernest Bloch, Aaron Copland and that almost legendary—and mostly unplayed—composer, Charles Ives.

What They Said

Now for some quotations from these letters and cards:

Houlton, Me.—"While sub-zero winds howled outside I drew my chair to the open fire and listened. . . . I am deeply grateful." Birmingham, Ala.—"A splendid, intoxicating concert!" Lincoln, Neb.—"Finest ever heard on the air. . . . A perfect job of radio engineering." San Francisco, Calif.—"The greatest treat on radio." Westminster, Mass.—"I bought my first radio years ago because you were broadcasting. It is a great joy to hear you again."

Long Branch, N. J.—"It is when one is privileged to hear radio programs like that one that a radio is treasured." Whittier, Calif.—"I am convinced that whatever you play will be just what I want to hear." Englewood, N. J.—"My husband and I thoroughly enjoyed your performance of Beethoven's Fifth Symphony . . . and will try to plan remaining at home Saturday evenings."

Someone in California evidently didn't know that the Boston Symphony was the first great American orchestra to broadcast regularly, back in the 1920s, for he said: " . . . as a first performance on the radio it was very good." Baltimore, Md.—"I don't expect to make any engagements for Saturday evenings this Winter." Franklin, Mich.—"The biggest event in my 1943 life is to be the broadcasts of your orchestra."

Seattle, Wash.—" . . . perfect renditions. Prokofieff the way it should be played. I hope Toscanini was listening." (So do we.—Ed.)

Well, there you are.—C. W. D.

Christian Science Monitor - JAN. 11, 1943

in Recital—Art. Ex

Robert Casadésus

Who will appear with the Boston Symphony Orchestra Friday afternoon and Saturday evening as soloist in Saint-Saëns' Fourth Piano Concerto, in C minor.

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, is shown in Town Hall in New York City as he made his debut as a speaker in a musical forum for the armed forces. Dr. Koussevitsky, speaking on "Music and Our Civilization," raises his hand to emphasize a point in his talk.

(Central Press)

555 Stephens St.

OMMODITIES TRADING

This Clipping From
PERU, ILL.
NEWS HERALD
JAN 13 1943

This Clipping From
ROANOKE, VA.
TIMES
JAN 10 1943

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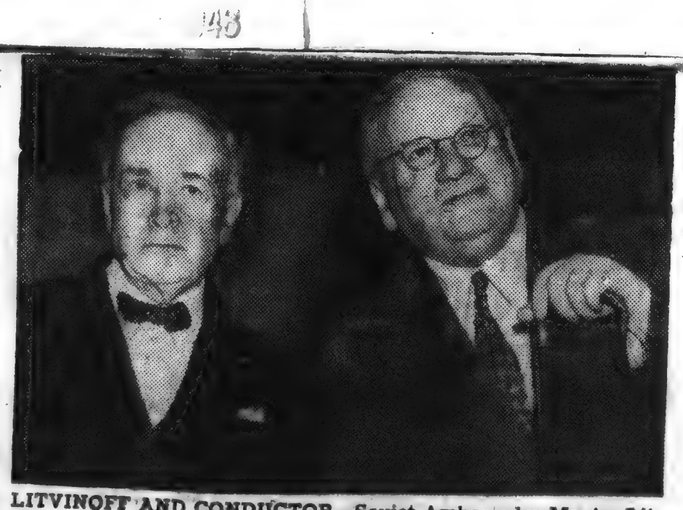

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How Shostakovich in His 7th Symphony Foretold Leningrad

GLOBE JAN. 20, 1943

Wherever he is in Soviet Russia, Dmitri Shostakovich must be smiling grimly now that the Nazis have been chased from Leningrad. A year ago and more, he foretold the triumphant lifting of the siege in that savage march of the Seventh Symphony, in which is expressed the sheer stubborn guts of people who will die before they will yield to a foreign invader.

SHOSTAKOVICH

In more ways than one that Seventh Symhony may logically be titled the "Leningrad" Symphony. Most of it was composed in a Leningrad cellar during the first, horrible Winter of siege.

Day after day, Shostakovich reported to his post as fire warden during those months. He is a tall, thin man with thick spectacles that emphasized his owlish expression. In his bulky fire warden's uniform, heavy gauntlets and ornate helmet he looked a little ridiculous, to judge by pictures that reached American newspapers. But certainly none of his fellows on that squad thought it amusing that so impractical a person as a composer should be detailed to put out fires.

Respected as Great Composer

Those colleagues respected Shostakovich for what he was: Russia's leading composer, a family man fond of children and a man who on Sundays went to watch the soccer matches.

The shy and meditative composer as a good citizen of the Republic he knew his Russians and he lived with them. As a sensitive man he probably realized more keenly than did they that his little squad was, fundamentally, a microcosm of the whole, vast Republic of Soviet Socialist Republics.

These men and millions more just like them; women and children, would all fight bombings and fires, bullets, wounds and privations. There would be no defeat.

It may be he spoke of these things to the men who watched with him. It is quite likely that of the music which was taking form in his mind, he said nothing. Most composers don't.

Went Home and Worked

When he went home Shostakovich might be tired. But there was work to do. The music must be got on paper. And so, week after week, the heap of ruled paper with little black dots grew higher and higher.

Whether he knew it or not, it was an astonishing thing that Shostakovich was doing. He intended that Seventh Symphony to be a salute to his loved native city. He intended to express in that music a Russian's love of country, and the fierce resolution of all the Russians, as exemplified in the besieged people of Leningrad, that the Nazis should not win.

Now it is a familiar aspect of creative art that most strong emotions are not expressed when they are experienced, but long afterwards, when emotion "recollected in tranquillity" is worked upon by the mellowing process of time's passing, a process highly important in the creation of great art.

Shostakovich was here reversing the rule. He set down his music in heat and speed, transmuting his passionate feelings into symbols of sound almost as he felt them.

Three movements were finished by the time the political authority of the Kremlin decided that Shostakovich and his work were safer in distant Kuibyshev. To the Russian state an artist is not an eccentric; he is as valuable as a chemist, an athlete or an electric welder. No chances must be taken with the safety of that Seventh Symphony.

Flew to Kuibyshev

Off to Kuibyshev in a plane, went Shostakovich and his family. There he had completed the fourth and last of the lengthy work by December of 1941. In March came the first performance. The world heard about it. The world was given to know that here was music of astonishing power and passion, thanks in part to the eloquent reporting of Eugen Petroff, an able Soviet newspaperman, who later was killed in Sevastopol.

Petrov went to rehearsals of the Seventh Symphony, and to that fabulous first performance. He recognized the Russian countryside in the reflective section of the first movement. He found, as the composer intended people to find, the whole epic resistance of the Russians in that long, crescendant march that begins so gently and finishes in one of the most savage bursts of aural defiance ever conceived in all history of music. In the third movement, as he declared in a dispatch printed in the Globe, Petrov found an epic expression of grief for the fallen, music too stoic for tears or lamentation.

So that is the Seventh, or "Leningrad" Symphony, whose prophecy has now come true. In time to come, it will doubtless be looked back upon as a prophecy of the deliverance of all Russia. C. W. D.

Casadésus With Symphony

Christian Science Monitor
JAN. 15, 1943

By L. A. Sloper

Richard Burgin this week and next is once more occupying the Boston Symphony Orchestra dais during the midwinter vacation of Dr. Koussevitzky. Well liked nowadays by audience and orchestra, he was welcomed warmly yesterday afternoon.

His program was made up of Respighi's orchestral arrangement of sixteenth-century dances and airs for the lute; Strauss' "Don Quixote," and the Saint-Saëns Piano Concerto No. 4, in C minor, with Robert Casadésus as soloist. A badly assorted list, which looks as if it had been put together because each of the works was about due for a hearing.

Mr. Casadésus, a member of the famous French family of musical and dramatic artists, had appeared in a Monday-Tuesday program of the Boston orchestra in 1938, but apparently had not been heard before in the longer series. He revealed himself as a virtuoso of formidable powers, well equipped technically and temperamentally to play this work of his fellow countryman. He received an ovation.

* * *

The concerto itself is not very rewarding today. It is distinctly a virtuoso piece, which often calls upon the soloist to produce orchestral sonorities while the orchestra behind him sits idle or strums an accompaniment — obviously a wasteful and futile undertaking. The thematic material is not sufficiently striking to justify so much reiteration as the composer has given it. And the constant reiteration is not a satisfactory musical substitute for the development that is lacking.

"Don Quixote" ranks high among Strauss' tone poems, and parts of it still have the power to charm us with their intricate texture, their sensuous tone, and their brilliant instrumental colors. But texture, tone, and color, applied to a composition which has many measures that are dull and some that are downright vulgar, are not enough.

* * *

Like all descriptive music, this must lean heavily upon non-musical factors. If you listen to it purely as music, its faults become immediately apparent. And whether you are willing to overlook these for the sake of the descriptive values depends upon whether you are greatly entertained by the specifically Teutonic notion of humor.

The soloists yesterday were Jean Bedetti, cellist, and Jean Lefranc, violist, who proved that it is quite unnecessary for the orchestra to go outside its own ranks for a presentation of "Don Quixote." Incidentally, Mr. Speyer distinguished himself, as he has been doing for several weeks during the absence of Mr. Gillet, with his oboe solo work.

Mr. Burgin directed the whole with authority, if not with an illuminating imagination. He also did well by the Respighi suite, of which the Villanella, by an unknown composer, is especially notable for its atmosphere.

Post MUSIC JAN. 16

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin conducts the concerts by the Boston Symphony Orchestra this week in the absence of Serge Koussevitzky, who is away on his annual Winter vacation. The program is satisfying if not more than that, bringing Respighi's First Suite of Old Dances and Airs for the Lute (one number omitted); the "Don Quixote" of Strauss, with Jean Bedetti as cello soloist, and the Fourth Piano Concerto by Saint-Saens, in which the solo part is played by Robert Casadesus.

"Don Quixote" is by far the most substantial music of the list—if you like Strauss. And if you don't like Strauss, that is too bad, because good Strauss is good entertainment. In our time of virtuoso orchestras and conductors, "Don Quixote" has come to be one of those elaborate pieces over which an interpreter can work, polishing and building up details, until he has fashioned a super-performance: glittering, sophisticated, highly colored and certain to electrify an audience.

Yesterday's "Don Quixote" was not of this sort at all. Mr. Burgin read it with comparative simplicity, with a fleet, imaginative approach and a high degree of restraint. The result was a glowing, lightly poetic interpretation. Mr. Bedetti played the solo depicting Cervantes' Knight in much the same manner—and with a gorgeous tone—so that you had the effect of a rounded and logically conceived performance quite different from the way "Don Quixote" has been done in Boston in recent years.

This manner is not necessarily superior to the more sophisticated one, but its very difference was interesting and enjoyable. As usual, Jean Lefranc gave a beautiful account of the viola solo delineating Sancho Panza.

While no stranger to Symphony Hall, Mr. Casadesus had not previously been soloist in the "regular" series. The Concerto he played yesterday is probably as trivial a Concerto as ever has been written, but it is triviality with a light touch and effectiveness.

Saint-Saens was one of music's gifted and superficial children. The C minor Concerto is about as nourishing as spun sugar—and just as tasty. It has nothing much to say, but it speaks with delightful brilliance. You can sit back, listen easily and have a fine time when so technically dexterous a musician as Mr. Casadesus is at the piano. At the end, yesterday, all hands received a noisy ovation.

About all you can say for Respighi's blown-up arrangement of those nice little archaic dances is that it's too bad Hollywood never got him to write some "mood music" for the fillums. C. W. D.

HERALD - JAN. 16

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 12th program of its 62nd season in Symphony Hall yesterday afternoon. Robert Casadesus, pianist, was the soloist in the Saint-Saens Concerto, and eJan Bedetti, cellist, and Jean Lefranc, violist, were the soloists in "Don Quixote." The program was as follows:

Respighi
Old Airs and Dances for the Lute
Strauss......"Don Quixote," Op. 35
Saint-Saens
Concerto for Piano in C minor, No. 4, Op. 44

It was definitely the soloist's day at the symphony yesterday, all three of them being responsible for some especially beautiful and refined playing. In point of fact, they lifted the quality of the whole concert far beyond its intrinsic value both as to music and as to performance, orchestrally speaking, for while the ensemble playing had all its customary brilliance and assurance, it soared off the ground only in the performance of the enchanting Respighi suite.

There is no question but that Richard Burgin, with every performance, grows in stature both as interpretative artist and as orchestral technician. In the latter capacity his gifts are particularly noteworthy, and he obtains the utmost clarity in matters of attack, unity and orchestral balance. In achieving this, however, he occasionally allows the inner substance of the music to speak for itself, which, of course, is only possible in the smallest and most sensitive chamber ensembles. Yesterday this objective approach was true only of "Don Quixote," for it must be said he got inside of the Respighi, and there isn't much in the Saint-Saens Concerto to get inside of.

The success of the Strauss masterpiece was thus in great measure due to Jean Bedetti's extraordinarily sensitive conception of the voice of the tragi-comic Don. The conductor's idea of the work was more along the lines of a symphonic composition which happened to have prominent sections for the 'cello, a viewpoint which diminished to some extent the tragic implications of Don's picaresque adventures. Yet when the soloist had the opportunity, as in the variation of the vision of Dulcinea, or in the death of Don Quixote, he drew out all the pathetic nobility of the character, achieving a tone of incomparable warmth and beauty. While his technic was flawless throughout, his production of the legato tone was especially notable. It is true that other cellists have made the part more spectacular, but few have endowed it with quite the same personality or insight.

In the less prominent viola part, Jean Lefranc gave the character of Sancho all his bustling earthiness, while Julius Theodorowicz in the solo violin part was most satisfactory. The orchestra responded to Mr. Burgin's direction with considerable vigor, yet frequently wanted in the glowing sonorities of which it is so capable. After the interval, Robert Casadesus appeared (and made a triumph) in Saint-Saens' facile C minor piano concerto. There are few pianists today with his gift for ensemble playing, and not in recent years has so perfectly in-

This Clipping From
PROVIDENCE, R. I.
BULLETIN

JAN 22 1943

MUSIC

BY G. Y. LOVERIDGE

The program offered by the Boston Symphony Orchestra in Metropolitan Theatre last night was of the relaxing rather than of the exhausting sort—just what, probably, the times require. No groaning discord, no spiritual wrestling. Richard Burgin conducted, honestly and well.

A harmless suite by Bach, the one in B minor for flute and strings, was assigned to put the listeners into the proper mood. The diminished orchestra, the friendly nature of the tunes, and the fluent artistry of Georges Laurent gave a touch of intimacy and informality to the proceedings. Mr. Laurent was applauded with justice and endurance for his graceful flute solos, and Mr. Burgin earnestly pushed him forward to acknowledge the praise.

This was followed by the prelude to "Khovanstchina," by Moussorgsky, which was the best part of the program. Mr. Burgin provided a far more poetic reading than might have been expected, and the voices of the orchestra were particularly persuasive. All in all, one was transported quite out of the moment. The prelude came to an end too soon, which is a certain sign that the composer has spoken beautifully and enough.

The introduction and wedding march from "Le Coq d'Or" was plodding, and sometimes noisy without brilliance. Mr. Burgin could not seem to make it catch fire.

Mahler's first symphony, in D major, is easy to listen to, though when one has heard, one is not certain whether one has gained much. There are comfortable melodies and effective orchestration; Mr. Burgin displayed these advantages competently.

There was gratifying applause for conductor and orchestra.

This Clipping From
TROY, N. Y.
OBSERVER & BUDGET

JUN 20 1943

Music Foundation

The Koussevitzy Music Foundation has approved grants for symphonic compositions to be written by Igor Stravinsky, Bela Bartok and William Schuman, and for chamber music compositions by two young American composers, William Bergsman of the Eastman School of Music and Robert M. Palmer, University of Kansas. This is the second series of grants by the foundation, which was set up in 1942 in memory of Natalie Koussevitzy.

Boris Goldovsky Lectures at Symphony Luncheon

The first of a series of "Symphony Luncheons" was held in the Oval Room of Hotel Copley Plaza yesterday noon. Boris Goldovsky, head of the New England Conservatory's opera school and of the Longy School's piano department, talked about "Don Quixote," by Richard Strauss.

Mr. Goldovsky gave an amusing yet logical analysis of what goes on in that musical story. Mr. Goldovsky is quite the most unusual lecturer on music this town has heard in some time. The audience yesterday was large. The luncheons will be on Fridays at 12:15. — C. W. D.

[33]

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JAN 22 1943

Ways To "Conquer Darkness"

Serge Kussevitzky is a man of great spiritual and intellectual power. Were he not, there could never have been the present status of the Boston Symphony Orchestra, the great Berkshire Musical Center and that amazing youth orchestra which responded to the master's call last summer. He said something the other day which should give cheer to those who are worrying lest there be an end to culture when this war is silenced. He sees us "living through a vigorous upswing of cultural force and consciousness" —of reconstruction through a moral and spiritual rebirth and through the collapse of a decaying order of life."

"We have before us" said Kussevitzky "the matchless example of Russia, where art is a mighty weapon of war. Artists go to the front, into the heat of battle, where they witness true heroism, and learn to know what is life and death, love and hatred.

The artist must experience the very depth of human emotion to give an illuminating account of it. In his work he must portray the intensity of human misery and endurance; the untold tale of tears and blood. He must arouse patriotic ardor and sacred wrath in the hearts of fighting men. He must inspire deeds of great heroism and valor. This is the mission of the artist today.

Let us write hymns of freedom and victory; compose marches to vanquish the foe; let us proclaim hatred for despotism and destruction; let us sing the song of love for mankind and faith in the ageless ideals of independence and democracy.

Let music become the symbol of the undying beauty of the spirit of man.

Let us conquer darkness with the burning light of art.

This is a very great statement of the service that today's art can do for the life of tomorrow as the outcome of today. We do not know that our musicians have gone into the jungles of the Solomons, or the wastes of the Aleutians or the sands and mud of Africa to put into music and song something of the immense reach of human emotions being there expressed. We do not know that anybody with brush or pencil or the sense of music has gone to the little Iowa town whence six Sullivan brothers went to the supreme sacrifice that a man can make of the ideals of his fellow men.

Were they to do this they might indeed immortalize "the undying beauty of the spirit of man," Perhaps some playwright has slipped out of Broadway to capture the grim reality of the pain that goes with the deeds of great heroism and valor.

No people of any age have ever undertaken such a magnificent sweep of the sacrifice of fighting men, all over the world as we of this America of today are now doing. We do not get what it all means because it is not presented to us in such gripping force.

Two groups of our men have gone right into the field, although over them today drapes the distinguishing power of the censor. They are the reporters who are following our men in every jungle, on every mountainside, in every desert, and even now in the eagle haunts of our airmen. Along with them are the photographers whose pictures are also censored, who are making records of terrain that we at home need to know about. Men who have actually endured the experiences of this tremendous and individualistic war have gotten their stories before the people who immediately make them best sellers. Those four men, all that were left of their outfit, in the Philippines, telling their story to William L. White, as "They Were Expendable," have given us a classic.

Is there some one who can create the music worthy of it? He must have escaped the lights of Broadway or the retreats where music is said to be best created, and gone right into the field, or like Mr. White, lived for a time with men fresh from the great battle. Could some day give us a truly great painting of these men living for weeks and weeks on a foodless, waterless eight-foot raft, something with the terrible power of the desire of human survival that Robert Trumnull has told us about? What a moving picture that would make. "Mutiny on the Bounty" has less in it than the simple faith of those men who believe that life and the conquest of death was their mission out there on the Pacific.

What of our arts is going to immortalize the incredible story of Capt. Eddie Rickenbacker forcing his men to keep themselves alive and this with the great help of a boy's prayers? There is material for a great drama, be it on the living stage or thru the moving picture. We in Holyoke have heard Romulo tell his story of the death of our kind of life upon the Philippines. He has written it into a stirring book. These are tremendous word pictures of what men have lived thru in the Pacific battleground.

There must be stories with equally gripping power from the Atlantic against which the censors have drawn a curtain which lifts occasionally when groups of men and women have been landed on far coasts after being thrown into the waters by German submarines. In Russia artists go to the front to get the tragedy, the power and the glory of it on a canvass, or in music or picture or the written word. The Russian artist is not afraid to give us life as it is lived during the horror of war. Nor is it all horror. There is the glory of sacrifice, the superb idealism which inspires a man to lay down his life so that great truths may not perish from the earth. We do well to think upon what Serge Koussevitzky is trying to tell us now.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

JAN 1943

MUSIC

Boston Symphony Offers Relaxing Program at the Metropolitan

BY G. Y. LOVERIDGE

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Bennett Item For Novelty At Symphony

Jan. 23, 1943
Christian Science

Robert Russell Bennett, the composer, was in attendance at the Boston Symphony Orchestra's concert in Symphony Hall yesterday afternoon, when his "Sights and Sounds," and Orchestral Entertainment, received presentation under Richard Burgin, Assistant Conductor. At the close of the performance of the piece, which had second place in the order of exercises, Mr. Bennett appeared on the platform to acknowledge the applause of the audience. He visited town as one in a long succession of American men of music to whom Dr. Koussevitzky in late years has extended hospitality and given opportunity to address the public by means of big organized sound; and he may in fairness be said to have made, like those preceding him, a success with his production.

Dr. Koussevitzky was known to remark, when he instituted his liberal policy, that Americans were unaware of what interesting things their composers could do; but that was because native writers of music had only attained technical competence about the time he came to know them. They acquired their mastery, too, in a simple and natural enough way, by first getting a good general education at home and then going abroad and picking up the tricks of the symphonic trade through instruction and observation.

A whole generation developed right after the first World War, able to do anything, as far as the mechanism of the business was concerned, with an orchestra. They put out symphonies and tone poems with all the skill in the world. Dr. Koussevitzky perceived what they were up to, and let them have a chance to be heard.

Now that the record of the period is pretty well in, it would be enlightening to go back over what has been told to find out just what, first and last, has been said. Mr. Bennett's "Sights and Sounds" in a measure sums the matter up; nothing more could be demanded in the way of mastery of the means of expression, but does the piece tell much of anything?

Perhaps the composition on Friday afternoon was only played, and not really taken in hand by Mr. Burgin and interpreted. Yet there are those who hold that playing is all an orchestral work needs and that interpretation is but putting on extra flourishes. Possibly; but a little flourish might at least have brought excitement. Something, indeed, on the way from the opening movement, Union Station, and the closing one, Speed, did seem to attempt communication and fell short.

Globe MUSIC JAN. 23

SYMPHONY HALL
Boston Symphony Orchestra

Engrossing and cleverly varied, the program chosen by Richard Burgin for the second pair of Boston Symphony Orchestra concerts directed by him during Serge Koussevitzky's Winter vacation seemed. In actual performance at Symphony Hall, yesterday afternoon, it proved less than that, yet not without remarkable moments.

To start, "Nobilissima Visione," the Suite drawn from Hindemith's ballet "St. Francis," was given first concert performance in Boston. Next came the first Boston Symphony performance of Robert Russell Bennett's "Sights and Sounds," followed by the "Romeo and Juliet" of Tchaikovsky, and "A Pagan Poem" by Charles Martin Loeffler.

As is happened, this reviewer was hearing the Hindemith excerpts for the first time, though the entire ballet has been given here. One thought of that earlier, perhaps finer work of Hindemith, "Matthias the Painter," whose idiom is also largely that of the "St. Francis" music. There are the same restless figurations interspersed with long melodies; the prevailingly diatonic style with pleasant harmonic dissonance.

Always the "absolute" and logical musician, it was characteristic of Hindemith that even in a work designed for the theatre he wrote in forms and a manner that enables the "St. Francis" music to be effective in the concert hall. Probably it makes no difference whether you listen to it as illustrative or abstract music. Acquaintance with a few excerpts is not a basis for judgment of the complete score. But without being dogmatic, one can say that the "St. Francis" excerpts do not have quite the strength of those from "Matthias the Painter."

Herald MUSIC JAN. 23, 1943

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin, conducting, gave the 13th concert of its 62d season in Symphony Hall yesterday afternoon. The assisting artists were Jesus Maria Sanroma, piano, and Louis Speyer, English horn. The program was as follows:

Hindemith....."Nobilissima Visione," Concert Suite
Robert Russell Bennett "Sights and Sounds"
Tchaikovsky....."Romeo and Juliet"
Loeffler....."A Pagan Poem" Op. 14

It looked good on paper. In fact, it looked like one of the season's most interesting programs, but somehow or other the first half just didn't jell. The concert came to a close, however, with a beautiful performance of Loeffler's "Pagan Poem," an exceedingly interesting piece, and thus the day was saved.

To take them as they came, there was first the Hindemith suite derived from his ballet, "Saint Francis." While it is perfectly true—as Hindemith is quoted in the program—that the three extracts from the ballet stand by themselves as concert music, it is very difficult to sever the connection between them and, say, "Mathis der Maler" or the Concerto for Viola, for Hindemith's peculiarly neo-medieval idiom is present in all his works. In the case of the excerpts from "St. Francis" (which in its ballet form was certainly a tremendously moving choreographical composition reflecting the utmost perfection of the marriage of choreography and music), the reminiscence is disturbing. It may well be hindsight or inability to dismiss the remembrance of the ballet and all that, but the composition appeared to need choreography to achieve its full effect, notwithstanding the charm of the curious quotation of the old French song, Ce fut en Mai, or the power of the jagged melodic lines in contrast to the typical Hindemith employment of brass instruments.

It may have been we expected too much of Robert Russell Bennett's "Sights and Sounds." Not that we knew quite what we expected, except that Mr. Bennett's reputation as a composer of considerable wit and distinction has preceded him to Boston even though his most important work, the Abraham Lincoln Symphony, has never been performed here. However, the wit of "Sights and Sounds" never quite succeeds. Perhaps its idiom is dated, or perhaps we are just too dense to catch on to the joke. At any rate it is an enormously clever piece requiring a prodigious executant technique, and some of its effects, purely as sound, are astonishing. Whether or not the piece suffered in the deletion of three of its movements is impossible to say, but it may well have been a contributing reason for the suite's seeming lack of substance, even though that substance is admittedly frivolous in concept. Accepting it on its face value as "orchestral entertainment," however, it reveals Mr. Bennett as one of the country's most gifted technicians, and certainly earns for him the right to be heard here in his more serious moments.

The "Romeo and Juliet" went off nicely, as indeed it always does, but the performance of the Loeffler work was by all odds the most rewarding. Mr. Burgin obviously had assimilated every detail of the score, and the orchestra rose to the occasion. Jesus Maria Sanroma and Louis Speyer played the solo parts for piano and English horn, respectively, with extraordinary expressiveness, while the offstage effects of the three trumpets were handled with consummate skill. The work itself grows in stature with every performance and, heard several times more with as much interpretative authority as it was heard yesterday, undoubtedly will achieve its rightful place on the symphonic repertoire.

Next week George Szell will conduct the orchestra in Schubert's C Major Symphony, Smetana's symphonic poem "The Moldau" and an orchestral arrangement by Mr. Szell of the same composer's celebrated "Aus Mein Leben" Quartet.

mith's "Nobilissima Visione," a suite from the Ballet, "St. Francis," that concludes with the type of movement known as Passacaglia Mr. Hindemith is an acknowledged master of the higher mathematics of composition, both as pedagogue and as artist. His Passacaglia is the sort of music that makes an impression even when merely played. It is something to be called down from the shelf again some day.

Tchaikovsky's "Romeo and Juliet" Fantasia and Loeffler's fragrant, impressionistic "Pagan Poem" filled out the bill.

To put the matter briefly, Mr. Bennett's "Sights and Sounds," subtitled "An Orchestral Entertainment," is trivial and dated stuff, involving a huge orchestra and a few quotations of once popular songs. In 1928, the year of its composition, the score won a $5000 prize. Time has weathered it drastically. Mr. Bennett acknowledged applause from the stage.

While Mr. Burgin read "Romeo and Juliet" without as much fire as could be desired, "A Pagan Poem" was at once rich-toned, clear and stirring. This example of Loeffler's refined imagination and orchestral skill has not faded as certain other of his tonal poems have lost their color and vitality. Yesterday it was pure enjoyment.—C. W. D.

MUCH VARIETY IN SYMPHONY

Hindemith, Tchaikovsky, Bennett on Programme

Post JAN. 23,

BY WARREN STOREY SMITH

There is one thing that the four pieces which make this week's Symphony programme have in common: In one way or another they all belong to the genus "programme music."

Hindemith's "Noblissima Visione," the concert suite from his ballet, "Saint Francis," new to these concerts, can only be understood in relation to the action it was supposed to accompany. Otherwise, how account for the apparently intrusive and impertinent military march which interrupts its otherwise solemn and exalted progress?

Yesterday's other novelty, Robert Russell Bennett's "Sights and Sounds," subtitled, "An Orchestral Entertainment," comes much nearer to the absolutism that Hindemith mistakenly claims for his score. And while they do not make much sense in any connection, the four of the seven numbers played yesterday, "Union Station," "Highbrows," "Lowbrows" and "Speed," are a little more meaningful when we know what the composer is driving at.

In the case of Tchaikovsky's "Romeo and Juliet," half overture, half tone poem, the connection between the music and the play of Shakspere is pretty obvious, yet even here annotations are by no means superfluous. And when we come to Loeffler's "A Pagan Poem" the mere title is certainly not enough. He must at least have read the Eclogue of Virgil which inspired it, even though the composer did not follow the verses very closely.

The Suite of Hindemith begins in poignant beauty. As in parts of his "Mathis der Maler," there comes the thought of "Parsifal." Afterwards, "Parsifal" fades from the scene but, save in the aforementioned military march, "Mathias der Maler" remains. The shadow of this masterpiece has fallen across much, if not most of the music that has subsequently come from Hindemith's pen. Nevertheless, we are deeply grateful to Richard Burgin, who made and conducted this particular programme, for bringing the score, now four years old, to our attention.

Possibly Mr. Bennett's effects—the work that introduces him to Symphony Hall does not amount to much more—were striking effects in 1928, but today they fall rather flat. For this composition Mr. Bennett received a prize of $5000, something to cause Mozart and Schubert to turn over in their graves. Mr. Bennett was present yesterday to receive the cordial applause of the audience. Upon it and the Hindemith, conductor and orchestra had plainly spent the bulk of their efforts. The performance of Tchaikovsky's Overture was of a routine nature and that of Loeffler's Tone Poem might have had a little more glamour here and frenzy there, though the work held its own well with the other numbers.

Globe - JAN. 28, 1943

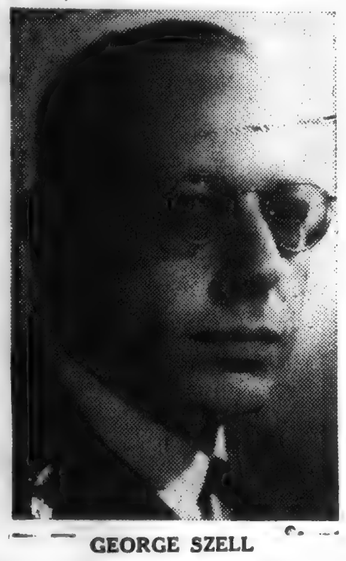
Szell Guest Conductor of Symphony Orchestra

Czech-Born Musician Toured Europe as Boy Piano Prodigy

By CYRUS DURGIN

If you are disorderly and inclined to put things off—and who isn't—take heart from what happened to George Szell. If this Czech musician, who will be guest conductor of the Boston Symphony Orchestra this week, hadn't put off returning a score to its composer, the music probably would have been lost forever.

It was one of the two copies of Bohuslav Martinu's Concerto Grosso that Mr. Szell, then in Holland, received in April, 1939. He was too busy to read it, but instead of following his rule of returning within two weeks all scores submitted to him, he decided to keep it a while longer. Well, the other score was lost when Martinu, fleeing from



GEORGE SZELL

Paris in 1940, had to leave it behind.

But thanks to Mr. Szell's procrastination, the story had a happy ending at Symphony Hall, Nov. 14, 1941, when Serge Koussevitzky, conducting from that score, gave first performance of the work in the presence of the composer. If Mr. Szell had been prompt, probably both cores would have been lost.

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In meeting Mr. Szell, the first thing that impresses you is nonmusical. It is his remarkable command of English. One who has coped with the struggling speech of other Europeans was amazed to hear Mr. Szell toss off not only English but American, with the accents in the right places.

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"Though I was born in Budapest, I consider myself a Czecho-Slovak. My father was Hungarian, my mother a Slovak. I was educated in Vienna. But the most important period of my life was spent in Prague; I became a Czech citizen, and in Prague I met my wife."

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With his thick-lensed glasses, thinning hair brushed back, his expression of concentration, he reminds you a little of Stravinsky. But Szell is bigger than Stravinsky. For rehearsals he dons a black office coat.

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"And now comes the crowning event of my life, the Boston Symphony."

"It is a good orchestra, isn't it?" commented the interviewer with Bostonian reticence.

"That is a slight understatement," grinned Szell. Then becoming serious: "This orchestra is altogether unique. Anything you could say in praise of the Boston Symphony would be too little."

This Clipping From
SIOUX CITY, IOWA
JOURNAL JAN 24

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
JAN 7 194

This Clipping From
ST. LOUIS, MO.
POST DISPATCH
JAN 24 1943

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> The effects of wars and revolutions upon the fine arts, and culture in general, have been twofold. Either the arts succumb to extreme materialism, demoralization and decay, or, to the contrary, they herald an epoch of cultural and spiritual rebirth, a release of new thought, new creative forces and a new age in history.
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> Within our generation and memory, we have witnessed a period of excessive materialism and of a marked decadence in art as an after-effect of the First World War. Today, with the advent of the Second World War, we are living through a vigorous upswing of cultural forces and consciousness.

Probably the conductor was stopped at this point by applause—the kind of applause that is given a commencement speaker for a particularly well-turned paragraph of generalities which, however, are not supposed to be checked too closely against the facts.

But Mr. Koussevitzky's words can be so checked. Consider the Sunday afternoon crowds which are making their way up the hill to the Art Museum in these days of gas rationing. Consider the demand which has grown up for etchings and lithographs at a price within the reach of the average purse. Consider the increase in the number of customers at the phonograph record counters, and especially the excellent music they are buying.

Here is measurable evidence of an "upswing of cultural forces." Perhaps it is evidence, too, of the truth of Mr. Koussevitzky's further statement that, "of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort and to inspire." This being so, the musician is urged to the fulfillment of a real duty:

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MUSIC

JAN. 26

By RUDOLPH ELIE, Jr.

Monday Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, gave the fourth program of its supplementary series in Symphony Hall last night. The soloists were Robert Casadesus, piano; Jean Bedetti, 'cello, and Jean Lefranc, viola. The program follows:

Old Dances and Airs for the Lute (1st suite) ..... Respighi
Concerto in C for Piano and Orchestra (K. 467) ..... Mozart
"Don Quixote," Op. 35 ..... Strauss

It was evident on the face of it that the Monday-Tuesday audiences were drawing a plum in hearing Robert Casadesus play Mozart and in getting, to boot, the Respighi Suite and the Bedetti performance of Strauss's masterful "Don Quixote." Sure enough, it all developed last night as expected and proved to be a beautiful concert in every detail.

While Mr. Casadesus's performance of the Saint-Saens' Concerto at the regular series was, by the very nature of the music, a flashier, more brilliant affair, his performance of Mozart's K. 467 was inestimably the more rewarding. Just what the Mozart flair is is no matter for discussion in a paragraph, but believe us, Mr. Casadesus has it and to spare. His phrasing, his incredible delicacy yet virility of touch, his sensitivity to the ornaments and the inevitable trill climaxes and above all, his extraordinary feeling for the ensemble, all lend themselves to achieving what can only be called the Mozart miracle. And one took place last night.

In keeping with the character of the music, he was accompanied by a small ensemble, and the resulting precision and balance was testimony to the musicianship of soloist, orchestra and conductor. Moreover, the cadenzas, composed by the pianist, were in the true Mozartian style, that is to say, the best possible taste. The soloist was most enthusiastically received.

The concert began with an exceednigly fine performance of Respighi's first suite arranged from old dances and airs for the lute. This is one of the best things Mr. Burgin does, as he seeks out the antique progressions and the exquisite cadences, emphasizing them with devotion and rich—but not gaudy—effect. Jean Bedetti's performance of the solo part of Strausse's "Don Quixote" was noble and glowing, and the orchestra under Mr. Burgin played with all its accustomed virtuosity. Again, it seemed to us that there might have been more of an exalted feeling in some of the sections, but generally speaking, the interpretation was excellent. The concert will be repeated this afternoon at 2:30 o'clock.

Over the Local Skyways

JAMES G. MCDONALD, intermission commentator for the Blue Network broadcasts of the Boston Symphony Orchestra, discusses the next program with SERGE KOUSSEVITSKY, famed conductor of the distinguished orchestral organization. (Saturday 8:15 p. m. WKIP). The Symphony orchestra will not be broadcast this Saturday. Instead, Yeomen of the Guard, a Gilbert and Sullivan operetta will be heard this week only.

SPOKANE, WASH
RECORD
1/27/43

Acclaimed as the finest musical organization in the world, the Boston Symphony Orchestra, directed by the noted conductor, Dr. Serge Koussevitsky, is now heard Saturdays at 5:15 p. m., Spokane time over Blue network stations. Organized in 1881, the Boston Symphony has been under the direction of Dr. Koussevitsky for the past 18 years.

NEAR-PERFECT CONCERT GIVEN

Remarkable Symphony by Boston Orchestra

Post JAN. 26.

BY WARREN STOREY SMITH

A remarkable symphony concert, that of last evening and not to be missed by anyone who can manage to hear its repetition this afternoon, Richard Burgin, still at the helm, repeated two numbers from the programme of Jan. 15 and 16, Respighi's Old Dances and Airs for the Lute and Strauss' "Don Quixote," with Jean Bedetti and Jean Lefranc, as 'cello and viola soloists respectively. Exceedingly good when first presented, this version of Strauss' masterpiece has grown better and better and last night it was just about perfection any way you regard it.

Robert Casadesus, who played the Saint-Saens' C minor Piano Concerto at the Friday and Saturday concerts mentioned above, is soloist at this, the fourth supplementary pair, his piece this time being the Mozart Concerto in C major, K. 467. Mr. Casadesus is a rare pianist, of whom we in Boston still know less than we should. His conception of Mozart's Concerto last evening was most interesting. While there was plenty of delicacy wnen that quality was appropriate, the French pianist did not hestitate to be vigorous and robust when the occasion demanded.

For much too long we have looked upon Mozart as a sort of Dresden-china composer, when as a matter of fact he was often, as in the first and last movements of this concerto, an incipient Beethoven. Mr. Burgin and the orchestra gave the soloist firm and sympathetic support, and the brilliant finish of the third movement provoked a storm of applause, as long continued as it was hearty. Another demonstration awaited Messrs. Burgin, Bedetti and Lafranc at the end.

MUSIC

JAN. 26 1943

SYMPHONY HALL
Boston Symphony Orchestra

Richard Burgin conducted the Boston Symphony last evening in a concert which will remain in memory for a long while. This was the fourth program of the "shorter" series, and there were many things which gave it distinction.

Mr. Burgin had set up an eminently tasteful and interesting program, beginning with Respighi's charming, graceful First Suite of Old Dances and Airs for the Lute. There followed Mozart's witty Piano Concerto in C major, (K. 467), in which Robert Casadesus was a peerless soloist, and finally a stunning performance of Richard Strauss' musical caricature, "Don Quixote."

Mozart wrote 25 brilliant piano concertos, the one played last evening being the third of four in the key of C major. In the best sense, this is entertaining music, and certainly Mozart meant it that way for he had a delicious sense of humor. Its first movement is grand, but gracious, the second, all suave beauty, yet daring (for Mozart's time) in its modernities. Mozart's gay, sparkling wit flashes in the final movement.

That which is so difficult of definition—style, embracing all aspects of performance—was the hall mark of Mr. Casadesus' playing. Needless to say, it was a technically flawless performance. The pianist seemed to be of one mind with the composer, and one would like to think of this as the definite interpretation. The orchestra accompanied him brightly, if not always with the customary Boston Symphony precision.

The Strauss was a marvel of perfection. This is a virtuoso piece which the orchestra took in stride. There was concentration on the satire, the humors and the humanity of Cervantes' tale. One could imagine a different, but certainly not a better performance than Jean Bedetti gave of the "title role." His cello tone qualities varied from the sheen of pure silk to the pungency of masculine tweed. Jean Lefranc's viola solos were of equal distinction. The program will be repeated this afternoon at 3.—J. W. R.

This Clipping From
NEW YORK, N.Y.
TIMES

JAN 24 1943

The Way He Wants It

To the Radio Editor:

A letter in last Sunday's TIMES criticized my pronunciation, as commentator of the Boston Symphony programs, of the first name of the conductor, Dr. Serge Koussevitzky. The explanation is so simple and conclusive that it could have been guessed. My pronunciation is the one Dr. Koussevitzky prefers. JAMES G. MCDONALD.

New York City.

[35]

INFORMATION OBSCURED

Globe - JAN. 28, 1943

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Czech-Born Musician Toured Europe as Boy Piano Prodigy

By CYRUS DURGIN

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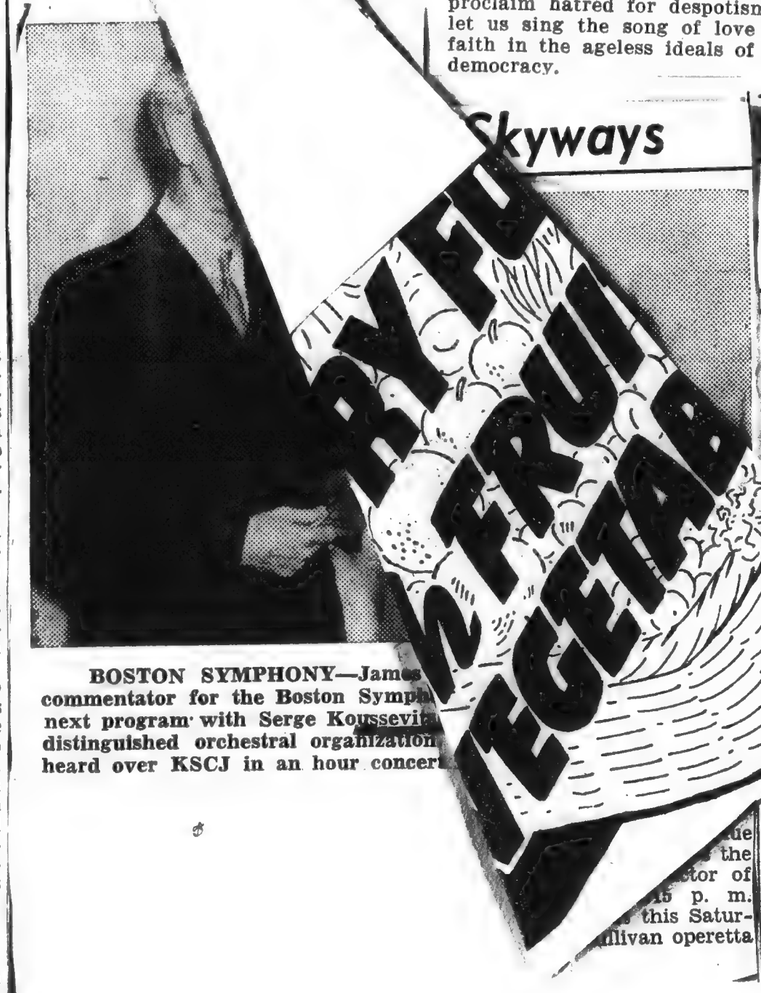

BOSTON SYMPHONY—James [illegible] commentator for the Boston Symph[illegible] next program with Serge Koussevit[illegible] distinguished orchestral organization [illegible] heard over KSCJ in an hour concert [illegible] the [illegible] tor of [illegible]5 p. m. [illegible] this Saturday [illegible] ullivan operetta

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BY WARREN STOREY SMITH

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[illegible] Casadesus, who played the [illegible]aens' C minor Piano Concerto [illegible]e Friday and Saturday concerts [illegible]ntioned above, is soloist at this, the [illegible]ourth supplementary pair, his piece this time being the Mozart Concerto in C major, K. 467. Mr. Casadesus is a rare pianist, of whom we in Boston still know less than we should. His conception of Mozart's Concerto last evening was most interesting. While there was plenty of delicacy when that quality was appropriate, the French pianist did not hesitate to be vigorous and robust when the occasion demanded.

For much too long we have looked upon Mozart as a sort of Dresden-china composer, when as a matter of fact he was often, as in the first and last movements of this concerto, an incipient Beethoven. Mr. Burgin and the orchestra gave the soloist firm and sympathetic support, and the brilliant finish of the third movement provoked [illegible] storm of applause, as long continued [illegible] it was hearty. Another demonstra[illegible]on awaited Messrs. Burgin, Bedetti [illegible]d Lafranc at the end.

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 24 1943

The Way He Wants It

To the Radio Editor:

A letter in last Sunday's TIMES criticized my pronunciation, as commentator of the Boston Symphony programs, of the first name of the conductor, Dr. Serge Koussevitzky. The explanation is so simple and conclusive that it could have been guessed. My pronunciation is the one Dr. Koussevitzky prefers. JAMES G. MCDONALD.

New York City.

Acclaimed as the finest musical organization in the world, the Boston Symphony Orchestra, directed by the noted conductor, Dr. Serge Koussevitsky, is now heard Saturdays at 5:15 p. m., Spokane time ov[illegible] Blue network stations. Organized [illegible] 1881, the Boston Symphony has bee[illegible] under the direction of Dr. Kousdevit[illegible]sky for the past 18 years.

[35]

MUSIC

JAN. 26

By RUDOLPH ELIE, Jr.

Monday Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, gave the fourth program of its supplementary series in Symphony Hall last night. The soloists were Robert Casadesus, piano; Jean Bedetti, 'cello, and Jean Lefranc, viola. The program follows:

Old Dances and Airs for the Lute (1st suite) ..... Respighi
Concerto in C for Piano and Orchestra (K. 467) ..... Mozart
"Don Quixote," Op. 35 ..... Strauss

It was evident on the face of it that the Monday-Tuesday audiences were drawing a plum in hearing Robert Casadesus play Mozart and in getting, to boot, the Respighi Suite and the Bedetti performance of Strauss's masterful "Don Quixote." Sure enough, it all developed last night as expected and proved to be a beautiful concert in every detail.

While Mr. Casadesus's performance of the Saint-Saens' Concerto at the regular series was, by the very nature of the music, a flashier, more brilliant affair, his performance of Mozart's K. 467 was inestimably the more rewarding. Just what the Mozart flair is is no matter for discussion in a paragraph, but believe us, Mr. Casadesus has it and to spare. His phrasing, his incredible delicacy yet virility of touch, his sensitivity to the ornaments and the inevitable trill climaxes and above all, his extraordinary feeling for the ensemble, all lend themselves to achieving what can only be called the Mozart miracle. And one took place last night.

In keeping with the character of the music, he was accompanied by a small ensemble, and the resulting precision and balance was testimony to the musicianship of soloist, orchestra and conductor. Moreover, the cadenzas, composed by the pianist, were in the true Mozartian style, that is to say, the best possible taste. The soloist was most enthusiastically received.

The concert began with an exceedingly fine performance of Respighi's first suite arranged from old dances and airs for the lute. This is one of the best things Mr. Burgin does, as he seeks out the antique progressions and the exquisite cadences, emphasizing them with devotion and rich—but not gaudy—effect. Jean Bedetti's performance of the solo part of Strausse's "Don Quixote" was noble and glowing, and the orchestra under Mr. Burgin played with all its accustomed virtuosity. Again, it seemed to us that there might have been more of an exalted feeling in some of the sections, but generally speaking, the interpretation was excellent. The concert will be repeated this afternoon at 2:30 o'clock.

MUSIC

JAN. 26 1943

SYMPHONY HALL
Boston Symphony Orchestra

Richard Burgin conducted the Boston Symphony last evening in a concert which will remain in memory for a long while. This was the fourth program of the "shorter" series, and there were many things which gave it distinction.

Mr. Burgin had set up an eminently tasteful and interesting program, beginning with Respighi's charming, graceful First Suite of Old Dances and Airs for the Lute. There followed Mozart's witty Piano Concerto in C major, (K. 467), in which Robert Casadesus was a peerless soloist, and finally a stunning performance of Richard Strauss' musical caricature, "Don Quixote."

Mozart wrote 25 brilliant piano concertos, the one played last evening being the third of four in the key of C major. In the best sense, this is entertaining music, and certainly Mozart meant it that way for he had a delicious sense of humor. Its first movement is grand, but gracious, the second, all suave beauty, yet daring (for Mozart's time) in its modernities. Mozart's gay, sparkling wit flashes in the final movement.

That which is so difficult of definition—style, embracing all aspects of performance—was the hall mark of Mr. Casadesus' playing. Needless to say, it was a technically flawless performance. The pianist seemed to be of one mind with the composer, and one would like to think of this as the definite interpretation. The orchestra accompanied him brightly, if not always with the customary Boston Symphony precision.

The Strauss was a marvel of perfection. This is a virtuoso piece which the orchestra took in stride. There was concentration on the satire, the humors and the humanity of Cervantes' tale. One could imagine a different, but certainly not a better performance than Jean Bedetti gave of the "title role." His cello tone qualities varied from the sheen of pure silk to the pungency of masculine tweed. Jean Lefranc's viola solos were of equal distinction. The program will be repeated this afternoon at 3.—J. W. R.

Christian Science Monitor JAN. 28 1943

New Play Coming—Introducing Mr. Szell

A Visiting Conductor in Action

Two views of Georg Szell, who is directing the concerts of the Boston Symphony Orchestra this week.

Symphony Guest Conductor Has Had Wide Experience

By Winthrop P. Tryon

Indications constantly come to notice that conductors are sensitive to music; and it transpires that Georg Szell, who directs the concerts of the Boston Symphony Orchestra this week, has a quick ear. From rehearsing with the Symphony players he has discerned that their auditorium possesses extraordinary acoustic qualities. To him, Symphony Hall comes up to the mark, or close to the mark, of the Leipsig Gewandhaus. Reverberation is what it ought to be for the sonorities of an orchestra. The sound has the right "float."

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He can hardly be the kind of conductor that makes a cult of noise, or he would not have made such an observation about the concert room for which Prof. Wallace C. Sabine figured out the incidences and echoes at the time of construction. Then, for more evidence, we have but to look at the program billed for his appearances of Friday afternoon and Saturday evening—the Schubert Symphony in C and a couple of pieces from the works of Smetana.

Mr. Szell has had experience, too, with noise, having presented modern compositions from time to time with orchestras which he has directed. He has taken note of how audiences here and there respond. As reported of him, he finds the public of a New World community more tolerant of novelty than that of an Old World one. Americans will stay and listen to what gives them no particular pleasure, whereas Europeans will show dislike in plain terms, sometimes walking out in numbers, and again shouting disapproval.

As to artistic provenance, Mr. Szell is said to be satisfied with being called a Czechoslovakian musician. Outside of that he seems to claim association with no school. He learned to conduct by conducting, and he began taking the hard knocks of the business when rather young. In opera houses he got plenty of them; and while the discipline of opera does not invariably make good concert conductors, it has helped make some of the best of them.

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Mr. Szell sees proportion and relative value in music, particularly in the composition aspect of it. He looks on a certain example of Mozart's composing as representing Mozart at the highest; on another example as representing Mozart after a comparatively unimportant fashion. Yet Mozart at second level surpasses in interest many another composer at top degree. The great man's half attempt goes for more, he finds, than the smaller man's full effort. We may believe, therefore, that he not only hears sensitively but that he also demands something deep down that is worth hearing.

As a figure on the platform, Mr. Szell reminds people somewhat of Igor Stravinsky, though he stands somewhat taller than Mr. Stravinsky. He conducts with a stick, and with plenty elaborate action. He finds special uses for the left hand; and altogether he commands the technicalities of his craft at their complete present-day development.

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Mr. Burgin had given us two excellent concerts. A week ago guest conductor George Szell obtained tonal brilliance. But only from the authority of Mr. Koussevitzky flows that combined depth, richness and clarity of tone, together with a remarkable balance among the string, wood, brass and percussion sections, which give the Boston Symphony its individual sound.

There was nothing venturesome about the program, which reflected Mr. Koussevitzky's ever-increasing tendency to repeat familiar masterpieces in alternate seasons. The "Italian" Symphony of Mendelssohn, Debussy's "La Mer," and that Gargantuan tone poem "Thus Spake Zarathustra," by Richard Strauss, were all played in the first half of 1941. But unlike the steady diet of Brahms, Tchaikovsky, and so on, to which we are becoming accustomed, there was less stale familiarity in yesterday's list.

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In some respects the performance of "La Mer" was unlike those one has heard from this orchestra and conductor. It gathered intensity as it unfolded. But most notably, it had a pictorial quality extremely vivid, along with an instrumental nimbus for background against which the main lines of the music stood out in bold contrast.

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All in all, the concert was splendidly played. There were a few conspicuous places where horns, trumpets and other instruments had their difficulties, but they were inconsequential.—C. W. D.

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This sense was aggravated yesterday by the fact that the conductor was in one of his most perverse moods during the first half of the program, which included the Handel and Beethoven numbers. Slow movements, it seemed, had never been so slow before, nor contrasts of tempo and dynamics so violent.

All this was magnificent, so far as it was regarded as a display of virtuosity on the part of the conductor and of the orchestra; but it was not the music that had been indited by Handel and Beethoven. Handel took on a Tchaikovskyan air, and Beethoven became a medium for a display of interpretative vagaries.

The extravagances which Dr. Koussvitzky sometimes permits himself are appropriate enough to a work like Rimsky's "Schéhérazade" Suite, which is a fairy tale, full of sound and color. But with the classic masters, such methods are out of place. They make us marvel at the capacities of the orchestra, but they leave Handel and Beethoven out of the picture.

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[36.]

Dr. Koussevitzky Returns in Program of Old Favorites

Herald Feb. 6, 43

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 15th concert of its 62d season in Symphony Hall yesterday afternoon. The program was as follows:

Mendelssohn
Symphony No. 4 in A ("Italian")
Debussy......"La Mer"
Strauss....."Also Sprach Zarathustra"

What with a program of oft-heard—and oft-discussed—favorites, the principal interest in yesterday's concert by the Boston Symphony Orchestra was the return, after a three weeks' vacation, of Dr. Koussevitzky. The performance was, of course, up to the usual standard, although it seemed to us that the first movement of the Mendelssohn was something of a scramble in tempo and the Strauss tone poem lacking in its customary finesse of execution...

Since everything on the program has been done within the last two seasons (and by no means neglected until then), what can you say about the music except that the Mendelssohn was elegant, the Debussy iridescent and the Strauss juicy? They have all been so catalogued for generations, and there appeared no reason in yesterday's performance to adjust the adjectives.

"La Mer," however, could be played by the Boston Symphony Orchestra three times every season and meet with no objection from anyone. Possibly the most interesting of Debussy's orchestral works (the most "interesting" so far as Debussy's orchestral works are concerned is always the one you heard last), it is an utterly fascinating composition which reveals its secrets only on constant association.

The infinite subtleties of the work, the ever-shifting tonalities, dynamic stresses and textures, all achieved by the most calculated of orchestral technics, lie revealed to such a master of executive orchestral technic as Dr. Koussevitzky, and he calls out the most craftily conceived effect as no other living conductor can. As in the case of Ravel's "Daphne and Chloe," he has made "La Mer" singularly his own, and it is no local pride which spurs the above ecomium.

Dr. Koussevitzky has also made Mendelssohn's "Italian" symphony his own, but here his enthusiasm is perhaps not so keenly shared. Not because the symphony is inferior stuff, for it definitely is not. On the contrary, it is the epitome of refinement and "politesse."

But it hardly has the substance to weather yearly hearings, and certainly we need no further proof that the orchestra can play it with incredible delicacy.

The concert came to an end with Strauss' inflated "Also Sprach Zarathustra." It has been performed better in the past, but there were certain things about it—the sforzando attack followed by an overpowering swell of volume in the opening chords, for instance—which lifted it onto a lofty plane of execution despite its occasional flaws, not the least of which was the pitch of the organ. Next week the orchestra is out of town. The program for the following week consists of Berlioz's "Harold in Italy," Vaughan Williams' Fantasia on a Theme of Thomas Tallis and Schumann's First Symphony.

TWO 'FIRSTS' ON SYMPHONY LIST

Post

Works by Roy Harris and E. B. Hill Featured

BY WARREN STOREY SMITH

There were two "first times" at yesterday afternoon's Symphony Concert, the "International" and Roy Harris' Fifth Symphony.

There was a connection between the two. The concert was designed to commemorate the 25th anniversary of the founding of the Red army and Mr. Harris' Symphony, which received yesterday its initial public performance, bears a dedication to our Russian Allies. When the country of his birth and that of his adoption became united in a common cause Dr. Koussevitzky was willing to let bygones be bygones so far as the Bolsheviki are concerned. This week's programme-book reprints an eloquent message which he sent to the leaders of the Russian army and navy last Tuesday.

The programme, devoted to contemporary composers, might be said offhand to list two pieces and a masterpiece. And the masterpiece is not Mr. Harris' Symphony but the Third Piano Concerto of Prokofieff, which was heard here yesterday for the third time, with Alexander Borovsky as the soloist.

The first number was the urbane, grateful Symphony No. 1 in B-flat of Edward Burlingame Hill. Both Mr. Hill and Mr. Harris were on hand yesterday to receive the plaudits of the audience.

Whether or not Mr. Harris is, as so many maintain, the foremost American composer, he is certainly the most earnest and most determined. In his music there is seldom a lighter touch and along with this seriousness goes a sense of striving. With each new symphony he seems to come nearer the goal, although the present work seems at first hearing less original, less individual than No. 3. (The choral Folk Song Symphony is a sort of side issue). It would not be fair to say this Fifth Symphony is unworthy of its dedication. It has energy and vigor. There is a fitting intimation of tragedy at the beginning of the second movement of long-continued, unbroken lyricism. The Finale, structurally rather involved, has an exciting climax.

Heard here yesterday for the fourth time, Mr. Hill's Symphony is soundly written. Its ingratiating themes, which made an immediate impression, are reheard with pleasure. Yet for all its charm it would be difficult to describe it as a work of marked originality.

Prokofieff, on the contrary, is himself alone. In the Concerto of yesterday, skillfully played by both soloist and orchestra, we find impeccable workmanship, a heady brilliance and a fascinating melodic invention, united with an unfailing ear for effect.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 6 - 1943

Boston Little Affected

BOSTON—No radical changes in the Boston Symphony Orchestra are expected as a result of new draft regulations. Of 110 members of the orchestra, only 20 are under 38, and almost without exception they are married men with children.

MUSIC

Globe Feb 2

SYMPHONY HALL

Boston Symphony Orchestra

The program at the Boston Symphony concerts this week is just what is needed to pull us out of the gray depths of the waning Winter.

It is a program for those romantically and dramatically inclined, and it consists of the Fantasia on a Theme by Thomas Tallis, by Vaughan Williams; the First or "Spring" Symphony of Robert Schumann, and that grand pictorial Symphony by Hector Berlioz: "Harold in Italy." Jean Lefranc, first viola of the orchestra, is the soloist in the score last named.

This reviewer, who more than once has expressed his conviction that music is fundamentally an abstract art, is pushed into the embarrassing corner which is always waiting for him who expresses opinions freely.

The fact is that he cannot listen to the Tallis Fantasia, which is abstract or absolute music, without inventing a picture to go with it.

And conversely, he readily can hear "Harold in Italy," which is pictorial music, simply as a symphonic work.

It is an odd quirk of psychology, but there it is. Most of all, the modal harmony of the Vaughan Williams music, with its angular cadences, impels one to think of this glowing string music in terms of what one imagines 16th Century England to have been.

Going on from there you can paint yourself as archaic a picture as you like, all of which, nevertheless, will have no logical connection with the score.

"Harold in Italy," a Romantic masterpiece of the first order, all fire, passion, color and melodrama, can be heard as a set of four pictures.

And yet one can be absorbed by the sheer sound and instrumental color of Berlioz and not think for a moment about his hero Harold, portrayed by the solo viola. Not that "Harold in Italy" is to be mistaken for a true Symphony. That it certainly is not.

The work is actually an esthetic hybrid by a composer whose greatest gifts were for dramatic expression, and who also had one of the most unusual talents for writing melody in all the history of music.

What must not be overlooked, however, is the fact that there is easily recognizable symmetry of form.

Listening to yesterday's performance of Berlioz, conducted with so much passion and warmth by Serge Koussevitzky, one hoped that, when the Boston Symphony again makes records, this composition will be among the first to be done.

Mr. Lefranc was a most admirable soloist, performing his role with finesse, great beauty of tone and expert musicianship. The strings were excellent in Vaughan Williams' music.

For all the romantic tingle of the "Spring" Symphony, and for all the gorgeous tone with which it was played, the performance in general seemed very nervous. There were near-mistakes by the horns, and through all four movements the orchestra for some reason seemed to be on edge.—C. W. D.

HOTEL COPLEY PLAZA
Symphony Luncheon

Another of the noontime Symphony Luncheons took place in Copley Plaza Hotel yesterday. Boris Goldovsky, the speaker at all of them, gave his attention to two of the works on the current Boston Symphony Orchestra program, Schumann's First Symphony, and "Harold in Italy," by Berlioz.

Only the first two movements of the latter were discussed and illustrated at the piano, and apart from playing certain portions of the Schumann's Symphony, Mr. Goldovsky confined himself to general remarks about that work. C. W. D.

This Clipping From
SPRINGFIELD, MASS.
NEWS
FEB 10 1943

Boston Orchestra Again Superb Under Koussevitzky Direction

Symphony in C major, No. 34 ..... Mozart
Allegro vivace
Andante di molto
Finale: Allegro vivace
Prelude to "Khovanstchina" . Moussorgsky
"Daphnis et Chloe" ballet ..... Ravel
(Orchestra excerpts, second suite)
Lever du jour
Pantomime
Danse generale
Symphony No. 6 ..... Shostakovich
Largo
Allegro
Presto

Time has wrought many changes since Dr Koussevitzky conducted the Boston Symphony orchestra here last. That was two years ago, before the prolonged scrap about joining the union was resolved but the Hub orchestra men have not become musically round shouldered from carrying their union cards. The ensemble is still, if not the greatest American orchestra, at least, the one all others must surpass before they can be acclaimed the greatest. It was a tribute to community concerts and to the orchestra that the Municipal Auditorium was jammed.

There was perfection about everything on the printed program last night after one got over the disappointment of Dr Koussevitzky's lackadaisical direction of the "Star Spangled Banner" which seems to lead Boston conductors into one kind of trouble or another. Directing it like an orchestral selection that has to have variety in the middle section, Dr Koussevitzky envisions the "bombs bursting in air" with all the discreet correctness of some Handel ballet music.

Forgiveness is ready, however, for one who can, in his own field, provide such magnificent readings as those offered last night. It was the same orchestra that Richard Burgin conducted last year when Dr Koussevitzky had just lost his wife, but there was that electricity that surcharges the orchestra when the maestro himself wields the baton. The Mozart had not only the formal perfection that is requisite, but also the life that is often obscured by too scholarly an approach.

The Moussorgsky was, to this reviewer, the best thing of the evening with a pianissimo finale to end all pianissimos, in addition to some ravishing tonal beauty. The Ravel, which has been recorded by the Hub orchestra, is a definitive version, though there were moments, as in the Shostakovitch, that it seemed as though there were fortissimos for their own sake.

The Shostakovitch was being played for the first time here and its advent was eagerly awaited, particularly in view of the fuss made over his Seventh symphony this past year. Like the Mozart it has three movements, but the resemblance ends just about there. The first movement takes more time than the other two combined and the finale sounds like a wicked Soviet parody on the "Overture" to "William Tell."

Unlike his Second, Third and Fifth symphonies which commemorate, respectively, the 10th anniversary of the revolution, May day, and the 20th anniversary of the October revolution in 1937, this has no program. After his smart alecky days, he began to write music that was "new, powerful and intelligible" when the official voice of Soviet music pointed out the error of his ways. In many ways, this is reminiscent of the Fifth in that "his "avant garde" tendencies were subordinated, yet it is "modern" in that it is undeniably a product of our day. How long it will live is for time to tell, though he set his own standard in his First symphony.

There was balloting last night for next season and results will be announced at the next concert, a joint recital by Richard Crooks and Bidu Sayao on March 26.

J. D. D.

This Clipping From
Camden, N. J.
Courier
FEB 5 - 1943

Boston Symphony In Phila. Concert

Koussevitzky Directs Program for Forum Next Wednesday

The Boston Symphony Orchestra will give its annual Philadelphia concert in the Academy of Music on Wednesday evening February 10, when Dr. Serge Koussevitzky will present this unparalleled organization in Prokofieff's "Classical" Symphony, Shostakovitch's Symphony No. 6, and the Beethoven Fifth.

These annual Boston Symphony visits sponsored by The Philadelphia Forum are unquestionably a very high peak in Philadelphia's musical season.

The Boston Symphony, founded in 1881 by Major Henry Lee Higginson, is now in its sixty-second season. The inception of the Boston Symphony Orchestra is traceable to the realization of a young Bostonian student of music in Vienna that America should have a symphony orchestra of the high standard which one could hear in the old world. Mr. Higginson held tenaciously to his dream for more than twenty years until at last, in 1881, he had acquired sufficient means to make it a fact. Mr. Higginson's principal thought was to create an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price. That was characteristically quiet statement. The word "best" is a short and usually a loose one. When Mr. Higginson used it, he meant exactly what he said.

The engagement of Serge Koussevitzky in 1924 to take over the destinies of the orchestra proved a assurance of still further advance the universality of the repertory.

Russian expatriate who had velt in Germany, France and sited England, he had closely entified himself with the musical cultures of each country, and others as well. In the years to follow, America's composers and America's musical point of view became equally familiar to him. His sympathies know no border, nor does he neglect contemporary currents in his preoccupation with the great music of the past. Dr. Koussevitzky has led the Orchestra for more than a quarter of its history, far exceeding the tenure of his previous leader. The way in which he has brought the Orchestra to new heights of eloquence and renown is too familiar to need retelling.

This Clipping From
HUDSON, N. Y.
DAILY STAR
FEB 3 1943

TANGLEWOOD MUSIC CENTER MAY OPERATE

The Koussevitzky Music Foundation may operate the Berkshire Music Center at Tanglewood as it did in 1942, according to a form letter received by trustees of the Berkshire Symphonic Festival.

The trustees are asked if they will consent to the use of the Shed at Tanglewood by the school. The form is returnable to Miss Gertrude Robinson Smith, president of the festival corporation. The Boston Symphony Orchestra, owners of the Tanglewood property, have already given consent for use of the property if Dr. Serge Koussevitzky and his associates care to operate the Center this year.

VARIED MUSIC BY SYMPHONY

Post Feb 6, 1943

Mendelssohn, Debussy, Strauss on Programme

BY WARREN STOREY SMITH

If the Boston Symphony Orchestra by any chance were to go out of existence its remarkable prowess, thanks to the phonograph records, would be much more than a mere legend. These recordings are now numerous and, when Mr. Petrillo settles his present difficulties with the recording companies, there will be more of them, exemplifying the various facets of the skill of the orchestra and its conductor.

But if one wished to pick three out of the lot that would come close to covering the situation, there could speedily be a better choice than Mendelssohn's "Italian" Symphony, Debussy's "La Mer" and Strauss' "Thus Spake Zarathustra," the three pieces on this week's programme.

As a matter of fact, "Zarathustra" was there by accident. Illness in the ranks prevented the intended revival of Schoenberg's heavily-scored tone poem, "Pelleas and Melisande," which the composer introduced to us in 1934.

Recollection has it that this example of early Schoenbergian late-romanticism was no great shakes, but it would have had the interest of a semi-novelty, and novel music is a bit scarce at Symphony Hall nowadays.

Speaking of revivals, it is about time that we were reminded of another symphony of Mendelssohn, the "Scotch," long unheard here. Granted that the "Italian" is better sustained, of more even worth and interest throughout, the "Scotch" Symphony has its points. That it can be made compellingly eloquent was proved by the recent New York Philharmonic broadcast under Mr. Mitropoulos. With symphonists, except Brahms and Beethoven, Dr. Koussevitzky is inclined to be arbitrarily selective.

If Debussy's "The Sea," certainly his most characteristic orchestral work, were to drop from the repertory it would be because the extremely personal idiom in which it is couched had palled off itself. If "Zarathustra" should go under, it would be because of the relative weakness of certain sections. Already it is possible to place it far below its immediate successor, the "Don Quixote," which we were hearing a few weeks ago. When he wrote that musical tragi-comedy Strauss looked into his heart. "Zarathustra" comes close to being a compositional tour de force. It still has its glowing and stupendous pages.

NEW YORK, N.Y.
TIMES

FEB 15 1943

DR. KOUSSEVITZKY CONDUCTS MOZART

Boston Orchestra Presents a Symphony in C Major at Carnegie Hall Program

SIBELUS SECOND HEARD

Familiar Composition Follows 'Demoiselle Elue' With the Sarah Lawrence Chorus

By OLIN DOWNES

The concert given by Dr. Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall was all devoted to accepted masterpieces, beginning with one of the Mozart symphonies in C major — not the "Jupiter" — and ending with the thrilling performance of the Second symphony of Sibelius, and it was proved again, in the most impressive manner, that it is not tricks of style or novelty of harmonization that makes a great piece of music, but rather the spirit of that music, and the authenticity of its inspiration.

The Mozart symphony was the one numbered 338 by Koechel, which will tell the lay reader precisely nothing, but will serve the conductor or the student who wants to find the score with a ready means of identification. More important, and a little surprising, it is, that this symphony dates as late as 1780. For this is not one of the most individual of Mozart's works in the form, and in some respects is quite purely reflective of musical conventions of the period.

First Two Movements

The first two movements of the work heard last night could almost be by Haydn. The gem of the three movements is the lilting, flashing, mercurial finale, which in point of invention, spirit and instrumentation is an exultant flight of the spirit, having no precise parallel in any other symphonic movement by Mozart that we recall.

This for the music. As for the performance, one is moved to remark that it was played with a quality of tone and a winged virtuosity which would have glorified any score—or any score adequately put together and worthy of such sound! Had the symphony been only advanced as a vehicle for the glory of the orchestra it would have justified its presence on the program.

The Debussy "Demoiselle Elue," after Rossetti, performed the preceding afternoon by the same forces, was repeated, and again wrought its simple and exquisite spell. The soloists, Mme. Denya and Miss Tourel, and the chorus of the Sarah Lawrence College collaborated, if any thing, more perfectly and with a more sensitive and exact degree of correspondence between all the expressive elements than at the first performance. Dr. Koussevitzky not only interpreted, he re-created the music. And again one marveled at the perfume of this immature and partially derivative work of Debussy's youth and the imperishable beauty that it exhales.

Familiar Work Played

It was particularly worth while and, as the event proved, very exciting to hear again the familiar symphony of Sibelius; to compare it with his later works in the same form, which have appeared more frequently on New York programs in the last two seasons, and to have a fresh perspective of the music, which stands up magnificently under this examination.

More than ever impressive is the primitive freshness and originality of the writing; the power of its simplicity; the new use to which familiar chords are put; the new conception of instrumental coloring, so singularly evocative of Northern nature, and, above all, the grandeur and heroism of its sprit. There are derivations, influences, such as measures which hint at Tchaikovsky; there are passages of bald simplicity that approach the obvious. And there is nothing untouched with grandeur and pathos, and the sense of a spirit heroically alone, self-communing and, most fortunately, apart from the patent insincerities and affectations, the feebleness and empty pose which, in the field of composition, have especially infested this age.

Of course, the music proved irresistible. Of course, the audience was shouting at the end. Dr. Koussevitzky had expended every iota of his knowledge, his orchestral mastery, his sense of proportion, contrast and climax on this sinewy score, with its flaming apotheosis. We can imagine a more jagged and savage reading, but it would be hard to conceive of one more integrated, one which souught in every measure to perceive the composer's purpose, meet him half way in his problems and illuminate them for all who heard. The evening was one more memorable triumph for the orchestra and its leader. The best musical audience that New York assembled packed the hall.

This Clipping From
NEW YORK, N.Y.
TIMES

FEB 14 1943

Chorus of Sarah Lawrence College, led by William H. Schuman, appears with Boston Symphony Orchestra tonight.

This Clipping From
NEW YORK, N.Y.
SUN

FEB 1

'BLESSED DAMOZEL' TWICE PRESENTED

By OSCAR THOMPSON.

Two performances in as many days of Debussy's "La Demoiselle Elue" lifted the symphonic week end out of the routine that otherwise would have characterized it. This "envoi" of the runaway Prix de Rome winner—for it was written in Paris and not at the Villa Medici—has appeared only rarely on our orchestral or choral programs. Last night's performance, and that of the Saturday afternoon preceding, were not the first given here by Serge Koussevitzky and the Boston Symphony, but the intervals between them have been such as to insure for each rehearing the welcome savor of a revival or quasi-novelty.

The chorus for this latest reversion to the 25-year-old Debussy's setting of Sarrazin's French translation of Dante Gabriel Rossetti's "Blessed Damozel" was that of Sarah Lawrence College, which had been prepared by William Schuman. The soloists were Marcelle Denya, who sang the soprano solo of the damozel, and Jennie Tourel, whose part was that of the contralto narrator. The honors were the orchestra's. Though the scoring is not that of the later Debussy—there is little of his characteristic "powdering" of sonorities—it invites playing that is sensitive and full of caress. This it was granted and there was much that was exquisite in its sheen.

The chorus of young women, if in no sense unusual, met its obligations musically and with something of mood. Of the solo voices, Miss Tourel's was much the more gratifying in timbre and production, though Mme. Denya sang with a sincere approach to the style. Whether the work itself has faded is something of individual reaction. This listener found much of it fresh and enchanting last night.

The Sunday program included also Mozart's infrequently heard C major Symphony of 1780 (Koechel No. 338), of which the last movement with its woodwind choirings is something of the clearest genius; and the Sibelius Second Symphony, the interpretation of which happens to be one of Dr. Koussevitzky's unrivaled accomplishments. On Saturday a rather secondary work by Milhaud, "Le Cortege Funebre," was heard in an all-French program along with Ravel's second "Daphnis et Chloe" Suite—another of Bostonians' miracle pieces—and the same composer's "Scheherazade" poems, sung by Mme. Denya.

Stokowski and Barbirolli.

Another revival of yesterday's concerts was Gustav Holst's suite, "The Planets," which has been remembered through a longish period of neglect chiefly by its first section, "Mars, the Bringer of War." Leopold Stokowski devoted his NBC Symphony concert entirely to this work, playing all of its seven movements, in which "Venus, the Bringer of Peace" comes second and thereafter Mercury, Jupiter, Saturn, Uranus and finally Neptune, the last of these calling for a wordless chorus. The Stokowski performance was an altogether admirable one. Unquestionably well written, particularly as concerns its virtuoso employment of the orchestra, the suite still fails to establish itself as making any very fundamental contribution in a world that has so much more music than can possibly be kept alive.

John Barbirolli's program at Carnegie Hall was the same for Saturday and Sunday. Its best performance was that accorded Franck's only symphony, which has always fared well at his hands. Included also were the Overture to Nicolai's "Merry Wives of Windsor," Chasins's "Parade" (composed in 1931 but now dedicated to the defenders of Corregidor), Respighi's "Fountains of Rome" and the Polka and Fugue from Weinberger's "Schwanda."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

FEB

Koussevitzky Conducts Boston Symphony Here

Works of Mozart, Sibelius and Debussy on Program

Serge Koussevitzky led the Boston Symphony Orchestra last night in its third evening concert of the season at Carnegie Hall. The program consisted of the Mozart Symphony in C major, No. 34 (Koechel No. 338), the Symphony No. 2 in D major, Op. 43, of Sibelius and a repetition of Debussy's lyric poem, "La Demoiselle Elue," from the Saturday afternoon concert's program. This last was given with the assistance of the Chorus of Sarah Lawrence College and with Marcelle Denya and Jennie Tourel as soloists.

It always gives one the keenest pleasure to hear a perfect performance, particularly of a work as lovely as the Mozart Symphony Dr. Koussevitzky presented last night. Even without the masterful phrasing of the melodic line and the orchestra's complete and constant equilibrium, the utter sweetness of the sound in itself ata any given moment was enough to win one's heart.
at any given moment was enough the world of the Second Symphony of Sibelius, however, can scarcely mitigate the antipathy one feels toward a work so basically antimusical. Such a conscientious rendition as was given last night merely emphasized its pretentious conception and the academic fashion in which the composer carried out that conception. Listened to as the accompaniment to a Western film, the second movement, for instance, might be pleasurable; alone it is altogether hateful.

P. B.

This Clipping From
NEW YORK, N.Y.
PM

FEB

The Best Band of All Plays in Carnegie Hall

Lucky Strike's Hit Parade pushed the Carnegie Hall concert of the Boston Symphony from Friday to Sunday. The change apparently had no effect on the magnificent quality of everything this orchestra does. After missing it for two months, I had almost forgotten how well the most wonderful orchestra in the country can sound.

The concert started with the Mozart Symphony No. 34, and the precise, rich work of the strings with their supple response to every nuance indicated by Serge Koussevitzky was once more a revelation of what a string choir can do. This was especially marked in the song-like middle movement.

Then came Debussy's *La Damoiselle Elue*, sung with sureness and sweet transparency of tone by William Schuman's girls from Sarah Lawrence College. Jennie Tourel sang the contralto solo extremely well, and Marcelle Denya was uneven in the difficult soprano part. But it was the Boston's woodwinds and strings that made the overlong composition shimmer with beauty. One reason may have been that the instruments did not need to cope with the utterly prosaic French translation of Rosetti's beautiful poem.

Finally there was the Second Symphony by Sibelius, built to a stunning climax that sent the audience home with the final themes throbbing in every vein.

The best tunes of all still go to Carnegie Hall. Sundays.—H. S.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 15 1943

Two Brilliant Concerts by Boston Symphony

Debussy's La Demoiselle Eleu Given at Both Performances

By ROBERT BAGAR.

The glittering perfection of the Boston Symphony Orchestra's playing came in for another pair of exhibitions over the weekend. And not only that, but there were programs to perform requiring all of that glittering perfection and then some. Both concerts took place in Carnegie Hall, of course.

One of the works offered was common to both events, Debussy's La Demoiselle Elue, which called for the services of Marcelle Denya, soprano; Jennie Tourel, mezzo soprano, and the chorus of the Sarah Lawrence College, William Schuman, director, besides the orchestra. On Saturday afternoon it was companioned by Milhaud's Le Cortege Funebre, and Scheherazade and Daphnis and Chloe by Ravel.

The Bostonians have ever been partial to works by French composers, and their leader, Serge Koussevitzky, has made some of these works his special oysters. Daphnis and Chloe (the second suite was the one performed), for instance, brought out the most amazing virtuosity. It is in music of that type that the musicians play with jewel-mechanism and finish.

* * *

Debussy Alive.

Debussy's Demoiselle Elue, one of his earlier compositions, foreshadows the extraordinary scores that were to come, though it is many parasangs removed from them. The composer, nevertheless, shows in this piece a masterly understanding of writing for the human voice. And his thematic material, while not the equal of that of his later period, is fresh and youthful and always alive.

Mme. Tourel, singing the smaller of the two solo parts, walked off with vocal honors. Again she sang with the utmost ease, showing a deep understanding of the turn of phrase. She is a highly gifted artist not the least of whose gifts is her unerring instinct for the proper tonal colors. Besides, Mme. Tourel's voice was warm and sensuous and entirely musical.

Mme. Denya did her work with obvious sincerity. She, however, did not have the thrust or the musical espirit demonstrated by her colleague. In the Ravel Scheherazade, whose vocal lines can be awfully nasty to the unwary soloist because they are ever in the limelight, she did agreeably enough.

Rosalie Grant, former opera star of Vienna, is now singing at the Essex House Casino-on-the-Park.

Last evening the other items were the Mozart C Major Symphony, No. 34 (K. 338) and the Second Symphony of Sibelius. Mr. Koussevitzky was at the top of his are in the performance of these works, as well as the Debussy. He gave to Mozart the things that are Mozart's and to the Sibelius the things that are his.

Audiences at both concerts went away satisfied with the music they had heard and with its performance. Two more feathers for the Boston cap, which must, by now, be laden down with them.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 1943

Philharmonic Goes Into Sharp Discord Over 17 Firings

Orchestra Itself Threatens Strike Against Rodzinski

The majestic dignity of a symphony orchestra in its musical moments was fast vanishing today in the case of the New York Philharmonic as the latter faced an upheaval over the dismissal of 17 members.

The orchestra, threatening to strike en masse at the expiration of this season's contract, was bitterly assailing its new conductor, Artur Rodzinski, as "completely unstable temperamentally" and given to "arbitrary caprices."

In the face of these accusations, the orchestra's own union was praising Dr. Rodzinski as "just the man" to give the Philharmonic "a soul and a purpose."

Eulogized in Union Paper.

International Musician, official organ of the American Federation of Musicians, in its February issue, carries a page one eulogy and photograph of the new conductor whom the Philharmonic is recruiting from the Cleveland Symphony.

After setting forth his qualifications, the union journal concludes "it is easy to see why the managing board of the New York Philharmonic-Symphony Orchestra has chosen Dr. Rodzinski as conductor of that group. He perhaps more than any other is capable of creating out of this assembly of virtuosoi an organization superlative as such."

The management, meanwhile, was standing pat in face of the orchestra's charges of slander, lack of imagination, "premeditated and cultivated terrorism" and "fascism."

Traditional Feud Cited.

One spokesman, in an effort to illustrate the troubles that often beset a symphony orchestra management, cited the traditional feud between the oboe player and the flute player. In many orchestras (not the New York), he said, this feud is continuous and here is how it shows up:

During the tuning up, the oboeist always gives the flutist his pitch. But, with Machiavelian foresight, the oboe player sometimes pulls his mouth reed just a little bit out, thus sounding a note that is slightly flat. Then, having started the flutist off key, he quietly pushes the reed back in place and begins, himself, in perfect pitch.

One accusation raised by the orchestra's elected committee of five members is that the management "hysterically" brought in a "bewildering variety" of conductors this season, all of whom trotted out "their pet hobby horses." Thus, they contend, "a half-digested mass" of inadequately rehearsed music "was spread out as a finished product on our New York public."

The Manager's Viewpoint.

Arthur Judson, the Philharmonic's manager, replied: "New York is the one place in America where every conductor wants to bring out the best music he knows. And we intend to keep it so, even though the musicians might prefer to play Beethoven's Fifth Symphony every day in the week."

During the last season the New York music critics have generally been attacking the Philharmonic, partly because of its frequent change of conductors and occasionally on the grounds of poor orchestra playing.

Under Toscanini, and with the same personnel, the committee contends, it was the best orchestra in the world.

The orchestra committee charges to cacrry out what it calls "politithat Mr. Rodzinski was brought in cal" designs on the part of the directors, by which it means an alleged antiunion bias.

Koussevitsky First Choice.

In reply to this, Mr. Judson told the World-Telegram today Sergei Koussevitsky of the Boston Symphony was the directors' first choice for next season. Favorably disposed at first, Mr. Koussevitsky later decided to remain with the Boston Symphony after the latter's long-standing dispute with the union was settled.

It proffered the conductorshi to Bruno Walter, who declined be cause of his advancing age, accord ing to Mr. Judson, although offer ing his full co-operation shoul Mr. Rodzinski be appointed.

Musical circles today recalle how even political and religiou issues may become involved in th choice of a conductor. Severa seasons back some of the Phil harmonic directors wanted to brin Furtwaengler over from Germany

Violent Dispute Started.

This precipitated a violent dis pute among the society's director because of Furtwaengler's clos association with the Nazi regim Finally a compromise was reache in John Barbirolli, the young En lish conductor.

As the controversy stands no the orchestra is insisting on an ar tration of all present and futu dismissals, asserting the manag ment's policies are arbitrary a backward. Mr. Judson's stand that the conductor must be giv full power "to build the instr ments the way he wants."

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 21 1943

Koussevitzky Scheduled to Play Roy Harris Work

An event of major importance to the music world will take place this week, when the first performance of an American symphony, dedicated to the heroic people of the Soviet Union, is presented by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky. The work, Symphony No. 5 by Roy Harris, will be heard over the Blue network—including WFCI—Saturday night.

Leopold Stokowski will conduct the NBC Symphony Orchestra today in a program featuring works by Stravinsky, Debussy and Ravel.

"Ballad for Americans" will be sung by James Melton on the Great Artists series tomorrow night.

Details of these and other serious music programs on the air follow:

TODAY

WJAR—2:30-3:00 p. m. — John Charles Thomas, with Mark Warnow orchestra, Lyn Murray chorus:

Tommy Lad ..... Margetson
Thomas
Tea for Two ..... Youmans
Orchestra
I'm Wearin' Awa ..... Nairne
Thomas
Allouette ..... Traditional
Chorus
Yankee Doodle ..... Shackenburg
Orchestra
Toreador ..... Bizet
Ensemble

WPRO—3:00-4:30 p. m.—N. Y. Philharmonic, John Barbirolli conducting:

Prelude to "Lohengrin" ..... Wagner
Symphony in G minor, No. 40 .... Mozart
Second Symphony in D major ... Brahms

WPRO—4:30-5:00 p. m. — Andre Kostelanetz, with Rise Stevens and Albert Spalding.

WPRO—5:00-5:45 p. m. — Family Hour with Mack Harrell, baritone; Deems Taylor and Al Goodman's Orchestra:

WJAR—5:00-6:00 p. m.—NBC Symphony Orchestra, conducted by Leopold Stokowski:

Symphony ..... Stravinsky
Night in Granada ..... Debussy-Stokowski
Music from Ballet "Daphnis et Chloe" ..... Ravel

This Clipping From
NEW YORKER
NEW YORK CITY
FEB 2 1943

BARRELS of beautiful orchestral tone were poured into Carnegie Hall by the Boston Symphony last week when Serge Koussevitzky conducted a program of music by Milhaud, Debussy, and Ravel. The Milhaud "Cortège Funèbre," composed in May, 1940, and reflecting the tragedy of France, was naturally subdued in mood. The rest of the concert, however, was all lyricism and brilliance, and Mr. Koussevitzky just about inundated a receptive gathering with it.

Debussy's "La Damoiselle Élue" is early Debussy, and you can catch a few Wagnerian impressions as it goes by. Still, it is mostly straight Debussy, and it is music to hear and enjoy without bothering much about the implications of the symbolist movement and the rest of the history behind the piece. You don't even have to read the Rossetti "Blessed Damozel," of which the French text is a translation. There was excellent coöperation from the Sarah Lawrence College Chorus and from the soloists, Marcelle Denya and Jennie Tourel.

Ravel's "Schéhérazade," settings of a trio of poems by Tristan Klingsor (né Tristan Leclère), isn't top Ravel, but the ingenious orientalism in the orchestra is good listening, especially when it gets the handling Mr. Koussevitzky supplied. Miss Denya's singing of the text was understanding and artistic in spite of variable vocalization. For tops in tone, there was Ravel's second "Daphnis and Chloé" suite, a Koussevitzky de-luxer.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 19 1943

Orchestra Plans Red Army Salute

BOSTON—In the Boston Symphony concerts Feb. 26 and 27, Dr. Serge Koussevitzky will conduct a first performance of Roy Harris' Symphony No. 5, written to celebrate the 25th anniversary of the Red Army. The first four symphonies of the Oklahoma-born composer have been introduced by Koussevitzky.

Harris has dedicated his Fifth to "the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 20 943

Harris Symphony Premiere

ITHACA, N. Y., Feb. 19 (AP).—The fifth symphony of Dr. Roy Harris, composer in residence at Cornel' University, will receive its world premiere Feb. 26 in Boston by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky. It will be broadcast from 8:15 to 9:15 p. m., Feb. 27, over the Blue Network, and will be short-waved to Russia as a tribute to the Soviet Army's twenty-fifth anniversary, and will be recorded by the Office of War

WASHINGTON, D. C.
TIMES HERALD

American Symphony Will Honor Russians

BOSTON, Feb. 18.—An American symphony, dedicated to the heroic people of the Soviet Union, will be presented for the first time by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, on February 27. Playing of the work, "Symphony No. 5," by Roy Harris, will celebrate the twenty-fifth anniversary of the Red Army. The broadcast will be heard from 8:15 to 9:15 p.m. (E.W.T.) on the Blue Network.

Jean Lefranc Soloist In Berlioz Symphony

Feb 20 1943
Christian Science Monitor

By L. A. Sloper

Another program of familiar works made up the list for yesterday's Boston Symphony concert, the first of the sixteenth pair of the season. Vaughan Williams' Fantasia on a theme by Thomas Tallis, for double string orchestra; Schumann's Symphony in B flat, and Berlioz's Symphony, "Harold in Italy," with Jean Lefranc playing the solo viola part.

The Vaughan Williams and the Berlioz works had both been played within the last year, and although both are interesting in their so different ways there is some question whether they rate performance so soon again. The Schumann was last heard in Symphony Hall in October, 1939; so it might reasonably be argued that it was due for revival, even a little in advance of spring.

There was brilliant playing yesterday, deeply emotional playing, charmingly romantic playing, dramatic and even theatrical playing. The theatrical effects come in the Berlioz, where they belonged, and in the Schumann, where they did not belong. Dr. Koussevitzky again permitted himself exaggerations and distorations which concealed instead of revealing the romantic heart of the score. The Symphony in B flat is not the greatest music ever penned, but if it is agreed that it requires an occasional hearing, it should be played as is, and not dressed up.

The Vaughan Williams Fantasia is one of his finest compositions, and it seems to be for Dr. Koussevitzky the most accessible of all the works of a composer with whom the conductor is apparently not in deep sympathy. It was played yesterday with notable beauty of tone, and with a profound devotional feeling.

Of the Berlioz symphony, again, it may be said that it is one of its composer's most successful creations, interesting not only for historical reasons, but in itself for its forthright songfulness, its unashamed sentimentality. French sentimentality is always less objectionable than German, probably because the French do not wallow in it. However exaggerated their emotional expression may seem at the moment, one always feels that pretty soon they are going to bow and retire into the wings.

M. Lefranc, who was heard here for the first time in this music, gave a distinguished performance, with a rich, broad tune, and sensitive musicianship. The orchestral performance set forth eloquently the qualities of the score.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
FEB 15 1943

Two Brilliant Concerts by Boston Symphony

Debussy's La Demoiselle Eleu Given at Both Performances

By ROBERT BAGAR.

The glittering perfection of the Boston Symphony Orchestra's playing came in for another pair of exhibitions over the weekend. And not only that, but there were programs to perform requiring all of that glittering perfection and then some. Both concerts took place in Carnegie Hall, of course.

One of the works offered was common to both events, Debussy's La Demoiselle Elue, which called for the services of Marcelle Denya, soprano; Jennie Tourel, mezzo soprano, and the chorus of the Sarah Lawrence College, William Schuman, director, besides the orchestra. On Saturday afternoon it was companioned by Milhaud's Le Cortege Funebre, and Schehera-zade and Daphnis and Chloe by Ravel.

The Bostonians have ever been partial to works by French composers, and their leader, Serge Koussevitzky, has made some of these works his special oysters. Daphnis and Chloe (the second suite was the one performed), for instance, brought out the most amazing virtuosity. It is in music of that type that the musicians play with jewel-mechanism and finish.

* * *

Debussy Alive.

Debussy's Demoiselle Elue, one of his earlier compositions, foreshadows the extraordinary scores that were to come, though it is many parasangs removed from them. The composer, nevertheless, shows in this piece a masterly understanding of writing for the human voice. And his thematic material, while not the equal of that of his later period, is fresh and youthful and always alive.

Mme. Tourel, singing the smaller of the two solo parts, walked off with vocal honors. Again she sang with the utmost ease, showing a deep understanding of the turn of phrase. She is a highly gifted artist not the least of whose gifts is her unerring instinct for the proper tonal colors. Besides, Mme. Tourel's voice was warm and sensuous and entirely musical.

Mme. Denya did her work with obvious sincerity. She, however, did not have the thrust or the musical espirit demonstrated by her colleague. In the Ravel Scheherazade, whose vocal lines can be awfully nasty to the unwary soloist because they are ever in the limelight, she did agreeably enough.

Last evening the other items were the Mozart C Major Symphony, No. 34 (K. 338) and the Second Symphony of Sibelius. Mr. Koussevitzky was at the top of his are in the performance of these works, as well as the Debussy. He gave to Mozart the things that are Mozart's and to the Sibelius the things that are his.

Audiences at both concerts went away satisfied with the music they had heard and with its performance. Two more feathers for the Boston cap, which must, by now, be laden down with them.

Rosalie Grant, former opera star of Vienna, is now singing at the Essex House Casino-on-the-Park.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 20 1943

Philharmonic Goes Into Sharp Discord Over 17 Firings

Orchestra Itself Threatens Strike Against Rodzinski

The majestic dignity of a symphony orchestra in its musical moments was fast vanishing today in the case of the New York Philharmonic as the latter faced an upheaval over the dismissal of 17 members.

The orchestra, threatening to strike en masse at the expiration of this season's contract, was bitterly assailing its new conductor, Artur Rodzinski, as "completely unstable temperamentally" and given to "arbitrary caprices."

In the face of these accusations, the orchestra's own union was praising Dr. Rodzinski as "just the man" to give the Philharmonic "a soul and a purpose."

Eulogized in Union Paper.

International Musician, official organ of the American Federation of Musicians, in its February issue, carries a page one eulogy and photograph of the new conductor whom the Philharmonic is recruiting from the Cleveland Symphony.

After setting forth his qualifications, the union journal concludes "it is easy to see why the managing board of the New York Philharmonic-Symphony Orchestra has chosen Dr. Rodzinski as conductor of that group. He perhaps more than any other is capable of creating out of this assembly of virtuosoi an organization superlative as such."

The management, meanwhile, was standing pat in face of the orchestra's charges of slander, lack of imagination, "premeditated and cultivated terrorism" and "fascism."

Traditional Feud Cited.

One spokesman, in an effort to illustrate the troubles that often beset a symphony orchestra management, cited the traditional feud between the oboe player and the flute player. In many orchestras (not the New York), he said, this feud is continuous and here is how it shows up:

During the tuning up, the oboeist always gives the flutist his pitch. But, with Machiavelian foresight, the oboe player sometimes pulls his mouth reed just a little bit out, thus sounding a note that is slightly flat. Then, having started the flutist off key, he quietly pushes the reed back in place and begins, himself, in perfect pitch.

One accusation raised by the orchestra's elected committee of five members is that the management "hysterically" brought in a "bewildering variety" of conductors this season, all of whom trotted out "their pet hobby horses." Thus, they contend, "a half-digested mass" of inadequately rehearsed music "was spread out as a finished product on our New York public."

The Manager's Viewpoint.

Arthur Judson, the Philharmonic's manager, replied: "New York is the one place in America where every conductor wants to bring out the best music he knows. And we intend to keep it so, even though the musicians might prefer to play Beethoven's Fifth Symphony every day in the week."

During the last season the New York music critics have generally been attacking the Philharmonic, partly because of its frequent change of conductors and occasionally on the grounds of poor orchestra playing.

Under Toscanini, and with the same personnel, the committee contends, it was the best orchestra in the world.

The orchestra committee charges to carry out what it calls "politithat Mr. Rodzinski was brought in cal" designs on the part of the directors, by which it means an alleged antiunion bias.

Koussevitsky First Choice.

In reply to this, Mr. Judson told the World-Telegram today Sergei Koussevitsky of the Boston Symphony was the directors' first choice for next season. Favorably disposed at first, Mr. Koussevitsky later decided to remain with the Boston Symphony after the latter's long-standing dispute with the union was settled.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 21 1943

Koussevitzky Scheduled to Play Roy Harris Work

An event of major importance to the music world will take place this week, when the first performance of an American symphony, dedicated to the heroic people of the Soviet Union, is presented by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky. The work, Symphony No. 5 by Roy Harris, will be heard over the Blue network—including WFCI—Saturday night.

Leopold Stokowski will conduct the NBC Symphony Orchestra today in a program featuring works by Stravinsky, Debussy and Ravel.

"Ballad for Americans" will be sung by James Melton on the Great Artists series tomorrow night.

Details of these and other serious music programs on the air follow:

TODAY

WJAR—2:30-3:00 p. m. — John Charles Thomas, with Mark Warnow orchestra, Lyn Murray chorus:

Tommy Lad ..... Margetson
Thomas
Tea for Two ..... Youmans
Orchestra
I'm Wearin' Awa ..... Nairne
Thomas
Allouette ..... Traditional
Chorus
Yankee Doodle ..... Shackenburg
Orchestra
Torreador ..... Bizet
Ensemble

WPRO—3:00-4:30 p. m.—N. Y. Philharmonic, John Barbirolli conducting:

Prelude to 'Lohengrin" ..... Wagner
Symphony in G minor, No. 40 .... Mozart
Second Symphony in D major .... Brahms

WPRO—4:30-5:00 p. m. — Andre Kostelanetz, with Rise Stevens and Albert Spalding.

WPRO—5:00-5:45 p. m. — Family Hour with Mack Harrell, baritone; Deems Taylor and Al Goodman's Orchestra:

WJAR—5:00-6:00 p. m.—NBC Symphony Orchestra, conducted by Leopold Stokowski:

Symphony ..... Strayinsky
Night in Granada ..... Debussy-Stokowski
Music from Ballet "Daphnis et Chloe" ..... Ravel

This Clipping From
NEW YORKER
NEW YORK CITY
FEB 20 1943

BARRELS of beautiful orchestral tone were poured into Carnegie Hall by the Boston Symphony last week when Serge Koussevitzky conducted a program of music by Milhaud, Debussy, and Ravel. The Milhaud "Cortège Funèbre," composed in May, 1940, and reflecting the tragedy of France, was naturally subdued in mood. The rest of the concert, however, was all lyricism and brilliance, and Mr. Koussevitzky just about inundated a receptive gathering with it.

Debussy's "La Damoiselle Élue" is early Debussy, and you can catch a few Wagnerian impressions as it goes by. Still, it is mostly straight Debussy, and it is music to hear and enjoy without bothering much about the implications of the symbolist movement and the rest of the history behind the piece. You don't even have to read the Rossetti "Blessed Damozel," of which the French text is a translation. There was excellent coöperation from the Sarah Lawrence College Chorus and from the soloists, Marcelle Denya and Jennie Tourel.

Ravel's "Schéhérazade," settings of a trio of poems by Tristan Klingsor (né Tristan Leclère), isn't top Ravel, but the ingenious orientalism in the orchestra is good listening, especially when it gets the handling Mr. Koussevitzky supplied. Miss Denya's singing of the text was understanding and artistic in spite of variable vocalization. For tops in tone, there was Ravel's second "Daphnis and Chloé" suite, a Koussevitzky de-luxer.

This Clipping
PITTSFIELD
BERKSHIRE
FEB 19 1943

Orchestra Plans Red Army Salute

BOSTON—In the Boston Symphony concerts Feb. 26 and 27, Dr. Koussevitzky will conduct a performance of Roy Harris' Symphony No. 5, written to celebrate the 25th anniversary of the Army. The first four symphonies of the Oklahoma-born composer have been introduced by Koussevitzky.

Harris has dedicated his Fifth to the epic and freedom-loving people and their great ally, the Union of Soviet Socialist Republics."

It proffered the conductorship to Bruno Walter, who declined because of his advancing age, according to Mr. Judson, although offering his full co-operation should Mr. Rodzinski be appointed.

Musical circles today recalled how even political and religious issues may become involved in the choice of a conductor. Several seasons back some of the Philharmonic directors wanted to bring Furtwaengler over from Germany.

Violent Dispute Started.

This precipitated a violent dispute among the society's directors because of Furtwaengler's close association with the Nazi regime. Finally a compromise was reached in John Barbirolli, the young English conductor.

As the controversy stands now, the orchestra is insisting on arbitration of all present and future dismissals, asserting the management's policies are arbitrary and backward. Mr. Judson's stand is that the conductor must be given full power "to build the instruments the way he wants."

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 20 1943

Harris Symphony Premiere

ITHACA, N. Y., Feb. 19 (AP).—The fifth symphony of Dr. Roy Harris, composer in residence at Cornel' University, will receive its world premiere Feb. 26 in Boston by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky. It will be broadcast from 8:15 to 9:15 p. m., Feb. 27, over the Blue Network, and will be short-waved to Russia as a tribute to the Soviet Army's twenty-fifth anniversary, and will be recorded by the Office of War Information.

NGTON, D. C.
ES HERALD
FEB 19 1943

ican Symphony Honor Russians

ON, Feb. 16.—An Amerphony, dedicated to the hople of the Soviet Union, resented for the first time Boston Symphony Orchesusical by Dr. Serge Kouson February 27. Playork, "Symphony No. 5," Harris, will celebrate the fifth anniversary of the my. The broadcast will be from 8:15 p.m.

Jean Lefranc Soloist In Berlioz Symphony

Feb 20 1943
Christian Science Monitor

By L. A. Sloper

Another program of familiar works made up the list for yesterday's Boston Symphony concert, the first of the sixteenth pair of the season. Vaughan Williams' Fantasia on a theme by Thomas Tallis, for double string orchestra; Schumann's Symphony in B flat, and Berlioz's Symphony, "Harold in Italy," with Jean Lefranc playing the solo viola part.

The Vaughan Williams and the Berlioz works had both been played within the last year, and although both are interesting in their so different ways there is some question whether they rate performance so soon again. The Schumann was last heard in Symphony Hall in October, 1939; so it might reasonably be argued that it was due for revival, even a little in advance of spring.

There was brilliant playing yesterday, deeply emotional playing, charmingly romantic playing, dramatic and even theatrical playing. The theatrical effects come in the Berlioz, where they belonged, and in the Schumann, where they did not belong. Dr. Koussevitzky again permitted himself exaggerations and distorations which concealed instead of revealing the romantic heart of the score. The Symphony in B flat is not the greatest music ever penned, but if it is agreed that it requires an occasional hearing, it should be played as is, and not dressed up.

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M. Lefranc, who was heard here for the first time in this music, gave a distinguished performance, with a rich, broad tone, and sensitive musicianship. The orchestral performance set forth eloquently the qualities of the score.

Boston Symphony Orchestra Superb in Concert of Reprise

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

FEB 16 1943

Koussevitzky Conducts Boston Symphony Here

Works of Mozart, Sibelius and Debussy on Program

Serge Koussevitzky led the Boston Symphony Orchestra Sunday night in its third evening concert of the season at Carnegie Hall. The program consisted of the Mozart Symphony in C major, No. 34 (Koechel No. 338), the Symphony No. 2 in D major, Op. 43, of Sibelius and a repetition of Debussy's lyric poem, "La Demoiselle Elue," from the Saturday afternoon concert's program. This last was given with the assistance of the Chorus of Sarah Lawrence College and with Marcelle Denya and Jennie Tourel as soloists.

It always gives one the keenest pleasure to hear a perfect performance, particularly of a work as lovely as the Mozart Symphony Dr. Koussevitzky presented Sunday night. Even without the masterful phrasing of the melodic line and the orchestra's complete and constant equilibrium, the utter sweetness of the sound in itself at any given moment was enough to win one's heart.

Even the finest performance in the world of the Second Symphony of Sibelius, however, can scarcely mitigate the antipathy one feels toward a work so basically antimusical. Such a conscientious rendition as was given Sunday night merely emphasized its pretentious conception and the academic fashion in which the composer carried out that conception. Listened to as the accompaniment to a Western film, the second movement, for instance, might be pleasurable; alone it is altogether hateful.

P. B.

This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

FEB

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER

FEB 21 1943

This Clipping From
DALLAS, TEX.
NEWS

FEB

This Clipping From
AUSTIN, TEXAS
STATESMAN

Boston Symphony to Play New Work by Roy Harris

An event of major importance to the music world will take place on Saturday, Feb. 27, when the first performance of an American symphony, dedicated to the heroic people of the Soviet Union, is presented exclusively over the Blue networks by the Boston Symphony orchestra, conducted by Dr. Serge Koussevitzky.

A signal tribute not only to the Russian people, but also to celebrate the 25th anniversary of the red army of the Soviet Union, the work, "Symphony No. 5," by Roy Harris, will be heard from 7:15 to 8:15 p. m. (C.W.T.), and in the Latin American countries via seven shortwave stations.

This Clipping From
MILWAUKEE, WIS.
JOURNAL

FEB 21

Symphony for Russians Played by the Bostons

An event of importance to the music world will take place next Saturday when the first performance of an American symphony dedicated to the heroic people of the Soviet Union is presented over the Blue network by the Boston symphony orchestra, conducted by Dr. Serge Koussevitzky.

A signal tribute not only to the Russian people, but also to celebrate the twenty-fifth anniversary of the Red army, the work, "Symphony No. 5," by Roy Harris, will be heard from 7:15 to 8:15 p. m. (WCFL, WEMP) and in the Latin American countries via seven short wave stations.

Harris, who mingled the study of music with the duties of a farmer in Lincoln county, Oklahoma, where he was born Feb. 12, 1898, is now associated with the music department of Cornell university. His first four symphonies were also introduced by Dr. Koussevitzky, whose entire conductorial career has been marked by the initial interpretation of the works of new composers.

Feb 20 '43 Herald

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 16th concert of the season yesterday afternoon in Symphony Hall. Jean Lefranc, first violist of the orchestra, was soloist in Berlioz' "Harold in Italy." The program was as follows:

Variations on a Theme of Thomas Tallis ..... Vaughan Williams
Symphony No. 1 in B-flat, Op. 38 ..... Schumann
Harold in Italy," Op. 16 ..... Berlioz

Since this is evidently to be the season of reprises of recent successes in the programs of the Boston Symphony, let us hope that Dr. Koussevitzky continues to revive such fine things as the program contained yesterday. It was a superb concert in every detail, and never, surely, has the orchestra performed with such consistent magnificence.

From the beginning of Vaughan Williams' Fantasia on a Theme of Thomas Tallis, it was evident that conductor and orchestra were in peak form. While its technical assurance was, as always, beyond compare, there was an added sheen and luster to the tonal quality of the full string band. Surely, there was never heard so beautiful a sound as that produced by the muted strings of the nonet, nor so perfectly wrought a balance among the three contrasted groups of strings.

As John Burk quotes Eric Blom in his program annotations (the quality of which are as much in a class by themselves as the orchestra itself, by the way), the Fantasia is to be heard as a modern composition. That Williams has captured both the form and the antique flavor of the harmonic progression, doesn't alter the strictly modern technique he employs. The result is a work of profound beauty which grows in stature on every hearing.

Of Schumann's four symphonies, the "Spring" symphony appears to be Dr. Koussevitzky's—and Boston's—favorite. Of the four, it certainly makes the most sense, orchestrally speaking for, as is constantly repeated, Schumann was not at his happiest in the medium. No one but he would have ever thought to give the oboe so clumsy a passage as that in the finale! Yet the music is extraordinarily beautiful all the way through, and Dr. Koussevitzky, better than anyone else, endows it with continuity and unity, drawing from it, moreover, all the romantic glow of its moods and fancies.

On second hearing, "Harold in Italy" remains as enchanting—if not quite so impressive—as it did on first contact last spring. The first two movements are especially delectable and evocative, while the constant appearance of the minor interval in the cadences of the "March of the Pilgrims" remains one of the most superb illustrations of Berlioz' originality. True, the whole work has lapses of taste, but far better to have them than lapses of inspiration! Jean Lefranc, the principal violist of the orchestra, performed the solo part admirably, achieving great beauty of tone color. His playing might have had more vigor, and the arpeggios played near the bridge of the instrument might have been more clearly articulated, but it was generally a most gratifying solo performance. As has be frequently stated, Dr. Koussevitzky and the orchestra play Berlioz with incredible sensitivity and virtuosity. Yesterday's performance by no means diminished their reputation. Next week's program consists of Hill's B-flat major Symphony, Harris' Fifth Symphony and Prokofieff's Third Piano Concerto with Alexander Borovsky as soloist.

'SPRING' MOOD FOR SYMPHONY

Works by Schumann, Berlioz, Williams Played

Post Feb 20

BY WARREN STOREY SMITH

A touch of spring in the air gave appropriateness to the performance at yesterday's Symphony Concert of Schumann's "Spring" Symphony (his First in B-flat major) and to the romantic ardors of Berlioz' "Harold in Italy" Symphony, with which the programme concluded.

Less seasonal, or rather unseasonal because of the cathedral-like atmosphere, was the first number. Vaughan Williams' Fantasia for string orchestra on a theme by Thomas Tallis. The viola soloist in "Harold" was Jean Lefranc, first violinist of the orchestra.

With Berlioz' extraordinary work Dr. Koussevitzky is making up for lost time. Until last April, when he revived it for Louis Bailly, who had come to play a Viola Concerto by Berezowsky, the Symphony had gone unheard here since 1919. In matters of orchestration Berlioz was not merely years but decades ahead of his time. His musical thought was also prophetic. There is a freedom and plasticity in his tonal speech that is far removed from the measured periods of the classicists and Berlioz' fellow romanticists. It is hard to believe on the evidence of the scores themselves that "Harold in Italy" was composed in 1834 and Schumann's First in 1841.

Since Dr. Koussevitzky revived the orchestral portions of the "Romeo and Juliet" "dramatic symphony" in October, this may be looked upon as a sort of Berlioz season. That the conductor has a flair for this music goes without saying. His frequent performances of the "Fantistique" alone would prove that fact.

To yesterday's superlative performance of "Harold in Italy" Mr. Lefranc contributed his portion. Regarding the work as a sort of concerto, the audience applauded after every movement.

There were three reasons for playing Vaughan Williams' Fantasia at this week's concerts. The composer turned 70 not long ago. Since the work was heard here last May there was no need for extensive preparation, and there is no composition that better shows off the Boston Symphony's remarkable strings.

There are other symphonies of Schumann besides the First and Fourth that are due for a hearing in these parts. But No. 1, with its bubbling enthusiasms, its warm lyricism, is always a grateful work for both players and hearers and Dr. Koussevitzky might almost be called its chosen interpreter.

This Clipping From
NEW YORK, N.Y.
TIMES

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 23 1943

This Clipping From
PORTLAND, ME.
EXPRESS

FEB 23

Red Forces Hailed By Koussevitzky

BOSTON, Feb. 23 (AP)—Serge Koussevitzky, the Boston Symphony orchestra's Russian-born conductor, who once voluntarily exiled himself from Moscow because of disagreement with Soviet methods, has sent a congratulatory message to the Red Army and Fleet.

"You have crowned your 25th anniversary with everlasting glory," Koussevitzky said. * * * "Mighty, unconquerable is the Red Army. But not in armor alone is her might; her spirit is invincible."

The message was delivered in care of the Russian Embassy, Washington.

CONCERT AND OPERA

Roy Harris Dedicates Fifth Symphony to Soviets—Premiere in Boston

ROY HARRIS has dedicated his new Fifth symphony to The Union of Soviet Socialist Republics "as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

As a further Soviet link for the symphony, Serge Koussevitzky will conduct the première of the work next Saturday with the Boston Symphony Orchestra in Boston, in honor of the twenty-fifth anniversary of the founding of the Red Army.

Describing the new symphony, Mr. Harris writes that he hoped in it to express qualities of the American people which our popular dance music, by its very nature, cannot reveal. "Our people are more than pleasure-loving," Mr. Harris said. "We also have qualities of heroic strength, determination, will to struggle, faith in our destiny."

The symphony is in three movements. It will take about thirty minutes to play.

This Clipping From
HARTFORD, CONN.
COURANT

FEB

This Clipping From
NEW HAVEN, CONN.
REGISTER

FEB

Serge Koussevitzky Congratulates Reds

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HERALD TRIBUNE
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SALT LAKE CITY, UTAH
TRIBUNE
FEB

This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
FEB 21 1943

This Clipping From
DALLAS, TEX.
NEWS
FEB

[P]remiere pe[rformance] of Fifth S[ymphony] dedicat[ed] to the Russian pe[ople] played t[oday] to celebrate the [twenty-fifth] anniversary of the Red army of the Soviet Union, will be played by Serge Koussevitzky and the Boston Symphony Orchestra Saturday evening. Dr. Koussevitzky has conducted the premiere performances of all the other Harris symphonies. He will complete the Saturday program with Edward Burlingame Hill's Symphony No. 1 in B-Flat Major, Op. 34.

(This program will be broadcast on KGKO at 7:15 p.m. Saturday.)

David K. Blake, electrical engineer of Schenectady, N. Y., will address the Texas chapter of the American Institute of [illegible]

[illegible]ons

An event of importance to [illegible] music world will take place next Saturday when the first performance of an American symphony dedicated to the heroic people of the Soviet Union is presented over the Blue network by the Boston symphony orchestra, conducted by Dr. Serge Koussevitzky.

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Post Feb 20

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PROVIDENCE, R. I.
BULLETIN
FEB 23 1943

This Clipping From
PORTLAND, ME.
EXPRESS
FEB 23 [illegible]

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This Clipping From
NEW YORK, N.Y.
TIMES
FEB 21 1943

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This Clipping From
HARTFORD, CONN.
COURANT
FEB

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REGISTER
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NEW YORK, N.Y.
HERALD TRIBUNE

FEB 16 1943

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It always gives one the keenest pleasure to hear a perfect performance, particularly of a work as lovely as the Mozart Symphony Dr. Koussevitzky presented Sunday night. Even without the masterful phrasing of the melodic line and the orchestra's complete and constant equilibrium, the utter sweetness of the sound in itself at any given moment was enough to win one's heart.

Even the finest performance in the world of the Second Symphony of Sibelius, however, can scarcely mitigate the antipathy one feels toward a work so basically anti-musical. Such a conscientious rendition as was given Sunday night merely emphasized its pretentious conception and the academic fashion in which the composer carried out that conception. Listened to as the accompaniment to a Western film, the second movement, for instance, might be pleasurable; alone it is altogeth[er] hateful.

Feb 20 '43 Herald

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This Clipping From
SALT LAKE CITY, UTAH
TRIBUNE

Westinghou[se]
TONA[Y]
NO

phony of Dr. Roy Harris, composer in residence at Cornell university, will receive its world premiere Feb. 26 in Boston by the Boston Symphony orchestra, under the direction of Dr. Serge Koussevitzsky.

It will be broadcast Feb. 27, from 8:15 to 9:15 p. m. ewt, over NBC's blue network, will be short-waved to Russia as a tribute to the Soviet army's 25th anniversary, and will be recorded by the Office of War Information.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 23 1943

PORTLAND, ME.
EXPRESS

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TIMES

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HARTFORD, CONN.
COURANT

FEB 2[1] 1943

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TODAY
Westinghou
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Yorker Office.
25c Weekly — Sunday ... 10

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Feb 20 43 Herald

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NEW YORK, N.Y.
TIMES

FEB 23 1943

14 MUSICIANS ASK TRIAL OF RODZINSKI

Charges of Defamation and Jeopardizing of Livelihood to Be Filed in Union

Charges of "defamation of character and jeopardizing of the livelihood of brother musicians" will be filed today against Dr. Artur Rodzinski, incoming conductor of the New York Philharmonic Orchestra for the 1943-44 season, by the orchestra's union shop committee with the Musicians Union, Local 802.

The executive board of the union will meet today to consider the negotiations for a new contract for the coming season and the dismissal of fourteen members of the orchestra at the request of Dr. Rodzinski.

Announcement of the charges to be filed with William Feinberg, secretary of Local 802, against Dr. Rodzinski was made yesterday by Calmen Fleisig, chairman of the Philharmonic's union committee and one of the fourteen men recommended for dismissal at the expiration of the present contract in April.

"The naming of the fourteen dismissed members of the orchestra branded those musicians as unfit and therefore makes it impossible for them to obtain other employment," Mr. Fleisig said. He added that the decision to bring the

Continued From Page One

charges was reached unanimously by the orchestra's union committee at the request of the fourteen men concerned.

Nine Men on Trial Board

In accordance with union procedure, the charges will be considered by the union's permanent trial board of nine men, headed by Max Arons. If found guilty, Dr. Rodzinski may be deprived of his union card and barred from conducting any orchestra in the United States, Mr. Fleisig said.

The trial board may rule also that a fine and compensation by Dr. Rodzinski, together with a public apology to the dismissed men, would be sufficient, provided they were reinstated in the orchestra.

As explained by Mr. Feinberg, the filing of charges against a union member by any other member or members requires that the trial board call a hearing to which both sides are invited and at which the defendant receives full opportunity to present his case. His failure to appear for such a hearing automatically would bring conviction by default, Mr. Feinberg said.

Mr. Feinberg declined, however, to discuss the projected charges against Dr. Rodzinski, saying he knew nothing about them and that "the accused has a right to face his accusers."

Management Move Awaited

As regards the larger problem of the negotiations for a new contract with the Philharmonic, he said that "the next move is up to the management."

He explained that last Friday the union had addressed a letter to the management rejecting its counter-proposal for a shortening of the coming season to twenty-four weeks at the prevailing basic wage rates and reaffirming the union's demands for the restoration of the normal thirty-week season with a 15 per cent wage increase.

"We expect that the management will reply and that a date will be set for another conference," Mr. Feinberg said.

When the union executive committee meets today it also will have before it a resolution adopted last Saturday by the entire membership of the Philharmonic Orchestra pledging the membership not to play in the 1943-44 season unless the fourteen dismissed musicians are reinstated.

Reinstatement of 14 Demanded

The resolution demanded the setting up of a dismissal committee to determine the discharge of any member of the orchestra, similar to committees functioning in the Boston Symphony and Philadelphia Orchestras.

"Since the names of the men who were to be dismissed were given to the public press by the management, since this was unprecedented in the history of the Philharmonic, and since their future careers were placed in jeopardy thereby, we move as a body that all these members be reinstated for the season 1943-44," the resolution declared.

"We feel that if any judgment is taken in the heat of this controversy that the careers of the men so dismissed would be greatly endangered by a double verdict against them. We suggest that Dr. Artur Rodzinski make his recommendations for dismissal during his coming season, 1943-44, when the machinery for a dismissal committee will have been set up.

"The name of any men dismissed after the deliberations of the dismissal committee shall not be announced to the public."

Mr. Fleisig said that the orchestra's shop committee would press for approval of the resolution at today's meeting of the executive board of Local 802, and would urge that no new contract be signed unless it provided for the setting up of a dismissal committee.

He recalled that some years ago Leopold Stokowski had been brought up on charges before the union for dismissing members of his orchestra in a manner that "injured the standing and livelihood opportunities of the men" and that the conductor was forced to rehire them.

Arthur Judson, manager of the Philharmonic, declined last night to comment on the conflict arising from the dismissal request or on any other phase of the controversy.

"We are dealing with the union, which is the representative of the men," he said. "Until the negotiations are further advanced, there will be no comment."

This Clipping From
WILMINGTON, DEL.
JOURNAL EVERY EVENING

FEB 25 1943

Russia Wants to Hear Harris' New Symphony

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PROVIDENCE, R. I.
JOURNAL

FEB 24 1943

MUSIC

Boston Symphony Plays Russian Anthem in Red Army Salute

BY G. L. LOVERIDGE

The Boston Symphony Orchestra and its large audience in Metropolitan Theatre last night saluted the valor and the military achievements of the Russian people.

It chanced to be the 25th anniversary of the founding of the Red army and navy, and Dr. Serge Koussevitzky not only gave the sixth symphony of Shostakovitch the chief place on the program but also, in "honor and admiration," began the concert with the Russian anthem. The audience rose in respect. The American anthem followed.

Both the playing of the Russian anthem and the demonstration by the audience were awesome examples of the changes wrought by time and circumstance. Even a short memory can remember when the Russian anthem was virtually the last thing in the world that the orchestra would be likely to play; and some of those who stood last night must have said, in their hearts or in the marketplace, many a hard word against Mother Russia and Unsl Joe, and may do so again. There is a good Latin phrase to polish off the situation, but I han't remember it. All I can do is hope that this war-forged admiration will be strong enough to endure the stress of peace.

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Putting aside Mozart, Dr. Koussevitzky took pu Debussy and Ravel with both of whom he is accustomed to slay his thousands and his tens of thousands. He did not fail this time. Never have the woodwinds responded with more grace and fluency, the brasses with more sonority and elan, the percussion with more vital timing. Occasionally, to be frank, it was all more than a bit noisy, but it gave the listeners a thrill from first to last. For his part in providing the sensuous sweetness of the "Prelude a l'Apres-Midi d'un Faune," Mr. Laurent, flutist, was summoned from the ranks to bow several times. Dr. Koussevitzky and the whole orchestra were ecstatically applauded for their virtuosity in the second suite from "Daphnis and Chloe."

The performance of the Shostakovitch sixth was ardent yet contained. There is an arresting melancholy in the first movement and certainly much skill and liveliness in the two others; but 100 of the finest musicians in the world would have yet to convince me that it is great. Would that all of Russia might have been there to hear the splendid playing of their countryman's music and the applause it got.

This Clipping From
PAWTUCKET, R. I.
TIMES

FEB 27 1943

Soviets To Hear Harris Symphony

Composition To Reach Russia Over Short Wave Broadcast

BOSTON (UP) — Russia — to which it is dedicated—tonight will hear Roy Harris' Symphony No. 5 when the Boston Symphony Orchestra gives it the world premiere performance on the air by short-wave radio and over the National Broadcasting Company network.

Under the direction of Dr. Serge Koussevitzky, the orchestra gave the symphony its world premiere performance before a capacity audience here yesterday as a feature of a Russo-American program in celebration of the 25th anniversary of the founding the Red Army and Navy.

Critics generally praised the newest contribution of Harris, a member of the Cornell music department and considered by many the outstanding American composer.

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FEB 25 1943

Cornell Teacher's Symphony Has A Message For Russians

By JOHN SELBY

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The work is being played next Saturday (February 27) by the Boston Symphony, under Serge Koussevitzky, and the performance is to be radioed to the world, and particularly to Russia.

This is because the lanky Oklahoma composer has dedicated the work to the "heroic and freedom loving people of our great ally, the Union of Soviet Socialist Republics."

It is a message from Roy Harris to those people, and it tries to convey in tone something of the character of our own people. There is more to us than our popular music expresses, Mr. Harris says.

HAS 3 MOVEMENTS

"We also have qualities of heroic strength, will to struggle, faith in our desetiny, determination," he declares. "We are possessed of a fierce driving power, and I am convinced that our mechanistic age has not destroyed an appreciation of more tender moods."

Dr. Koussevitzky has played the first performances of Mr. Harris' other symphonies. His listeners will find the first of its three movements martial, the second a chorale, but rhapsodic in style, and the last one of those supercomplicated affairs that Harris loves—a combination of Fugue and Rondo form, intricately written and intellectually interesting.

UNLUCKY TIME

Fritz Kreisler's recent performance with the Philharmonic-Symphony came at an unlucky time. Specifically, it came on the day the orchestra announced through its head, Marshall Field, that when Dr. Artur Rodzinsky takes over next fall 17 familiar faces will be missing from the 103 which confront Philharmonic audiences from the stage of Carnegie Hall. Chief casualty is Mishel Piastro.

The men applauded Concertmaster Piastro roundly when he appeared on the stage, and understandably they played less well than they might have done for John Barbirolli in the program that followed. There was a feeling of tension, a lot of over-blowing, and a few unsteady spots.

It is now the fashion to remark, when Fritz Kreisler appears, that it would not matter whether he played violin at all, such is his dignity, poise and general nobility of bearing. This time Mr. Barbirolli had gracefully yielded the meat of the program to Kreisler, who played two concertos—his own in C major, and Viotti's in a minor.

And the news of the occasion was that the first of these is one of the long list of compositions that Kreisler wrote many years ago and credited slyly to composers out of the far past. It was supposed to have been a transcription from Antonio Vivaldi, and by odd chance this performance was the first by the Philharmonic.

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PITTSBURGH, PA.
SUN-TELEGRAPH

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This Clipping From
NEW YORK, N. Y.
DAILY WORKER

FEB 25 1943

Harris Writes Symphony for The U.S.S.R.

An event of major importance to the music world will take place on Saturday, Feb. 27, when the first performance of an American Symphony, dedicated to the heroic people of the Soviet Union, is presented over the Blue Network by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

A signal tribute not only to the Russian people, but also to celebrate the twenty-fifth anniversary of the Red Army of the Soviet Union, the work, "Symphony No. 5" by Roy Harris, will be heard from 8:15 to 9:15 P. M., EWT, and in the Latin American countries via seven shortwave stations.

Harris, who mingled the study of music with the duties of a farmer in Lincoln County, Okla., where he was born Feb. 12, 1898, is now associated with the music department of Cornell University. His first four symphonies were also introduced by Dr. Koussevitzky, whose entire conductorial career has been marked by the initial interpretation of the works of new composers.

In his dedication, Harris quotes Vice-President Wallace's declaration that "It is no accident that Americans and Russians like each other when they get acquainted. It is my belief that the American and Russian people can and will throw their influence on the side of a new democracy which will be the hope of all the world.

"As an American citizen," Harris goes on, "I am proud to dedicate my Fifth Symphony to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their great strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order with out losing a passionate belief in the fundamental importance of the arts."

[41]

NEW YORK, N.Y.
TIMES

FEB 23 1943

14 MUSICIANS ASK TRIAL OF RODZINSKI

Charges of Defamation and Jeopardizing of Livelihood to Be Filed in Union

Charges of "defamation of character and jeopardizing of the livelihood of brother musicians" will be filed today against Dr. Artur Rodzinski, incoming conductor of the New York Philharmonic Orchestra for the 1943-44 season, by the orchestra's union shop committee with the Musicians Union, Local 802.

The executive board of the union will meet today to consider the negotiations for a new contract for the coming season and the dismissal of fourteen members of the orchestra at the request of Dr. Rodzinski.

Announcement of the charges to be filed with William Feinberg, secretary of Local 802, against Dr. Rodzinski was made yesterday by Calmen Fleisig, chairman of the Philharmonic's union committee and one of the fourteen men recommended for dismissal at the expiration of the present contract in April.

"The naming of the fourteen dismissed members of the orchestra branded those musicians as unfit and therefore makes it impossible for them to obtain other employment," Mr. Fleisig said. He added that the decision to bring the

Continued From Page One

charges was reached unanimously by the orchestra's union committee at the request of the fourteen men concerned.

Nine Men on Trial Board

In accordance with union procedure, the charges will be considered by the union's permanent trial board of nine men, headed by Max Arons. If found guilty, Dr. Rodzinski may be deprived of his union card and barred from conducting any orchestra in the United States, Mr. Fleisig said.

The trial board may rule also that a fine and compensation by Dr. Rodzinski, together with a public apology to the dismissed men, would be sufficient, provided they were reinstated in the orchestra.

As explained by Mr. Feinberg, the filing of charges against a union member by any other member or members requires that the trial board call a hearing to which both sides are invited and at which the defendant receives full opportunity to present his case. His failure to appear for such a hearing automatically would bring conviction by default, Mr. Feinberg said.

Mr. Feinberg declined, however, to discuss the projected charges against Dr. Rodzinski, saying he knew nothing about them and that "the accused has a right to face his accusers."

Management Move Awaited

As regards the larger problem of the negotiations for a new contract with the Philharmonic, he said that "the next move is up to the management."

He explained that last Friday the union had addressed a letter to the management rejecting its counter-proposal for a shortening of the coming season to twenty-four weeks at the prevailing basic wage rates and reaffirming the union's demands for the restoration of the normal thirty-week season with a 15 per cent wage increase.

"We expect that the management will reply and that a date will be set for another conference," Mr. Feinberg said.

When the union executive committee meets today it also will have before it a resolution adopted last Saturday by the entire membership of the Philharmonic Orchestra pledging the membership not to play in the 1943-44 season unless the fourteen dismissed musicians are reinstated.

Reinstatement of 14 Demanded

The resolution demanded the setting up of a dismissal committee to determine the discharge of any member of the orchestra, similar to committees functioning in the Boston Symphony and Philadelphia Orchestras.

"Since the names of the men who were to be dismissed were given to the public press by the management, since this was unprecedented in the history of the Philharmonic, and since their future careers were placed in jeopardy thereby, we move as a body that all these members be reinstated for the season 1943-44," the resolution declared.

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JOURNAL

FEB 24 1943

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TIMES

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SUN-TELEGRAPH

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NEW YORK, N.Y.
HERALD TRIBUNE

FEB

Reds Ask Chance to Hear Symphony by Roy Harris

New Composition To Be Broadcast to Russia Tomorrow

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DETROIT, MICH.
TIMES

FEB 2[illegible]43

Homage to Ray Harris

9 Russian Musicians Cable Tribute to American Composer of Heroic Symphony

BOSTON, Feb. 26 (INS).—Nine Russian composers today paid homage to Roy Harris, American musician, by transatlantic cable.

Harris is here to put the Boston Symphony Orchestra through its final paces in the interpretation of his Fifth Symphony, which will have its premier performance today under the baton of Russian-born Serge Koussevitsky. The work was dedicated to "the heroic and freedom-loving people of our great ally, the U. S. S. R."

The cablegram read:

"Greetings to Roy Harris. Composers of the U. S. S. R. greet in your person young music by American people. Across seas and oceans, we extend you our hand in sincere fraternal handshake. Long live our victory!"

It was signed by Gliere, Shostakovitch, Prokofieff, Myaskovsky, Khachaturyan, Kabalsvsky, Muradeli, Khrennikov and Biely.

This Clipping From
NORWICH, N. Y.
SUN
FEB 26 1943

LEWISTON, ME.
SUN
FEB 26 1943

Music And Drama

Roy Harris' Fifth Symphony, Dedicated to Russia, To Be Played Tonight by Boston Symphony Orch.

BOSTON, Feb. 25-AP-A message of greeting and friendship to Roy Harris and through him to Americans interested in music everywhere arrived tonight from nine Soviet composers as the Oklahoma-born composer eagerly awaited tomorrow's first performance anywhere of his new Fifth Syphony, dedicated to the people of the Soviet Republics.

The message came fast on the heels of another one today from the U. S. R. R. Society for Cultural Relations with foreign countries notifying Harris that it would like to hear he symphony in Russia.

The Harris symphony, dedicated "to the heroic and freedom-loving people of our great ally, the lics," will be played at two concerts of the Boston Symphony Orchestra, Serge Koussevitzky conducting. The Saturday night performance will be broadcast in America and short-waved to Russia.

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OGDENSBURG, N. Y.
JOURNAL
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TIMES
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This Clipping From
PROVIDENCE, R. I.
BULLETIN
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SYMPHONY HONORS RED ARMY, FLEET

Boston Orchestra Presents World Premiere of Composition Dedicated to U. S. S. R.

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The new work—the Fifth Symphony by Roy Harris, 45-year-old Oklahoma composer now associated with Cornell University's music department—occupied a prominent place on a program cleverly designed to honor both nations by Serge Koussevitzky, eminent Russian-born conductor who is now an American citizen.

The Harris symphony came to Symphony Hall's concert platform after an unusual exchange of messages between the lanky American, nine Russian composers and the U. S. S. R. Society for Cultural Relations with Foreign Countries.

The Russians hoped they could hear the new work—a wish that may be granted tomorrow night when the concert is short-waved—and Harris in turn dedicated the score "to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics."

Koussevitzky began the program by dedicating the concert to the "glorious Russian army * * * we will begin with the Russian anthem." The Internationale immediately was followed by our own national anthem.

The Harris symphony more than lived up to expectations. A martial first movement—somewhat less brilliantly original than the others—was followed by a rhapsodic, choral style second section. The moving finale, in fugue form, developed into a stirring, emotion-lifting climax.

[42]

MUSIC

Boston Symphony Plays Russian Anthem in Red Army Salute

BY G. L. LOVERIDGE

The Boston Symphony Orchestra and its large audience in Metropolitan Theatre last night saluted the valor and the military achievements of the Russian people.

It chanced to be the 25th anniversary of the founding of the Red army and navy, and Dr. Serge Koussevitzky not only gave the sixth symphony of Shostakovitch the chief place on the program but also, in "honor and admiration," began the concert with the Russian anthem. The audience rose in respect. The American anthem followed.

Both the playing of the Russian anthem and the demonstration by the audience were awesome examples of the changes wrought by time and circumstance. Even a short memory can remember when the Russian anthem was virtually the last thing in the world that the orchestra would be likely to play; and some of those who stood last night must have said, in their hearts or in the marketplace, many a hard word against Mother Russia and Uncle Joe and may do so again. There is a good Latin phrase to polish off the situation, but I can't remember it. All I can do is hope that this war-forged admiration will be strong enough to endure the stress of peace.

The concert began officially with Mozart's Symphony No. 34, in C major. It was like fragrance from a vanished and less wicked world—vanished, certainly, but not less wicked; simply lacking modern facilities. Dr. Koussevitzky evoked the charm of the music; the rare tone and magnificent flexibility of the strings were displayed superbly, and every phrase shone. To the quiet second movement, the audience listened with happily bated cough; any one of the hundreds that resounded between the movements would have ruined it.

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INFORMATION OBSCURED

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Boston Symphony Plays Russian Anthem in Red Army Salute

BY G. L. LOVERIDGE

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NEW YORK, N.Y.
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The Harris symphony came to Symphony hall's concert platform after an unusual exchange of messages between the lanky American, nine Russian composers and the U. S. S. R. society for cultural relations with foreign countries.

The Russians hoped they could hear the new work—a wish that may be granted tomorrow night when the concert is short-waved—and Harris in turn dedicated the score "to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics."

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OAKS APPOINTED ST. JOE RANGER

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Oaks recently returned from California where he has been on the government guayule project.

The Pinochle club will meet at the schoolhouse Saturday at 8 p. m. with Paul Larson and I. U. Probst hosts.

Miss Thelma Bellows and Miss Betty Tracy are visiting Anna[illegible]

[illegible] an excuse to occupy more [illegible]'s territory and to keep in large army estimated to many as 200,000.

[illegible]ame time both the Germans [illegible]allans were interested in di- potential anti-Axis elements of d[illegible]

Main Street in the Connecticut Light & Power Company store, will be open under the direction of volunteer aides from noon to 5 p. m. and on Saturdays from 10 a. m. to noon. Mrs. William F. Doran is chairman in charge. There will b[illegible]

Church services for Sunday include: Trinity Lutheran church, Lewiston, the Rev. Orrin Conser; "For Me to Live is Christ"; First Church of Christ of Clarkston, the Rev. Frank T. Carter; "Life's Most Dangerous Word"; First Baptist church, Lewiston, the Rev. Ben William Jackson, "Seven Things God Hates"; First Methodist church, Lewiston, the Rev. J. J. Millington, "Fishers of Men"; First Christian church, Lewiston, the Rev. Marvin E. Smith, "Let the Church Be the Church"; Episcopal church, Lewiston, the Rev. William A. Gilbert, "Duty"; Church of Christ, Lewiston, the Rev. LeRoy P. Wiley, "The New and Living Way"; St. John's Lutheran church, Clarkston, the Rev. George Frey, "The Parable the Sower."

[illegible] Nez Perce and Asotin [illegible] will begin their drive March 8 to raise $14,500.

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MUSIC

By RUDOLPH ELIE, JR.

Herald - Jan. 27, 43

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conductor, gave the 17th concert of its 62d season in Symphony Hall yesterday afternoon. The soloist was Alexander Borovsky, pianist, and the program was as follows:

Hill.....Symphony No. 1 in B flat, Op. 34
Harris.....Symphony No. 5, Op. 55
Prokofieff.....Concerto No. 3 for Piano and orchestra, Op. 26

Roy Harris' Fifth Symphony, which had its world premiere at the Symphony Concert yesterday, is unquestionably a significant composition. It may even be that it is the first truly indigenous composition of any lasting significance; there are those who smell the open prairies, the towering peaks and the more intimate details of American agriculture in its textures. Frankly, we do not know. But one thing is certain: The Fifth Symphony is living music with a drive and a force that cannot fail in its effect on an audience willing to listen and to understand.

Mr. Harris has cast his major work in the strictly classical forms of the prelude, chorale and fugue. They are forms he has spoken in before; in point of fact, the greater portion of his music reveals his absorption in these established patterns, but he has by no means used them verbatim. On the contrary, he has—frequently by brute strength—forced them into his own mould, and he has clothed them in music of his own undeniable personal idiom. Where in previous works that idiom has not always been under control, with the result that his compositions have either lulled you unquietly to sleep—as in the Quartet—or exasperated you with obvious straining for significance, the Fifth Symphony reveals the composer as master, at least, of his materials. Thus the Fifth Symphony is important, not for itself alone, but for the fact that it seems to represent the composer at the turning point of his career. Everything lies beyond, or nothing. It is in the Sixth Symphony that Mr. Harris will reveal his stature as an inspired creative artist, or prove once and for all that his endowments are those of the master craftsman.

As to the Fifth Symphony, it reveals time and again the aspects of the self-conscious prophet of Americana, and in that regard it has much in common with Shostakovitch's Seventh Symphony, as both Shostakovitch and Harris were motivated by much the same impulse to apotheosize the homeland. Yet, like those who self-consciously sit down to write the great American novel or the great American play, it isn't that easy, for the truly monumental work springs into being without premeditation.

At its best, the Fifth Symphony is a tremendously exciting composition—just like the Seventh of Shostakovitch. At its worst, however, it differs from Shostakovitch's banalities by being pseudo-intellectual, for the forms employed lead into such channels. So the chorale, which for more than half its length is of extraordinary strength and beauty, becomes at last a long-drawn-out exercise in free counterpoint; the prelude, on the contrary, commences with disjointed rhythmic sequences, gains momentum with the development of a more straightforward beat, and ends superbly. The fugue finale, employing a typically American rhythmico-melodic statement, thrashes about intellectually for a time, gets a grip on itself and also ends superbly. Throughout, however—and this is the important thing—there is a feeling for the lyric quality, as though the composer had actually been inspired with a sort of Whitmanesque passion.

Inasmuch as the composer has worked closely with Dr. Koussevitzky all week in the preparation of it, yesterday's performance must be considered authoritative. His orchestral technique, although prodigious, lacks the finesse and the polish of the continental style (as is doubtless appropriate to "American" music), so the notes do not lie under the fingers, so to speak. The Fifth consequently is not easy to perform or conduct, but it must be said orchestra and conductor came through heroically.

The concert opened with a fine performance of Edward Burlingame Hill's by no means inferior First Symphony, and closed with Prokofieff's highly entertaining Third Piano Concerto, Alexander Borovsky playing the fierce piano part and comparing very well with the composer himself, who last performed the work here. As the concert was dedicated to the 25th anniversary of the founding of the Red Army, Dr. Koussevitzky preceded the "Star Spangled Banner" with the Russian Internationale. Both Mr. Harris and Mr. Hill were in the audience, by the way, and both were warmly received by the audience, whose enthusiasm for the whole program was not exactly unbounded.

Globe MUSIC Feb. 27

SYMPHONY HALL

Boston Symphony Orchestra

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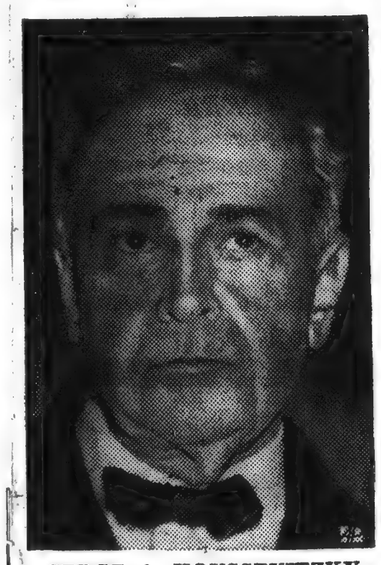

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[43]

Today IN SOCIETY

Boston Globe

Hail Soviet Anthem at Symphony Hall

Feb. 27, 1943

Roy Harris' 5th Symphony Has World Premiere

Uniforms and distinguished gues[ts] arked the great audience th[at] se at Serge Koussevitsky's e[n]ance to the Symphony Hall sta[ge] esterday, and remained standi[ng] hrough the Russian national a[n]em, played yesterday in honor [of] he 25th anniversary of the Sovi[et] rmy.

Played also in honor of Russia magnificent Army, to whom it edicated, was Roy Harris' Fift[h] ymphony, which had its worl[d] remiere yesterday at the goo[d] ands of Dr. Koussevitzky and th[e] ymphony Orchestra.

Special guests at both the Sym[-] hony and the regular Frida[y] ymphony luncheon at the Copley laza were Capt. Stepan Panjilov nd the radio operator of his Rus[-] ian merchant ship, attractive littl[e] ilya Bogdanova. At the luncheon hey sat at a gala decorated Rus[-] ian War Relief head table and istened intently to their talented ompatriot, Boris Goldovsky, as he llustrated his entertaining program alk at the piano. Still another istinguished guest from Russia yes[-] erday was the Symphony soloist Alexander Borovsky.

Sharing the Russian guests at the Copley luncheon were Dr. Hugh Cabot, Massachusetts head of Rus[-] sian War Relief, and Mrs. Cabot, Mrs. L. Cushing Goodhue, Mrs. Alexander Samoiloff, talented artist and executive committee member of Russian War Relief; Mrs. John R. van Nagell, Mrs. George h[.] Faxon. Both composer Roy Harris and Mrs. Harris were guests of Mr and Mrs. Goldovsky as were Mr and Mrs. Richard Burgin and Mrs. Quincy Porter. Hostesses at th[e] Copley yesterday included Mr[s.] Charles M. Spofford, Mrs. Cham[-] ning H. Cox, Mrs. H. Parker Whit[-] tington, Mrs. Charles Gaston Smit[h] and Mrs. E. Russell Norton, and th[e] many tables of guests included Mr and Mrs. Aaron Richmond and Mr[s.] Richmond's sister, Mrs. Henry Ne[l-] burn of Los Angeles, Mrs. Henry [F.] Laughlin and her daughter, Mr[s.] David B. Rodd, whose husband, member of the R. C. A. F., is abroa[d] on active service, and Mrs. Frankli[n] W. Hobbs.

British naval officers, sailors fro[m] New Zealand and Australia, and number of French sailors, as well a[s] American soldiers, sailors, Coa[st] Guardsmen and officers, lent colo[r] to the big appreciative audience.

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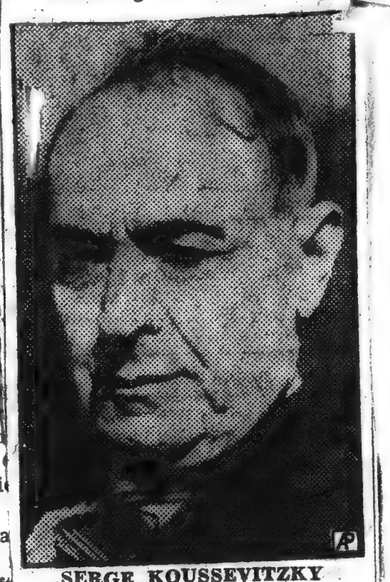

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On occasion, however, during an arduous rehearsal, the mild-mannered man becomes a shouting, gesticulating demon, demanding the impossible from the 105 men under him—and often getting it.

As everything goes well, he murmurs "Fine, fine," and half-sits half leans against the chair placed on the podium, his right foot keeping time, his arms and face mirroring the music.

MUSIC

By RUDOLPH ELIE, JR.

Herald - JAN. 27, 43

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conductor, gave the 17th concert of its 62d season in Symphony Hall yesterday afternoon. The soloist was Alexander Borovsky, pianist, and the program was as follows:

Hill.....Symphony No. 1 in B flat, Op. 34
Harris.....Symphony No. 5, Op. 55
Prokofieff....Concerto No. 3 for Piano and orchestra, Op. 26

Roy Harris' Fifth Symphony, which had its world premiere at the Symphony Concert yesterday, is unquestionably a significant composition. It may even be that it is the first truly indigenous composition of any lasting significance; there are those who smell the open prairies, the towering peaks and the more intimate details of American agriculture in its textures. Frankly, we do not know. But one thing is certain: The Fifth Symphony is living music with a drive and a force that cannot fail in its effect on an audience willing to listen and to understand.

Mr. Harris has cast his major work in the strictly classical forms of the prelude, chorale and fugue. They are forms he has spoken in before; in point of fact, the greater portion of his music reveals his absorption in these established patterns, but he has by no means used them verbatim. On the contrary, he has—frequently by brute strength—forced them into his own mould, and he has clothed them in music of his own undeniable personal idiom. Where in previous works that idiom has not always been under control, with the result that his compositions have either lulled you unquietly to sleep—as in the Quartet—or exasperated you with obvious straining for significance, the Fifth Symphony reveals the composer as master, at least, of his materials. Thus the Fifth Symphony is important, not for itself alone, but for the fact that it seems to represent the composer at the turning point of his career. Everything lies beyond, or nothing. It is in the Sixth Symphony that Mr. Harris will reveal his stature as an inspired creative artist, or prove once and for all that his endowments are those of the master craftsman.

As to the Fifth Symphony, it reveals time and again the aspects of the self-conscious prophet of Americana, and in that regard it has much in common with Shostakovitch's Seventh Symphony, as both Shostakovitch and Harris were motivated by much the same impulse to apotheosize the homeland. Yet, like those who self-consciously sit down to write the great American novel or the great American play, it isn't that easy, for the truly monumental work springs into being without premeditation.

At its best, the Fifth Symphony is a tremendously exciting composition—just like the Seventh of Shostakovitch. At its worst, however, it differs from Shostakovitch's banalities by being pseudo-intellectual, for the forms employed lead into such channels. So the chorale, which for more than half its length is of extraordinary strength and beauty, becomes at last a long-drawn-out exercise in free counterpoint; the prelude, on the contrary, commences with disjointed rhythmic sequences, gains momentum with the development of a more straightforward beat, and ends superbly. The fugue finale, employing a typically American rhythmico-melodic statement, thrashes about intellectually for a time, gets a grip on itself and also ends superbly. Throughout, however—and this is the important thing—there is a feeling for the lyric quality, as though the composer had actually been inspired with a sort of Whitmanesque passion.

Inasmuch as the composer has worked closely with Dr. Koussevitzky all week in the preparation of it, yesterday's performance must be considered authoritative. His orchestral technique, although prodigious, lacks the finesse and the polish of the continental style (as is doubtless appropriate to "American" music), so the notes do not lie under the fingers, so to speak. The Fifth consequently is not easy to perform or conduct, but it must be said orchestra and conductor came through heroically.

The concert opened with a fine performance of Edward Burlingame Hill's by no means inferior First Symphony, and closed with Prokofieff's highly entertaining Third Piano Concerto, Alexander Borovsky playing the fierce piano part and comparing very well with the composer himself, who last performed the work here. As the concert was dedicated to the 25th anniversary of the founding of the Red Army, Dr. Koussevitzky preceded the "Star Spangled Banner" with the Russian Internationale. Both Mr. Harris and Mr. Hill were in the audience, by the way, and both were warmly received by the audience, whose enthusiasm for the whole program was not exactly unbounded.

Globe MUSIC Feb. 27

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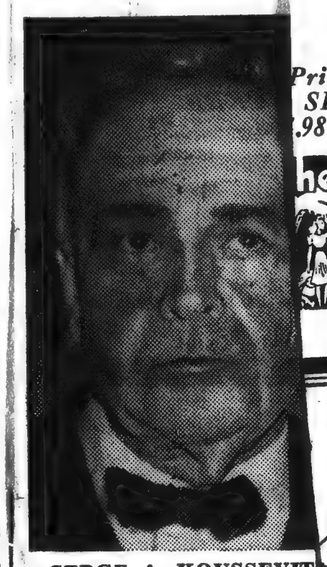

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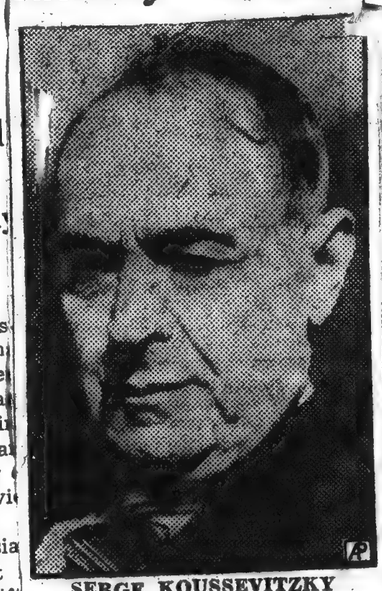

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NEWS

FEB 28 1943

Demon Conductor Names Composition Merely By Looking At Own Photos

By TOM CHASE

BOSTON, Feb. 27.—(AP)—Serge Koussevitzky can look at a picture of himself conducting and tell what composition is being played.

The world famous leader of the Boston Symphony Orchestra studied a series of pictures in the backstage Green Room at Symphony Hall. The gray-haired head was down-bent, and the marvelously expressive hands slowly turned the snapshots.

"See," the soft, Russian-accented voice made it sound like "zee." "See, here I am in the third movement of the Beethoven Fifth." He looked at other photographs and named the scores.

The test was definitive. For the pictures were made without Koussevitzky's knowledge—by a candid camera expert, wearing a black mask and black gloves to prevent reflections, from a peephole behing the organ pipes at Symphony Hall.

A similar thing happened in reverse order after the Berkshire Symphonic Festival. Weeks after the festival, while watching a silent motion picture of Koussevitzky, conducting at Tanglewood, members of the orchestra suddenly began singing, recognizing the music from his gestures.

More than 50 years of discipline and training produced this exquisitely exact conducting technique. During the last 19 of those years, the 68-year-old Russian-born "dictator of the baton" has moulded the Boston Symphony.

A volcanic temperament, rigidly controlled, made possible his multiple accomplishments. A boy conductor at 12, acknowledged the world's finest double bass virtuoso before he was 30, he formed his own orchestra in Russia, and conducted in many European capitals before coming to Boston in 1924.

Noted for interpretations of contemporary works, especially Russian, and for his interest in modern American composers, Koussevitzky today is being heard throughout the country. Recently, the orchestra signed a contract with the American Federation of Musicians permitting its return to the air after a five year lapse. Already, more than 5,000 letters have been received from the vast radio audience which listens in on the Saturday night nationwide hookup.

Yet few realize the hours of rehearsing necessary for a successful concert. Symphony Hall audiences see an impeccably-dressed conductor laboring over his musicians, pulling the music from their hearts, almost as though he himself were playing all the parts.

On occasion, however, during an arduous rehearsal, the mild-mannered man becomes a shouting, gesticulating demon, demanding th impossible from the 105 men under him—and often getting it.

As everything goes well, he murmurs "Fine, fine," and half sits half leans against the chair placed on the podium, his right foot keeping time, his arms and face mirroring the music.

Suddenly, something is wrong. The little man—actually, he's not much over five feet six—in the well-worn dark blue jacket and gray trousers, impeccably creased even for rehearsal, stops the performance. "No, No," he shouts. "That is just noise. I must have the music." And he hums the measures, glaring at the men.

"So you want me to teach it you," he asks them. "So. If you want, we do it one thousand times."

Or again, while rehearsing a chorus with the orchestra, he explains: "Ladies and gentlemen, you have very beautiful voices. I not. But we must work together for best results. So, if you sing good I will love you all." And then adds, in a very matter-of-fact tone: "If you sing bad, I will drown you with the orchestra."

Koussevitzky works as hard as the men. Invariably, he leaves the hall bathed in perspiration, with a great black cape (no red lining for him) flung over his shoulders.

But even before rehearsals there is much preparation. The preliminaries occur in the study of Koussevitzky's suburban Brookline, Mass., home—a study littered with scores, piled on the piano, on tables and chairs.

"No matter how many times I have played a standard classic," he explains, "I sit down and bury myself in it with the feeling: Ah, here is an astonishing work by a remarkable new composer."

While working on the score, Koussevitzky develops the necessary accompanying gestures, singing, humming or shouting the orchestral parts to himself. "Sometimes I imagine the men are in front of me and that helps to get it (the music) just so," he says.

There is nothing unusual about this. As a 10-year-old in the little north Russian town of Vyshny Volochek, where he was born, Koussevitzky remembers practicing conducting before a mute group of chairs and packing boxes and yelling the music at the top of his lungs.

Indicative of the conductor's devotion to his art was his refusal to permit political differences to affect his musical tastes. Although a voluntary exile from Russia in 1920, he recently hailed the 25th anniversary of the Soviet Union during the Second World War.

"The greatest music of our day," he said, "is now being written in war-torn Russia. It carries a message of courage, comfort and faith amidst untold suffering and destruction."

Koussevitzky became an American citizen in 1941. Earlier, honorary doctorates were awarded him by Brown University, in 1926, by Harvard, in 1929, by Yale, Rutgers, Rochester.

At the Brown ceremony, the conductor felt that his English—then a mixture of Russian, French and German—would be inadequate to express his thanks. So, to show his appreciation, he played a solo on the double bass—and brought down the house. (As the university's president said afterward, "Dr. Koussevitzky has made the bull-fiddle sing like a nightingale.")

In his spare time, Koussevitzky walks, reads philosophy and surprisingly enough, writes, because: "I like to spoil paper. That is my relaxation between concerts."

Among the conductor's prized possessions are numerous letters from men in the armed forces. "These writings, sometimes they bring tears to my eyes," he says.

One, from Pvt. Bernard Brown, a member of the U. S. Air Force stationed at Miami, Fla., told of listening to a broadcast while on duty in barracks.

"I only wish to say that I have never enjoyed a piece of classical music played by anyone, as I did your rendition," Brown wrote. "Accept my sincerest thanks for helping a soldier pass part of a pretty lonely night."

(Wide World Photos)

BOSTON, Feb. 27.—More than 50 years of d iscipline and training has produced this exquisitely exact conducting technique of Serge Koussevitzky, world famous orchestra leader. By looking at any picture of himself conducting, he can tell what composition is being played, and here are two which he recognized as Ravel's "Daphnis et Chloe." He described them as: (Left)—"This is undoubtedly the beginning of Ravel's 'Daphnis et Chloe'—the second suite. The sound of the orchestra must be heard coming softly and suddenly out of silence." (Right)—"Culmination of a crescendo in 'Daphnis'".

The Symphony

By L. A

After the excitements of last week, with its new Roy Harris symphony and the "Internationale," it was not surprising that there should be a sense of letdown in Dr. Koussevitzky's program for this week, which consists of Handel's Concerto Grosso in D minor, op. 6, no. 10; Beethoven's Fourth Symphony, and Rimsky-Korsakoff's "Schéhérazade" Suite.

This sense was aggravated yesterday by the fact that the conductor was in one of his most perverse moods during the first half of the program, which included the Handel and Beethoven numbers. Slow movements, it seemed, had never been so slow before, nor contrasts of tempo and dynamics so violent.

All this was magnificent, so far as it was regarded as a display of virtuosity on the part of the conductor and of the orchestra; but it was not the music that had been indited by Handel and Beethoven. Handel took on a Tchaikovskyan air, and Beethoven became a medium for a display of interpretative vagaries.

The extravagances which Dr. Koussvitzky sometimes permits himself are appropriate enough to a work like Rimsky's "Schéhérazade" Suite, which is a fairy tale, full of sound and color. But with the classic masters, such methods are out of place. They make us marvel at the capacities of the orchestra, but they leave Handel and Beethoven out of the picture.

The orchestra will be away next week. The following week, Mr. Burgin will conduct in Cambridge and Boston a program which will contain Dukelsky's new Violin Concerto, for first performance, and the first part of Mahler's Symphony No. 3, for the first time heresbouts.

Springfield Union feb. 27

Boston Symphony Plays Tribute to Russian Army

Features Premiere of Harris' Fifth Symphony, Dedicated to U. S. S. R.

BOSTON, Feb. 26 (AP)—American and Russian music were joined in symbolic harmony by the Boston Symphony Orchestra today during unique ceremonies which paid tribute to the 25th anniversary of the founding of the Red army and Red fleet and featured the world premiere of an American symphony dedicated to the U.S.S.R.

Honors Both Nations

The new work—the Fifth Symphony by Roy Harris, 45-year-old Oklahoma composer now associated with Cornell University's music department—occupied a prominent place on a program cleverly designed to honor both nations by Serge Koussevitzky, eminent Russian-born conductor who is now an American citizen.

The Harris symphony came to Symphony Hall's concert platform after an unusual exchange of messages between the lanky American, nine Russian composers and the U.S.S.R. Society for Cultural Relations With Foreign Countries.

The Russians hoped they could hear the new work—a wish that may be granted tomorrow night when the concert is short-waved—and Harris in turn dedicated the score "to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics."

Play National Anthems

Koussevitzky began the program by dedicating the concerts—it will be repeated tomorrow night—to the "glorious Russian Army . . .We will begin with the Russian anthem." The Internationale Immediately was followed by our own National anthem.

The Harris symphony more than lived up to expectations. As typically American as the composer himself—he was born on Lincoln's Birthday in Lincoln County, Incidentally—the score mirrored the nation's feeling today in a polychordal, multi-rhythmic manner.

A martial first movement—somewhat less brilliantly original than the others—was followed by a rhapsodic choral style second section. The moving finale, in fugue form, developed into a stirring, emotion-lifting climax.

Prolonged Applause

Harris twice was called back to the platform to acknowledge prolonged applause and occasional cheers from the near-capacity audience. Finally he left the stage arm in arm with Koussevitzky. Both had spent long hours in arduous rehearsals and the magnificent performance provided fitting tribute to their combined efforts.

The program began with the playing of Bosotn-born Edward Burlingame Hill's First Symphony—Hill also was present—and ended with Prokofieff's Third Piano Concerto, a clever facile work typical of the best in modern Russian musical literature. It, in turn, was brilliantly interpreted by the Russian-born pianist, Alexander [illegible] and the orchestra.

hardly be considered nostalgic. The cadenza seemed a bit over-long to us. Of the three movements the waltz seemed most successful, although the final variations (also a bit over long), offered a good deal of engaging music.

Of Miss Posselt's playing, it is only possible to speak in the most glowing terms. Her bowing has always been one of the marvels, and yesterday she outdid herself in the extraordinary fluency with which she changed from up-bow to down-bow, never cutting into the phrase or interrupting the tone. As always, her technic, her intonation and her feeling for the music were little short of perfection. She is, without exaggeration, one of the more exciting performers of the day in either sex.

The concert, which was performed with all the customary excellence of ensemble under Mr. Burgin's energetic leadership, began with the fine but seldom-heard C minor symphony of Haydn. Next week's equally interesting program lists William Schuman's "A Free Song"; Sibelius' Fifth Symphony, Guarnieri's "Aberture Concertante" (the composer conducting) and Copland's "A Lincoln Portrait."

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 19th concert of its 62d season in Symphony Hall yesterday afternoon. Ruth Posselt was the violin soloist in the Dukelsky Concerto. The program was as follows:

Haydn.....Symphony No. 95, in C minor
Dukelsky.....Violin Concerto in G minor
Mahler.....Symphony No. 3 (first part)

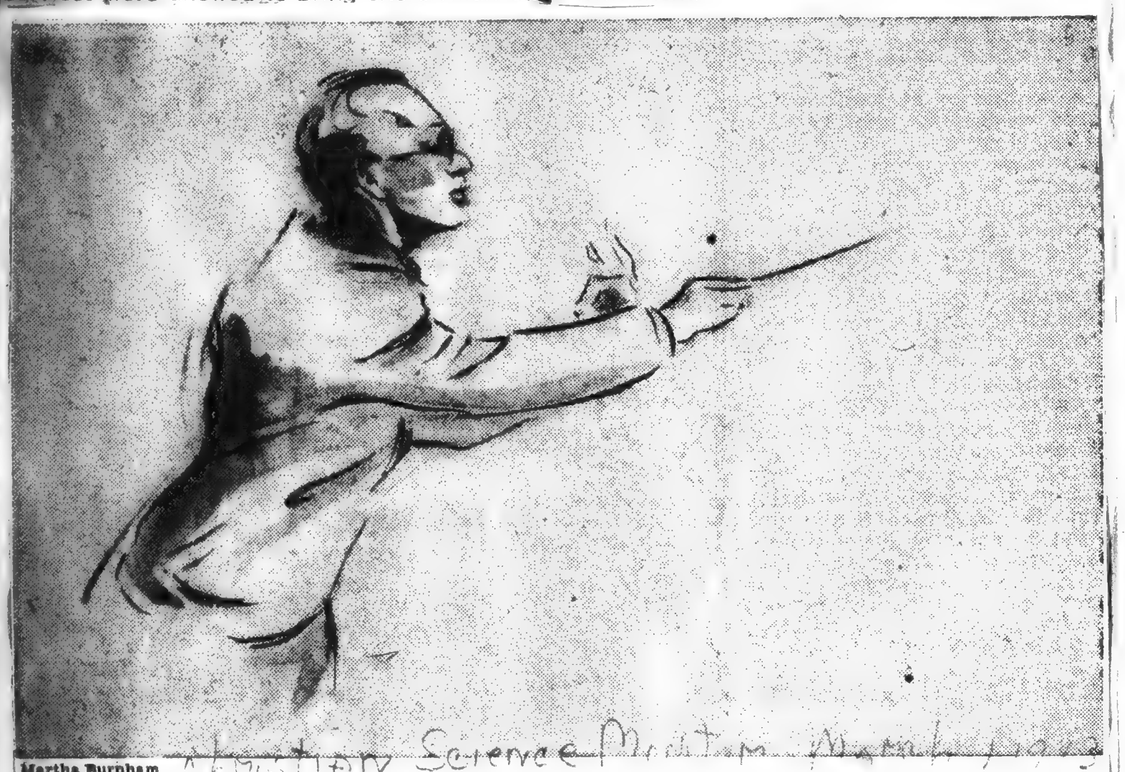
Despite the seeming severity of the reservations to follow, Vladimir Dukelsky has indeed written a violin concerto in his new G minor which may well prove "a useful vehicle for the few fine violinists in quest of something to replace the slightly shopworn warhorses of their repertoire" (to quote Mr. Dukelsky himself). For, in addition to being remarkably well suited to the tonal and technical capacities of the violin, it is a wholly pleasant composition in a modern but not, fortunately, a mathematical idiom.

Purely as music for the violin, it deserves the highest praise. Indeed, we could go so far as to state (well aware of the absurdity of it), that slightly revised and performed unaccompanied, it could stand on its own feet as a sonata for violin. It will be most interesting to see the concerto when it is published in a reduction for violin and piano, for the impression will not down that the orchestra is pure upholstery notwithstanding the cleverness of some of the sonorities, such as bass clarinet and piccolo in duet.

In any case, the orchestra is seldom employed except as a variegated backdrop to the now lyric, now soaring and now brilliant tones of the solo violin. Frequently it falters even in that capacity, and we hear, in an isolated and often pointless fashion, this voice against that one, this sonority against that. There is seldom the impression of perfect integration of orchestra and soloist. On the other hand, it is quite possible the composer meant it to be that way. After all, there is no reason he shouldn't write a concerto in the original sense of the term as a showpiece for violin. It's just unexpected in these days, for it has long been proved that people can play the violin magnificently. Miss Posselt, for instance.

As for its musical material, that is another matter. It is frequently exceptionally pleasing, and it must be said it made its way readily with the audience, which applauded the composer as no other has been this season. The lyric theme of the first movement could almost have been written by a Rachmmaninoff, but its unconventional development could

NATIONAL ANTHEM OPENS CONCERT—Serge Koussevitzky, Boston Symphony Orchestra conductor, led 2000 servicemen and women, including WAVES, WAACS, women Marines, French, English and Australian servicemen in the singing of the national anthem yesterday to open the concert at Symphony Hall for members of the armed forces. Members of military services were allowed to bring one civilian each with them.



Martha Burnham

Georg Szell, Sketched at Rehearsal

Guest conductor of the Boston Symphony Orchestra tonight and tomorrow afternoon.

SYMPHONY BILL QUITE EVENTFUL

Haydn, Dukelsky, Wahler Represented

BY WARREN STOREY SMITH

Eventful is the word for this week's pair of Symphony concerts, conducted by Richard Burgin. The first portion of the programme consists of Haydn's C minor Symphony, No. 95, unheard at Symphony Hall since 1916, and Vladimir Dukelsky's violin concerto, which received its first public performance at Sanders Theatre, Cambridge, on Thursday evening with Ruth Posselt (Mrs. Burgin) as soloist. Also new to Boston yesterday was the remaining item on the list, the long first movement of Mahler's huge Third Symphony.

Vladimir Dukelsky occupies a unique position in the contemporary musical scene. As "Vernon Duke" he writes musical comedies and music for the films and next Tuesday evening he will enjoy another world premiere when his "Dancing in the Streets" is brought out at the Shubert Theatre.

It is natural to look for traces of Duke in the music of Dukelsky. The third movement of the concerto, a theme and variations, affords a glimpse or two, and the middle movement, a waltz, is at least free from seriousness though it avoids the commonplace. The first movement, the soundest of the three, is pure Dukelsky.

But the latter by his own admission has no time for musical abstractions and the first two sections of this concerto have abundant charm and should commend themselves to the violinist eager for new material. On a first hearing the variations seemed fabricated and musically hardly worth the enormous trouble to which they put the solo player. Miss Posselt acquitted herself nobly here and elsewhere and there was great applause for her as well as for the composer, who looked very smart in his coast guard uniform.

Mr. Burgin has worked faithfully for Mahler hereabouts but he did that perplexing composer some disservice by isolating this movement in the first place and putting it at the end of a programme in the second. To be sure, Mahler called this movement "part one" and lumped the other five as "part two," but its effect is that of a sort of vast preluding and it is bound to make a very different and far more satisfactory impression when heard as he intended it.

Heavily scored on the brass side, it provides a field day for horns, trumpets and trombones and there was much virtuoso playing yesterday. The movement abounds in remarkable orchestral effects that range, Mahler-like, from the beautiful to the bizarre. Its general tenor is martial, now cheerful, now funeral and, like most else that Mahler wrote, it cannot be appraised just as music. There is mysticism here with man and nature as its theme. Though the thread of the composer's discourse is at times hard to follow there is a rousing conclusion which yesterday brought down at least a large proportion of the house—there will be dissenting opinions over Mahler until the end of time.

When all is said, Mr. Burgin is to be thanked for giving us even this much of the Symphony and he is to be warmly commended for restoring to us the fine Symphony of Haydn which shows that genial symphonist in a somewhat more serious light. Yesterday it set the keynote for an afternoon of beautiful playing.

This Clipping From
NEW YORK, N. Y.
POST
APR 2- 1943

"Isle of the Dead" Is Played In Memory of Rachmaninoff

By Edward O'Gorman

The music played during the past week in memory of the late Sergei Rachmaninoff provides a revealing commentary on the pervading potency of the Russian pianist's rather somber, melancholy character. There has been no parade of the dead march from "Saul" and the Chopin funeral march. There was a need for something more fitting, something more typical of the man and the artist. Fritz Reiner, in an inspired moment, chose the last movement—the Adagio Lamentoso—of Tchaikovsky's "Pathetique" Symphony in his concert two nights ago with the Philharmonic-Symphony. Sergei Koussevitzky, in his program with the Boston Symphony Orchestra last night in Carnegie Hall, came a little closer to the ideal commemoration of a unique personality when he played the Russian composer's own tone-poem, "The Isle of the Dead."

The tone-poem followed Handel's D minor Concerto Grosso for strings and preceded Aaron Copland's new "A Lincoln Portrait" and the Symphony No. 5 of Shostakovich.

"The Isle of the Dead" has been a long time on the shelf despite its singular and sometimes novel character. Like all of Rachmaninoff's music it is couched in a romantic idiom, an expiring idiom which Rachmaninoff managed to maintain single-handed for more years than the oldest of us can remember; but like all his music it has timeless qualities, a vigorous, individual style of invention, a strong sense of musical independence. Dr. Koussevitzky, visibly touched, conducted the music affectingly.

Copland's Music

Of all the Lincoln pieces that have been written, Aaron Copland's is probably the simplest and the most effective. The music is based chiefly on two contrasting American tunes, the lively "Camptown Races" and the more evocative "Springfield Mountain." The most striking feature of the work is the use of a speaker—last night it was Will Geer—who intones short, characteristic remarks of Lincoln. It was this, undoubtedly that contributed most to the effectiveness of the music last night. When Mr. Geer, tall, gangling, in a voice touched with a homely accent, said, "As I would not be a slave, so would I not be a master; and this is my idea of democracy," you could have heard a pin drop. You could also hear Copland's music, which is always neat, properly reserved for its particular purpose, and strong in personality.

This Clipping From
ST. ALBANS, VT.
MESSENGER
MAR 4 - 1943 34

Koussevitzky Plans Future of Music Center

Cultural education and activities are now necessarily being curtailed in many directions.

"But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts and especially for music.

"It is for us to use this time to prepare now so that we their need with even greater resources for usefulness, help and inspiration."

Thus Dr. Koussevitzky spoke as he announced that, although a committee composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center the coming summer, it has been reluctantly decided, owing to war conditions, to temporarily suspend its activities.

PLANS TO RE-OPEN

Plans, however, are already progressing for reopening the center as soon as war conditions permit and for assuring its continuance on the basis of nation-wide interest and support. At the earliest possible moment, the center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons.

It will thus continue its service in offering opportunities to young musicians and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAR 3 1943

Berkshire Music Center Suspended for This Year

The 1943 season of the Berkshire Music Center at Tanglewood will be suspended, according to an announcement received today from Dr. Serge Koussevitzky, director of the [redacted] Music Foundation and conductor of the Boston Symphony Orchestra.

In making the announcement, Dr. Koussevitzky said:

"Cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts and especially for music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help and inspiration."

He added that although a committee composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center the coming summer, it has been reluctantly decided, owing to war conditions, to temporarily suspend its activities.

Plans, however, are already progressing for reopening the Center as soon as war conditions permit, and for assuring its continuance on the basis of nation-wide interest and support. At the earliest possible moment the Center will resume its activities.

[45]

This Clipping From
HACKENSACK, N. J.
RECORD

MAR 6 1943

Music News And Views

By ROGER S. VREELAND

BERKSHIRE MUSIC CENTER CLOSED FOR THE DURATION

Dr. Serge Koussevitzky announced today that owing to war conditions the Berkshire Music Center will be temporarily closed, despite the fact that a committee of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival, and the Koussevitzky Music Foundation had been formulating plans for continuing the Center the coming season.

"Cultural education and activities are now necessarily being curtailed in many directions," said the noted conductor. "But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with greater need and appreciation for the arts and especially for music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help, and inspiration."

Plans For Reopening

Plans, however, already are progressing for the reopening of the Center as soon as war conditions permit, and for assuring its continuance on the basis of nation-wide interest and support.

At the earliest possible moment the Center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians, and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

* * *

Patriotic Song Entries Surge In For Contest

A steady stream of entries and inquiries from soldiers, sailors, and marines, and from civilians representing every age group from school children to octogenarians, has followed the announcement of a patriotic song contest sponsored jointly by the National Broadcasting Company and the National Federation of Music Clubs.

Judges of the contest, including Leopold Stokowski, Lawrence Tibbett, Major Howard Bronson, and Ernest LaPrade, find themselves with a man-sized job in choosing a patriotic song of outstanding merit for a world premier on the N. B. C. network during National Music Week, May 2 to 8.

Convinced that the right song appearing at the right time would be a definite contribution to the war effort, the sponsors have thrown open competition to any resident of the United States. Words and music, of 2 to 3 minutes performing time, should be mailed to Rhea Silberta, 200 West 57th Street, New York City, under a nom de plume. Idendity of the composer must be kept secret. Each manuscript must be accompanied by a sealed envelope containing full name and address of the composer and brief biographical details such as date and place of birth, musical education, and a list of compositions published or publicly performed. No composition may be submitted which has been previously published, publicly performed under professional auspices, or awarded a prize in any competition. The contest closes March 31.

* * *

HARTFORD, CONN.
COURANT

MAR 7

Berkshire Music Festival Called Off During War

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced Saturday that although members of the boards of the orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center this coming summer, it has been "reluctantly decided" to suspend its activities owing to the war.

Dr. Koussevitzky said that "cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts, and especially for music."

MUSIC

Mar 6

SYMPHONY HALL

Boston Symphony Orchestra

After the excitements of the Russo-American festivities at Symphony Hall—which last week provided one of the most stimulating concerts of the season—the Boston Symphony Orchestra has this week returned to a program of sober familiarity.

There are works by three composers: Handel's D minor Concerto Grosso, Op. 6, No. 10; Beethoven's Fourth Symphony, and Rimsky-Korsakoff's "Scheherazade" Suite. Serge Koussevitzky conducts.

A Handel Concerto Grosso is invariably a demonstration of the wonders of the Boston string section. All those wonders were present yesterday: the incredibly rich clear and deep tone, the extreme polish of ensemble (which means they all keep rigorously together and the different sections play virtually as one instrument). Flexibility and a dynamic range from the merest wisp of tone to a fortissimo of astonishing power are other treasurable qualities of the Boston strings.

Apart from one or two minor blemishes, Beethoven's Fourth Symphony was accorded a beautiful performance—fleeting, precise and very expressive. Beethoven is one of the composers whom Mr. Koussevitzky performs with something of a supersuper intensity and style. He makes the music "sing" all the way.

In view of such re-creative accomplishment, it is probably an invitation to be mobbed to suggest that the Fourth, no matter how fine its quality, is perhaps the least interesting, comparatively, of all the Beethoven nine symphonies.

This is not said casually; the First and Second are remarkable because of the departure they show from the formalism of the 18th Century; the Third, Fifth and Ninth are vast, dynamic masterpieces, and so, in its light-hearted way, is the Seventh. The "Pastoral" is unique, and the Eighth differs from all its fellows. But the Fourth? Call it one of the valleys rather than one of the peaks of Beethoven's genius.

"Scheherazade" replaced the previously scheduled Fifth Symphony of Glazunoff, which pleased this chronicler immensely, since he must honestly count Glazunoff as one of the talented but uninspired amateurs of music.

There were some comments that "Scheherazade" had become dulled by too frequent hearings. Perhaps so, but the lavish color, the suggestion of Oriental mystery and the sheer gorgeous sound of Rimsky-Korsakoff's pictorial score are things of which one listener, at least, does not tire.

The performance was fully in the Koussevitzky tradition. It built up to a towering climax in the section depicting the ship dashed against the "rock surmounted by a Bronze Warrior." In the preceding three movements the orchestra was also in best form and so was the conductor. Mr. Burgin played the involved violin solo admirably.—C. W. D.

MANCHESTER, N. H.
LEADER

MAR 6 1943

Berkshire Center Suspends Activities

BOSTON, March 6—The Berkshire Music Center, owing to war conditions will suspend its activities temporarily, it was announced today by Dr. Serge Koussevitzsky, who stated that although a committee composed of members of the boards of the Boston Symphony orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the center this summer, it has been deemed inadvisable to do so.

Plans, however, are already progressing for reopening the center as soon as conditions permit and for assuring its continuance on the basis of nationwide interest and support. At the earliest time the center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

VARIETY AGAIN BY SYMPHONY

Rimsky-Korsakov, Handel and Beethoven Presented

BY WARREN STOREY SMITH

The conductor of a symphony orchestra must consider many and often widely divergent tastes, many degrees of musical aptitude and experience. Some are restive under the new, others are restless under the old. Perhaps it is best to mix the two, and Dr. Koussevitzky often does that very thing. In his last two programmes, however, he has gone from one extreme to the other. A week ago he had Hill, Harris and Prokofieff. This week we are getting Handel, Beethoven and Rimsky-Korsakov.

The works by which these last-named masters are represented on this current Boston Symphony list are the Concerto Grosso for strings in D minor, (Opus 6, No. 10), the Fourth Symphony and "Scheherazade." Where "Scheherazade" now stands, Glazounov's Fifth Symphony, unheard here since 1913, originally stood, and for that matter the Handel-Beethoven combination is a substitute for Bruckner's Eighth Symphony, which had been announced a fortnight ago.

Reports from the rehearsal room had it that the Glazounov had been run through the first of the week and was found to have sadly aged. The Rimsky-Korsakov suite, now practically Pop Concert material and a showpiece par excellence for our orchestra, was probably relished by most of yesterday's listeners and will be received as cordially tonight. The radio audience does not get it, since it comes after the intermission.

One cannot say that Beethoven's Fourth has been played to death here of late. The last previous performance in Symphony Hall was in April, 1938. Those who can look at Beethoven dispassionately are apt to find the symphony inferior to most of its companions, if not indeed to all of them. The enlivening first movement with its serenely beautiful introduction chiefly commends it, Dr. Koussevitzky has always been happy in his interpretation of the work, but only a virtuoso orchestra could play the finale at the pace he assigned to it yesterday.

TIME MAGAZINE
CHICAGO, ILL.

MAR 8 1943

MUSIC

Harris' *Fifth*

Most prolific living writer of symphon is Russia's Nicolai Yokovlevich Miaskovsky, who at 61 has already written 23 a is still going strong. Finland's Jean Sibel and another Russian, Dmitri Shostakovi may be longer on quality, but they have their long lives written only seven sy phonies apiece. In the U.S., rangy, Ok homa-born, 45-year-old Roy Harris le the field. Last week his *Fifth Symph* (the first Fifth by any U.S. native, liv or dead) was premièred by Boston's Se Koussevitsky and broadcast the follov night over the Blue Network.

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Herbert Gehr

COMPOSER HARRIS
In Boston, they smelt something.

NEW YORK, N. Y.
TIMES

MAR 7

BERKSHIRE SUSPENSION

ALTHOUGH a committee composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation were formulating plans for continuing the Berkshire Music Center at Tanglewood, near Lenox, Mass., this Summer, it has been decided to temporarily suspend its activities, owing to war conditions, according to an announcement made by Serge Koussevitzky, founder and director of the school.

Plans, however, are being made to reopen the center as soon as war conditions permit and for assuring its continuance on the basis of nation-wide interest and support.

Post-War Plans

"After this period of sacrifice, of deprivation and of terrific concentration on the immediate task of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience with a greater need and appreciation of the arts and especially for music," Dr. Koussevitzky declared. "It is for us to use this time to prepare now that we shall stand ready to meet their need with even greater resources for usefulness, help and inspiration."

In view of the temporary suspension of the center it is to be assumed that there will be no public concerts this Summer at Tanglewood.

SYRACUSE, N. Y.
HERALD-AMERICAN

MAR 7 1943

Berkshire Festival Suspends for Duration

Boston, Mass., March 6.—"Cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts and especially for music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with ever greater resources for usefulness, help and inspiration."

Thus Dr. Koussevitzky spoke as he announced although a committee composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center the coming summer, it has been reluctantly decided, owing to war conditions, to temporarily suspend its activities.

Reopening Planned

Plans are progressing for reopening the center as soon as war conditions permit, and for assuring its continuance on the basis of nationwide interest and support. At the earliest possible moment, the center will resume activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians, and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

This Clipping From
WATERBURY, CONN.
AMERICAN

MAR 7 1943

Berkshire Music School Won't Open

Boston, March 6—(AP)—Latest war casualty in the cultural field is Serge Koussevitzky's Berkshire music center at Lenox, Mass. No session will be held at the famous school this year, Dr. Koussevitzky announced today.

The committee which up to today was planning for reopening the center has transferred its interest to plans for a first post-war season.

Although the well known Berkshire symphonic festival was cancelled last summer, Dr. Koussevitzky was able to conduct his six-weeks school, and in addition to provide three week-ends of concerts by using the student orchestra developed under his direction in the music center.

But additional restrictions this year make it impossible to care for the 300-odd students, and transportation difficulties prohibit a concert series in a district where motor car transportation must be relied upon almost exclusively.

MARCH NEW YORK, N.Y.
HERALD TRIBUNE 7 43

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This Clipping From
SCHENECTADY, N. Y.
UNION-STAR

MAR 8 1943

Moment

A COMMITTEE composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation has decided, owing to war conditions, to suspend temporarily the activities of the Berkshire Music Center. Dr. Koussevitzky, in commenting on the suspension of the 1943 season, declared:

"Cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation and of terrific concentration on the immediate tasks of war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, depended by their experience and with a greater need and appreciation for the arts and especially for music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help and inspiration."

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Musicale

By Maud L. Welin

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[46]

This Clipping From
HACKENSACK, N. J.
RECORD
MAR 6 1943

Music News And Views

By ROGER S. VREELAND

BERKSHIRE MUSIC CENTER CLOSED FOR THE DURATION

Dr. Serge Koussevitzky announced today that owing to war conditions the Berkshire Music Center will be temporarily closed, despite the fact that a committee of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival, and the Koussevitzky Music Foundation had been formulating plans for continuing the Center the coming season.

"Cultural education and activities are now necessarily being curtailed in many directions," said the noted conductor. "But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with greater need and appreciation for the arts and especially for music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help, and inspiration."

Plans For Reopening

Plans, however, already are progressing for the reopening of the Center as soon as war conditions permit, and for assuring its continuance on the basis of nation-wide interest and support.

At the earliest possible moment the Center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians, and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

* * *

Patriotic Song Entries Surge In For Contest

A steady stream of entries and inquiries from soldiers, sailors, and marines, and from civilians representing every age group from school children to octogenarians, has followed the announcement of a patriotic song contest sponsored jointly by the National Broadcasting Company and the National Federation of Music Clubs.

Judges of the contest, including Leopold Stokowski, Lawrence Tibbett, Major Howard Bronson, and Ernest LaPrade, find themselves with a man-sized job in choosing a patriotic song of outstanding merit for a world premier on the N. B. C. network during National Music Week, May 2 to 8.

Convinced that the right song appearing at the right time would be a definite contribution to the war effort, the sponsors have thrown open competition to any resident of the United States. Words and music, of 2 to 3 minutes performing time, should be mailed to Rhea Silberta, 200 West 57th Street, New York City, under a nom de plume. Identity of the composer must be kept secret. Each manuscript must be accompanied by a sealed envelope containing full name and address of the composer and brief biographical details such as date and place of birth, musical education, and a list of compositions published or publicly performed. No composition may be submitted which has been previously published, publicly performed under professional auspices, or awarded a prize in any competition. The contest closes March 31.

* * *

HARTFORD, CONN.
COURANT
MAR 7 - 1943

Berkshire Music Festival Called Off During War

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced Saturday that although members of the boards of the orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center this coming summer, it has been "reluctantly decided" to suspend its activities owing to the war.

Dr. Koussevitzky said that "cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts, and especially for music.

MANCHESTER, N. H.
LEADER
MAR 6 1943

Berkshire Center Suspends Activities

BOSTON, March 6—The Berkshire Music Center, owing to war conditions will suspend its activities temporarily, it was announced today by Dr. Serge Koussevitzky, who stated that a committee composed of members of the boards of the Boston Symphony orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the center this summer, it has been deemed inadvisable to do so.

"Plans, however, are already progressing for reopening the center as soon as conditions permit and for assuring its continuance on the basis of nationwide interest and support. At the earliest time the center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

After the excitements of the Russo-American festivities at Symphony Hall—which last week provided one of the most stimulating concerts of the season—the Boston Symphony Orchestra has this week returned to a program of sober familiarity.

There are works by three composers: Handel's D minor Concerto Grosso, Op. 6, No. 10; Beethoven's Fourth Symphony, and Rimsky-Korsakoff's "Scheherazade" Suite. Serge Koussevitzky conducts.

A Handel Concerto Grosso is invariably a demonstration of the wonders of the Boston string section. All those wonders were present yesterday: the incredibly rich clear and deep tone, the extreme polish of ensemble (which means they all keep rigorously together and the different sections play virtually as one instrument). Flexibility and a dynamic range from the merest wisp of tone to a fortissimo of astonishing power are other treasurable qualities of the Boston strings.

Apart from one or two minor blemishes, Beethoven's Fourth Symphony was accorded a beautiful performance—fleeting, precise and very expressive. Beethoven is one of the composers whom Mr. Koussevitzky performs with something of a super-super intensity and style. He makes the music "sing" all the way.

In view of such re-creative accomplishment, it is probably an invitation to be mobbed to suggest that the Fourth, no matter how fine its quality, is perhaps the least interesting, comparatively, of all the Beethoven nine symphonies.

This is not said casually; the First and Second are remarkable because of the departure they show from the formalism of the 18th Century; the Third, Fifth and Ninth are vast, dynamic masterpieces, and so, in its light-hearted way, is the Seventh. The "Pastoral" is unique, and the Eighth differs from all its fellows. But the Fourth? Call it one of the valleys rather than one of the peaks of Beethoven's genius.

"Scheherazade" replaced the previously scheduled Fifth Symphony of Glazunoff, which pleased this chronicler immensely, since he must honestly count Glazunoff as one of the talented but uninspired amateurs of music.

There were some comments that "Scheherazade" had become dulled by too frequent hearings. Perhaps so, but the lavish color, the suggestion of Oriental mystery and the sheer gorgeous sound of Rimsky-Korsakoff's pictorial score are things of which one listener, at least, does not tire.

The performance was fully in the Koussevitzky tradition. It built up to a towering climax in the section depicting the ship dashed against the "rock surmounted by a Bronze Warrior." In the preceding three movements the orchestra was also in best form and so was the conductor. Mr. Burgin played the involved violin solo admirably.—C. W. D.

VARIETY AGAIN BY SYMPHONY

Rimsky-Korsakov, Handel and Beethoven Presented

BY WARREN STOREY SMITH

The conductor of a symphony orchestra must consider many and often widely divergent tastes, many degrees of musical aptitude and experience. Some are restive under the new, others are restless under the old. Perhaps it is best to mix the two, and Dr. Koussevitzky often does that very thing. In his last two programmes, however, he has gone from one extreme to the other. A week ago he had Hill, Harris and Prokofieff. This week we are getting Handel, Beethoven and Rimsky-Korsakov.

The works by which these last-named masters are represented on this current Boston Symphony list are the Concerto Grosso for strings in D minor, (Opus 6, No. 10), the Fourth Symphony and "Scheherazade." Where "Scheherazade" now stands, Glazounoff's Fifth Symphony, unheard here since 1918, originally stood, and for that matter the Handel-Beethoven combination is a substitute for Bruckner's Eighth Symphony, which had been announced a fortnight ago.

Reports from the rehearsal room had it that the Glazounoff had been run through the first of the week and was found to have sadly aged. The Rimsky-Korsakov suite, now practically Pop Concert material and a showpiece par excellence for our orchestra, was probably relished by most of yesterday's listeners and will be received as cordially tonight. The radio audience does not get it, since it comes after the intermission.

One cannot say that Beethoven's Fourth has been played to death here of late. The last previous performance in Symphony Hall was in April, 1938. Those who can look at Beethoven dispassionately are apt to find the symphony inferior to most of its companions, if not indeed to all of them. The enlivening first movement with its scarcely beautiful introduction chiefly commends it. Dr. Koussevitzky has always been happy in his interpretation of the work, but only a virtuoso orchestra could play the finale at the pace he assigned to it yesterday.

TIME MAGAZINE
CHICAGO, ILL.
MAR 8 - 1943

MUSIC

Harris' *Fifth*

Most prolific living writer of symphonies is Russia's Nicolai Yokovlevich Miaskovsky, who at 61 has already written 23 and is still going strong. Finland's Jean Sibelius and another Russian, Dmitri Shostakovich, may be longer on quality, but they have in their long lives written only seven symphonies apiece. In the U.S., rangy, Oklahoma-born, 45-year-old Roy Harris leads the field. Last week his *Fifth Symphony* (the first Fifth by any U.S. native, living or dead) was premièred by Boston's Sergei Koussevitsky and broadcast the following night over the Blue Network.

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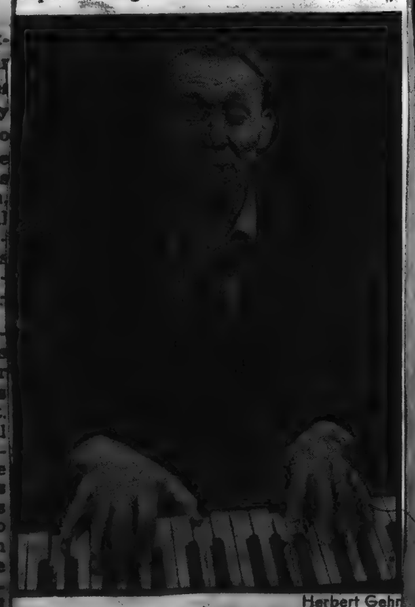

Herbert Gehr

COMPOSER HARRIS
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NEW YORK, N.Y.
HERALD TRIBUNE
MAR 7 1943

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NEW YORK, N. Y.
TIMES
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SYRACUSE, N. Y.
HERALD-AMERICAN
MAR 7 - 1943

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WATERBURY, CONN.
AMERICAN
Republican
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UNION-STAR
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[46]

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAR

Koussevitsky Program To Omit Martinu Work

Blackout Interrupted Symphony at Last Concert—More Familiar Selections to Be Played This Week

As noted in last week's column, the current season in this city is nearing its close. There remain only two more New Haven Symphony concerts in the Monday evening series besides the Young Peoples' concerts.

And this Wednesday the Boston Symphony Orchestra will formally close the Woolsey Hall Series. Comprised of 110 musicians, the orchestra will play an unusually interesting program arranged by their conductor Serge Koussevitzky. Opening the evening will be Handel's Concerto Grosso for String Orchestra, Opus 6, No. 10 in D minor, to be followed by the First Symphony of Robert Schumann, the "Spring" Symphony. The latter half of the program consists of two works by Debussy, the "Afternoon of a Faun" and "La Mer."

To many concert-goers here the omission of the Martinu Symphony which was to have been repeated this week will be a disappointment. Dr. Koussevitzky felt that the Martinu work is not compatible with the general unity of the program he has planned for this Wednesday's concert, so has chosen to leave it out of the program.

Was Third Performance

Now that the concert halls here are duly prepared against blackouts, let it be hoped that no more deletions from programs be necessary. It was unfortunate that the lesson had to be learned at the third world performance of a contemporary work, but there is still hope of hearing the symphony here, it has been suggested.

Dr. Koussevitzky sanctions the work very highly, speaking particularly of the third movement, which we were not so fortunate to have heard. Perhaps another program by this orchestra may include the symphony when its spirit fits the particular selection made. It is more or less commonly said that endorsement of a work by this eminent conductor practically guarantees the fact that the work will be heard again.

For 10 years conductor of the Boston Symphony, Dr. Koussevitzky, it may be said, requires either of two characteristics of an orchestral score. It must possess that intangible quality, beauty, or it must challenge interest.

Once convinced that the composition possesses one of these qualities, Koussevitzky fairly flames with enthusiasm for it. He works at rehearsal until he gets the orchestra at "white heat over it."

The intensity of a final rehearsal is recaptured by Koussevitzky in public performance to such a degree that the audience inevitably feels his interest enkindled.

Next Winter's Series

Contrary to usual procedure the announcement of the 1943-1944 Woolsey Hall Concert Series will probably not be made until early in the fall. It has been customary in the past few years to make the plans for the new season known at the last concert of the old. In instituting this plan for announcing the series in the fall, the management is reverting to former methods.

Among the reasons for this change are the many difficulties of transportation that have been in evidence particularly since the beginning of this year. The management of the series feels that a later announcement will be more feasible at this time.

An event of great interest to youngsters as well as to oldsters is to take place this Friday afternoon at the Metropolitan Opera House when the second Junior performance of the season is to be given. School children between the ages of 12 to 18 will form the audience of several thousand alert youngsters to journey from this state and from various points in New York to hear Mozart's "The Marriage of Figaro."

Primed by their teachers in the glories of grand opera and in the music and libretto of the particular work to be heard, the children's audience is always among the most intelligent and appreciative of the Metropolitan Opera House audiences.

According to the Opera News, published by the Metropolitan Opera Guild each week during the opera season, and we quote with permission, 'ever since the experimental "Aida" in March, 1937, the Opera Guild has developed its program of Junior Performances, which have numbered 15 to date.' Since the time of the printing of this information, there has been another performance added to the list, since on January 29 Mozart's

Must Limit Sale

In the past two years, demand for seats for these Junior Performances has been so great that the Guild reports having to limit the sale to schools which have undertaken a Group Membership in the Opera Guild, "giving preference to communities where the Guild organization is most active."

Since the Foote School has a group membership with Mrs. Stella Nahum as music advisor and chaperon for the excursions to the metropolis, New Haven was represented at the performance of the Magic Flute in January.

Musically speaking, the Opera Guild's experiment several years ago is a great success. Avid listeners who have been schooled in the merits of opera and who know what to expect in the story take their opera with a cheer. At these performances they see on the stage embodiments of the spirit they have embibed through recordings, lectures and other school activities aimed at preparing them for the occasion.

Financially speaking, the Junior Performances operate through the Metropolitan Opera Guild which purchases the performance chosen by its educational advisory committee and which sells the seats at prices ranging from 35 cents to $2. The difference is made up through underwriting supplied by the sale of boxes, contributions and a certain percentage of membership dues.

HARRIS SYMPHONY CONCERT FEATURE AT SMITH COLLEGE

Boston Orchestra Plays New Work First Heard Last Month—Fantasia, Scheherazade Also Heard

Northampton, March 9—The Smith college 1942-1943 concert series came to an impressive close at John M. Greene hall tonight with a program by the Boston Symphony orchestra conducted by Serge Koussevitzky.

It was not only the brilliance of the orchestra that made the final concert memorable but also the performance of the Roy Harris 5th Symphony which had its world premier in Symphony hall in Boston on February 27. Whether one found this work exciting or boring, it was at least refreshing to hear a work before musical pundits had catalogued it and tucked it safely away.

As in Boston, there must have been a sharp division on the merits of the work at John M. Greene tonight. For this reviewer, the work possessed power, originality and musical direction. If there were moments of doubt, they came in the second and third movements for the first-term. "Prelude" by the composer—carried certain conviction and purposefulne that the other movements—Chora and Dance Fugue—lacked. There wa something excitingly elemental about the Prelude that contrasted sharply with the intellectualism of the Chorale and the formal preoccupation of the Dance Fugue.

The new Harris symphony, introduced by Dr Koussevitzky during the week that marked the 25th anniversary of the founding of the Russian red army, has been dedicated by the composer to "the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

Tonigh's program opened with a stunning performance of Vaughan Williams's Fantasia on a theme by Thomas Tallis for double-string orchestra. If there were any anticipatory qualms about hearing two moderns on one program, they were dispelled by the melodic charm of this work as transmitted by the finest orchestral string section in the country. The final work was the Rimsky-Korsakov symphonic suite, "Scheherazade," which was impressive from the point of view of the virtuosity of the orchestra and the solo work of the concertmaster, Richard Burgin. From the musical point of view, however, it was like being on a merry-go-round with the brass ring coming up every five times around.

MILTON BERLINER.

This Clipping From
WATERBURY, CONN.
AMERICAN
Reprint
MAR 8 1943

OVERTONES

Berkshire Music Center To Suspend

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and director of the Berkshire Music center, announced Saturday that the board of directors of the Koussevitzky Music foundation had decided "reluctantly" to suspend the activities of the center due to the war.

In his announcement, the noted conductor said that "cultural education and activities are now necessarily being curtailed in many directions. But, after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts and especially of music."

Born at the brink of the war, the center managed to carry on for three years, although last year it was felt that opening of the center was inadvisable in view of the certain slackening of audiences for the festival period due to fuel rationing, and the number of young men in the armed services.

Dr. Koussevitzky, however, whose dream for years had been the establishment of such a cultural center in this country, was not to be deterred so easily. He formed the Koussevitzky Music foundation which financed and directed the center last year with sufficient funds to cover any deficits remaining at the end of the summer term. The Boston Symphony orchestra, which had directed the center during its first two seasons and was on hand for the festival programs, remained out of the picture, with the exception of certain leading musicians on the faculty last year.

Student Orchestra Proved Sensation

The student orchestra, comprised of highly trained and carefully selected instrumentalists from all over the country, proved one of the major musical sensations of 1942. Even the most wary person in the festival audience was frankly surprised at the talent, ability and professional calibre of the orchestra which performed for three week-ends difficult festival programs which varied little from the offerings of the veteran Boston orchestra.

People, already Berkshire-minded, attended the concerts in large numbers. if not in droves that had marked the two previous seasons. They arrived on bicycles and horseback, in passenger cars fileed to capacity with share-your-ride occupants. Buses transported additional hundreds from the nearby railroad station at Pittsfield.

That the move was taken this year, and the official declaration of its closing made by the conductor, is evidence that conditions could not be altered or confronted in any satisfactory way to merit the opening of the center.

That it will open again is an almost sure post-war possibility. Dr. Koussevitzky's great work, which made the center possible, has become an incentive to hundreds of center students already, students so imbued with the importance and value of the work accomplished there and the experience gained through close contact with leading authorities in every field of musical endeavour, that they will not see the center die. This is equally true of the men who have served on the faculty as well as the controlling boards of directors. It is also equally true of the thousands who have experienced the thrill of hearing great music presented by great musicians in a background of the great beauty of the Berkshire hills.

Center Has Exerted Wide Influence

Already, in its mere three years of existence, the center has exerted a wide influence in the musical life of America. One important step was the formation of the advanced student orchestra which led to the performing festival orchestra last year. Because of the excellence of the work, it was brought up this year that such a band, made up entirely of highly trained servicemen, might do for the Army camps what the show, "This Is the Army" did toward morale. Olin Downes, critic of the New York Times, highly endorsed such an organization in view of his knowledge of the success of the center orchestra. And he was not alone. Critics and musicians, servicemen and Army officers, endorsed the suggestion. Such an organization may yet come into being.

The effects of the center on many persons cannot be told as tangibly, but they are as real. Although the gates of the Tanglewood estate in Stockbridge are not open this summer, one center will still be alive, in the hearts and thoughts of all who have known its great and lasting gifts. It is the hope and faith of thousands that the gates will open soon again.

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The orchestra is out of town next week, returning on the 19th to perform an interesting program consisting of Haydn's C minor Symphony, Vladimir Dukelsky's G minor Violin Concerto (a first performance with Ruth Posselt as soloist) and the first part of Mahler's Third Symphony.

This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE
MAR 9 1943

Free Concert For Servicemen

BOSTON, March 9 (U.P.)—Director Serge Koussevitzky and the Boston [illegible] Orchestra will give a free evening concert for men and women in the armed services here March 28, it was announced today. Tickets are obtainable through the Greater Boston soldiers and sailors committee of the USO.

[47]

This Clipping From
SO. NORWALK, CONN.
SENTINEL
MAR 10 1943

RETAIN THEIR MUSIC SENSE

Army And Navy Allow Former Symphonic Players To Stage Concerts

BOSTON, March 10.—(INS)—"Symphonic jam sessions" for men and women of the armed forces will be held weekly starting Sunday under the direction of Arthur Fiedler, pops concert conductor, the Boston Symphony Orchestra, announced today.

"In New England army and navy camps and bases are many former symphonic and concert musicians of both sexes," a spokesman for the Symphony orchestra explained, "and this enterprise will enable them to get together and play symphonies for their own enjoyment.

Out of the movement may emerge a symphony orchestra, if it is found that the stay of a substantial number of the musicians "has some degree of permanence," he added.

The first session will be held at the Servicemen's Center, 26 Temple st., at 3 p. m.

A free symphony concert for men and women in uniform at Symphony Hall, March 28, was also announced. The full symphony orchestra will perform under the baton of Serge Koussevitzky.

This Clipping From
NEW HAVEN, CONN.
REGISTER

Koussevitsky Program To Omit Martinu Work

Blackout Interrupted Symphony at Last Concert—More Familiar Selections to Be Played This Week

As noted in last week's column, the current season in this city is nearing its close. There remain only two more New Haven Symphony concerts in the Monday evening series besides the Young Peoples' concerts.

And this Wednesday the Boston Symphony Orchestra will formally close the Woolsey Hall Series. Comprised of 110 musicians, the orchestra will play an unusually interesting program arranged by their conductor Serge Koussevitzky. Opening the evening will be Handel's Concerto Grosso for String Orchestra, Opus 6, No. 10 in D minor, to be followed by the First Symphony of Robert Schumann, the "Spring" Symphony. The latter half of the program consists of two works by Debussy, the "Afternoon of a Faun" and "La Mer."

To many concert-goers here the omission of the Martinu Symphony which was to have been repeated this week will be a disappointment. Dr. Koussevitzky felt that the Martinu work is not compatible with the general unity of the program he has planned, for this Wednesday's concert, so has chosen to leave it out of the program.

Was Third Performance

Now that the concert halls here are duly prepared against blackouts, let it be hoped that no more deletions from programs be necessary. It was unfortunate that the lesson had to be learned at the third world performance of a contemporary work, but there is still hope of hearing the symphony here, it has been suggested.

Dr. Koussevitzky sanctions the work very highly, speaking particularly of the third movement, which we were not so fortunate to have heard. Perhaps another program by this orchestra may include the symphony when its spirit fits the particular selection made. It is more or less commonly said that endorsement of a work by this eminent conductor practically guarantees the fact that the work will be heard again.

For 16 years conductor of the Boston Symphony Dr. Koussevitzky, it may be said, requires either of two characteristics of an orchestral score. It must possess that intangible quality, beauty, or it must challenge interest.

Once convinced that the composition possesses one of these qualities, Koussevitzky fairly flames with enthusiasm for it. He works at rehearsal until he gets the orchestra at "white heat over it."

The intensity of a final rehearsal is recaptured by Koussevitzky in public performance to such a degree that the audience inevitably feels his interest enkindled.

Next Winter's Series

Contrary to usual procedure the announcement of the 1943-1944 Woolsey Hall Concert Series will probably not be made until early in the fall. It has been customary in the past few years to make the plans for the new season known at the last concert of the old. In instituting this plan for announcing the series in the fall, the management is reverting to former methods.

Among the reasons for this change are the many difficulties of transportation that have been in evidence particularly since the beginning of this year. The management of the series feels that a later announcement will be more feasible at this time.

An event of great interest to youngsters as well as to oldsters is to take place this Friday afternoon at the Metropolitan Opera House when the second Junior performance of the season is to be given. School children between the ages of 12 to 18 will form the audience of several thousand alert youngsters to journey from this state and from various points in New York to hear Mozart's "The Marriage of Figaro."

Primed by their teachers in the glories of grand opera and in the music and libretto of the particular work to be heard, the children's audience is always among the most intelligent and appreciative of the Metropolitan Opera House audiences.

According to the Opera News, published by the Metropolitan Opera Guild each week during the opera season, and we quote with permission, 'ever since the experimental "Aida" in March, 1937, the Opera Guild has developed its program of Junior Performances, which have numbered 15 to date.' Since the time of the printing of this information, there has been another performance added to the list, since on January 29 Mozart's

Must Limit Sale

In the past two years, demand for seats for these Junior Performances has been so great that the Guild reports having to limit the sale to schools which have undertaken a Group Membership in the Opera Guild, "giving preference to communities where the Guild organization is most active."

Since the Foote School has a group membership with Mrs. Stella Nahum as music advisor and chaperon for the excursions to the metropolis, New Haven was represented at the performance of the Magic Flute in January.

Musically speaking, the Opera Guild's experiment several years ago is a great success. Avid listeners who have been schooled in the merits of opera and who know what to expect in the story take their opera with a cheer. At these performances they see on the stage embodiments of the spirit they have embibed through recordings, lectures and other school activities aimed at preparing them for the occasion.

Financially speaking, the Junior Performances operate through the Metropolitan Opera Guild which purchases the performance chosen by its educational advisory committee and which sells the seats at prices ranging from 35 cents to $2. The difference is made up through underwriting supplied by the sale of boxes, contributions and a certain percentage of membership dues.

HARRIS SYMPHONY CONCERT FEATURE AT SMITH COLLEGE

Boston Orchestra Plays New Work First Heard Last Month—Fantasia, Scheherazade Also Heard

Northampton, March 9—The Smith college 1942-1943 concert series came to an impressive close at John M. Greene hall tonight with a program by the Boston Symphony orchestra conducted by Serge Koussevitzky.

It was not only the brilliance of the orchestra that made the final concert memorable but also the performance of the Roy Harris 5th Symphony which had its world premier in Symphony hall in Boston on February 27. Whether one found this work exciting or boring, it was at least refreshing to hear a work before musical pundits had catalogued it and tucked it safely away.

As in Boston, there must have been a sharp division on the merits of the work at John M. Greene tonight. For this reviewer, the work possessed power, originality and musical direction. If there were moments of doubt, they came in the second and third movements for the first-termed "Prelude" by the composer—carried a certain conviction and purposefulness that the other movements—Chorale and Dance Fugue—lacked. There was something excitingly elemental about the Prelude that contrasted sharply with the intellectualism of the Chorale and the formal preoccupation of the Dance Fugue.

The new Harris symphony, introduced by Dr Koussevitzky during the week that marked the 25th anniversary of the founding of the Russian red army, has been dedicated by the composer to "the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

Tonight's program opened with a stunning performance of Vaughan Williams's Fantasia on a theme by Thomas Tallis for double-string orchestra. If there were any anticipatory qualms about hearing two moderns on one program, they were dispelled by the melodic charm of this work as transmitted by the finest orchestral string section in the country. The final work was the Rimsky-Korsakov symphonic suite, "Scheherazade," which was impressive from the point of view of the virtuosity of the orchestra and the solo work of the concertmaster, Richard Burgin. From the musical point of view, however, it was like being on a merry-go-round with the brass ring coming up every five times around.

MILTON BERLINER.

This Clipping From
WATERBURY, CONN.
AMERICAN
MAR 8 1943

OVERTONES

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That this opinion is shared by practically no one else was obvious, for its performance brought a fine round of applause. And the opinion was shared least of all by the conductor, whose convictions were never more eloquently stated in terms of orchestral interpretation. He sought out every nuance and every subtlety of balance, yet never whipped up tempos or dynamic climaxes not in keeping with the character of the music. It was unquestionably a wholly authoritative performance to the last detail.

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SENTINEL
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[47]

This Clipping From
DAYTON, OHIO
NEWS WEEK
MAR 8 - 1943

MUSIC

Roy Harris, the Composer Born in a Log Cabin, Produces an American 'Fifth' Honoring Soviet

The name of a rangy, drawl-talking Southwesterner probably appears on more symphonic programs nowadays than that of any other American. That name is Roy Harris. It is on the score of his "American Overture—When Johnny Comes Marching Home" (1934)—which is constantly performed. His chamber music, maddeningly mathematical, is a favorite with the highest browed musicians, and the Piano Quintet (1937) is acknowledged a masterpiece. His Third Symphony (1939) and the Folk-Song Symphony (1940) stand high with critics and audiences alike.

Now the name Roy Harris is attached to a Fifth Symphony—the first really important American "Fifth." How it was finally finished is a story best told by Harris himself—just as he wrote it for NEWSWEEK from Cornell, where he is the university's Composer-in-Residence:

"If I had written all of the Fifth Symphony at the rate which the last page took, it would not be done until next June. The word got around the campus that 'it is done,' on the day before Christmas. Students of Johana's and mine started arriving to offer congratulations—to drink a toast and wish us a Merry Christmas—until I just gave it up and we had a wonderful time."

Between students, friends, and a "household which is elastic as German propaganda," it was quite a day. Harris was even beaten twice at chess. "But the symphony was finished," he concluded, "in the early Christmas morning after a cup of tea all alone with my charming wife, Johana—before breakfast festivities began again."

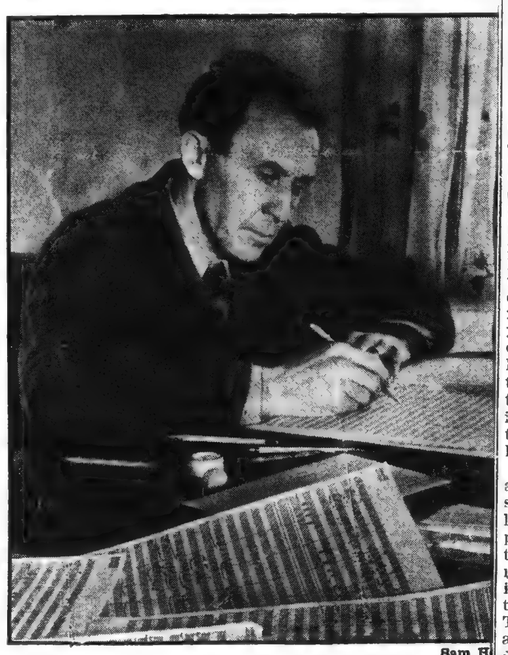
The work had been planned back in 1940, then promised to Serge Koussevitsky for the spring of 1941. "But after working on it during the month of September," wrote Harris, "I found I was not ready to write it. And so it was not until the summer of 1942 while I was in Colorado Springs at the great mountains nearby that I knew I could write the work. We came home to Cornell University and began the symphony in early October."

Virtually an unknown twelve years ago, today, at 45, Roy Harris is one of this country's most significant composers. It seems almost unbelievable that he was born in a log cabin in Lincoln County, Okla., on Lincoln's birthday, owned his own farm at 18, drove a truck while he went to the University of California, and did not even take composition seriously until he was 27. But it's all true and undoubtedly has given Harris's music the impact, strength, and individuality that is peculiarly his own.

A fairly prolific composer, Harris does not believe in the popular theory that great artists should starve. He almost never produces a work that is not commissioned.

Most helpful of the commissioners has been Koussevitsky. He and his Boston orchestra gave world premières to the first three Harris symphonies. Last Friday and Saturday nights it was again Koussevitsky and the Boston Symphony who introduced the new Roy Harris Fifth. Dedicated to the Soviet Union and played in honor of the 25th anniversary of the Red Army, the symphony got a real world première on Saturday when it was broadcast in the United States by the Blue network, short-waved to all Latin America and beamed to England—whence it was relayed to Russia and North Africa.

Unconventionally constructed in three movements instead of the usual four, the symphony expresses what Harris feels is "the character of our times." The first movement—or Prelude—opens on a martial note of brass and percussion which drives forward with the rhythmic beat of men and machines. The second movement is like a singing chorale, with the strings carrying a mood of melodic tenderness. While the work as a whole seems to follow after the style of the now-famous Third, the last movement unhappily finds Harris playing musical chairs again with a fugue form that grows repetitious and confused.



Sam H

Harris finished his Fifth on Christmas

BROOKLYN, N. Y.
LONG ISLAND ADVOCATE
MAR 10 1943

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAR 10 1943

HARRIS' FIFTH SYMPHONY IS STIRRING OPUS

Featured by Boston Orchestra at Smith College Concert

By Willard M. Clark

NORTHAMPTON, March 9 — Preceded a few weeks ago, by a deal of publicity because the composer had dedicated it to "the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics," the Fifth Symphony of Roy Harris had its first hearing hereabouts tonight in John M. Greene Hall when the Boston Symphony Orchestra made its annual appearance on the Smith College Concert Course.

Stands on Own Merits

The symphony, however, stands on its own merits. Harris is quite the most significant symphonic composer in American music today. Dr. Serge Koussevitzky has made known all his symphonies, giving to the First, Second and Third their first public performances.

While Shostakovitch, in his Seventh Symphony, portrayed the Russian people in their present life or death struggle, Harris has tried to express qualities in Americans which our popular dance music because of its very nature cannot reveal. It is his contention that "our people are more than pleasure-loving. We also have qualities of heroic strength, determination, will to struggle, faith in our destiny. We are possessed of a fierce driving power — optimistic, young, rough and ready — and I am convinced that our mechanistic age has not destroyed an appreciation of the more tender moods. It is right that these gentler moods should live in us. Otherwise our strength and vitality might degenerate into a ruthless brutality."

To depict American life and spirit as he sees it, Harris has written his symphony in three movements, a prelude, chorale, and dance fugue. The prelude is a vigorous, hearty, blustering movement replete with dance rhythms, the chorale is dark-hued, introspective, in exact opposite to the extrovert nature of the prelude. The thematic material is quite lovely and there is a clever shifting of melodies between the winds, brasses and the strings. There is the slightest suggestion of Moussorgsky and "Boris" in the opening phrases of the chorale, even unto the sound of bells, but from then on, it is all Harris, inventive, skilful, and somberly heroic. The finale is given over to a triple fugue in three sections. The first and second sections are attenuated, not too interesting, but the final section, a double fugue, is magnificently orchestrated, culminating in a long drawn out, exciting climax. If ever there was mechanistic music, that was it.

Perfect Performance

This is the kind of music which Dr. Koussevitzky and the Boston players perform to perfection. Few conductors can build as impressive a climax as Koussevitzky and only an orchestra of virtuosi could play this music as it was played tonight. It left the listener exhausted but exalted.

The program opened with a definitive performance of Vaughan Williams' "Fantasie on a Theme" by Thomas Tallis for Double String Orchestra." The performance was a model of exactitude and the Boston orchestra probably has the finest string section in the world. The solo quartet played with exquisite tone, the solo violin and viola were just right, and the varied fabric woven between the different groups had all the color of an ancient tapestry, colors undimmed by time.

The concert closed with a performance of Rimsky - Korsakoff's "Scheherazade," a performance as brittle and brilliant as we have ever heard. It seemed as though Dr. Koussevitzky was still under the spell of the Harris symphony. It was performance built upon heroic lines, a declamation of defiance, rather than an exotic tale after "The Thousand Nights and a Night." Even the Young Prince and the Young Princess were denied the right to romance. The seas were rough and Sinbad's ship was sorely tried. So were the ears.

BROOKLYN, N.Y.
EAGLE
MAR 12 1943

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Introduces Harris' Fifth Symphony in Carnegie Hall Concert

One fact stood out above all others regarding Roy Harris' Fifth Symphony, which had its first New York performance with the Boston Symphony in Carnegie Hall last night: t was definitely American in character, in style and in expression. How representative the nusic is of America may be another matter.

There will be many to state their lislike of the symphony, and in nany ways they will be justified. But Mr. Harris himself admits that as the work unfolded, it seemed o assume the character of our imes. It became more martial, nore savage, more ominously rooding and intense" than he had irst imagined. Like many other reative writers, he has proved himelf a child of the times. We may ot like the times, but insofar as he music is a commentary on them t is successful.

This symphony is not restful, it s restless; it is not stable and ecure, it is full of a fierce driving power characteristically American. As Mr. Harris says of us, so his music declares that we are optimistic, young, rough and ready. His music is brash for the most part, a quality which leads him to use he brasses extensively. It has intensity and impact, heroic proclamation and excitement. We may not ike the sound of it or the way it s worked out, nevertheless it expresses something that appears to come out of the Middle West.

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NEW HAVEN, CONN.
REGISTER
MAR 11 1943

MUSIC

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The last movement with its delicate dance figure was intriguing as its pattering became faster and faster though always remaining light in emotional demands.

Gem-Like Precision

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The Debussy works which completed the evening were subtle and full of fantasy thus rounding out the musical scope. The Prelude a L'Apres-midi d'un Faune" was played with such sensitivity that the audience needed time to arouse itself from its nostalgia, as did the faun himself in the poem, before the applause. Dr. Koussevitzky's conducting of this work allowed smoothness and diffusion of that controlled vagueness so intrinsically Debussian.

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In fact the whole evening was pleasureable for its flawless presentation and interpretation of familiar works. It brought our Woolsey season to a proud close.

By M. F.

This Clipping From
DAYTON, OHIO
NEWS WEEK
MAR 8 - 1943

MUSIC

Roy Harris, the Composer Born in a Log Cabin, Produces an American 'Fifth' Honoring Soviet

The name of a rangy, drawl-talking Southwesterner probably appears on more symphonic programs nowadays than that of any other American. That name is Roy Harris. It is on the score of his "American Overture—When Johnny Comes Marching Home" (1934)—which is constantly performed. His chamber music, maddeningly mathematical, is a favorite with the highest browed musicians, and the Piano Quintet (1937) is acknowledged a masterpiece. His Third Symphony (1939) and the Folk-Song Symphony (1940) stand high with critics and audiences alike.

Now the name Roy Harris is attached to a Fifth Symphony—the first really important American "Fifth." How it was finally finished is a story best told by Harris himself—just as he wrote it for NEWSWEEK from Cornell, where he is the university's Composer-in-Residence:

"If I had written all of the Fifth Symphony at the rate which the last page took, it would not be done until next June. The word got around the campus that 'it is done,' on the day before Christmas. Students of Johana's and mine started arriving to offer congratulations—to drink a toast and wish us a Merry Christmas—until I just gave it up and we had a wonderful time."

Between students, friends, and a "household which is elastic as German propaganda," it was quite a day. Harris was even beaten twice at chess. "But the symphony was finished," he concluded, "in the early Christmas morning after a cup of tea all alone with my charming wife, Johana—before breakfast festivities began again."

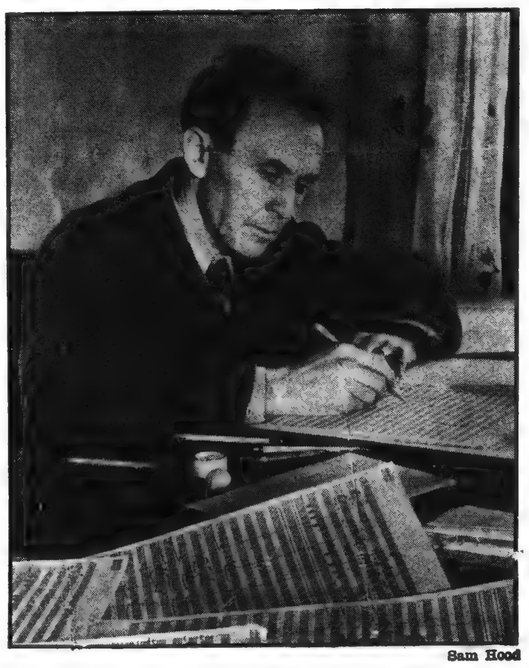
The work had been planned back in 1940, then promised to Serge Koussevitsky for the spring of 1941. "But after working on it during the month of September," wrote Harris, "I found I was not ready to write it. And so it was not until the summer of 1942 while I was in Colorado Springs at the great mountains nearby that I knew I could write the work. We came home to Cornell University and began the symphony in early October."

Virtually an unknown twelve years ago, today, at 45, Roy Harris is one of this country's most significant composers. It seems almost unbelievable that he was born in a log cabin in Lincoln County, Okla., on Lincoln's birthday, owned his own farm at 18, drove a truck while he went to the University of California, and did not even take composition seriously until he was 27. But it's all true and undoubtedly has given Harris's music the impact, strength, and individuality that is peculiarly his own.

A fairly prolific composer, Harris does not believe in the popular theory that great artists should starve. He almost never produces a work that is not commissioned.

Most helpful of the commissioners has been Koussevitsky. He and his Boston orchestra gave world premières to the first three Harris symphonies. Last Friday and Saturday nights it was again Koussevitsky and the Boston Symphony who introduced the new Roy Harris Fifth. Dedicated to the Soviet Union and played in honor of the 25th anniversary of the Red Army, the symphony got a real world première on Saturday when it was broadcast in the United States by the Blue network, short-waved to all Latin America, and beamed to England—whence it was relayed to Russia and North Africa.

Unconventionally constructed in three movements instead of the usual four, the symphony expresses what Harris feels is "the character of our times." The first movement—or Prelude—opens on a martial note of brass and percussion which drives forward with the rhythmic beat of men and machines. The second movement is like a singing chorale, with the strings carrying a mood of melodic tenderness. While the work as a whole seems to follow after the style of the now-famous



Sam Hood

Harris finished his Fifth on Christmas

Third, the last movement unhappily finds Harris playing musical chairs again with a fugue form that grows repetitious and confused.

BROOKLYN, N. Y.
LONG ISLAND ADVOCATE
MAR 10 1943

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
MAR 10

RIS' FI[lde]r
MPHO[N]
STIRRIN[G]

[ed] by Bosto[n]
at Smith C[ollege]
Concert

J. [By] Willard M. C[ole]
AMPTON, March
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Fifth Symphon[y]
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heard. It seemed as th
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performance built upon h
a declamation of defiance,
an exotic tale after "The
Nights and a Night." Even
Prince and the Young Pri
denied the right to romance
were rough and Sinbad's
sorely tried. So were the

[48]

BROOKLYN, N.Y.
EAGLE
MAR 12 1943

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Introduces Harris' Fifth Symphony in Carnegie Hall Concert

One fact stood out above all others regarding Roy Harris' Fifth Symphony, which had its first New York performance with the Boston Symphony in Carnegie Hall last night: it was definitely American in character, in style and in expression. How representative the music is of America may be another matter.

There will be many to state their dislike of the symphony, and in many ways they will be justified. But Mr. Harris himself admits that "as the work unfolded, it seemed to assume the character of our times. It became more martial, more savage, more ominously brooding and intense" than he had first imagined. Like many other creative writers, he has proved himself a child of the times. We may not like the times, but insofar as the music is a commentary on them it is successful.

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REGISTER
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The Debussy works which completed the evening were subtle and full of fantasy thus rounding out the musical scope. The Prelude a "L'Apres-midi d'un Faune" was played with such sensitivity that the audience needed time to arouse itself from its nostalgia, as did the faun himself in the poem, before the applause. Dr. Koussevitzky's conducting of this work allowed smoothness and diffusion of that controlled vagueness so intrinsically Debussian.

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NEW YORK, N.Y.
POST

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Between the rich string texture of the Tallis Fantasia and the fresh, spontaneous humor of the Schumann Symphony, both of which were played in a way that highlighted these qualities, the pitsy polyphonics of the Harris symphony probably seemed more humorless and forbidding than they really are.

It is difficult to grasp the melodic and formal gist of the symphony on a first hearing, and there is nothing suave or beguiling to capture interest once serious concentration has tired. This is severely unsmiling music, often clamorous with something puzzling to say; and the solid, square-toed character of the instrumentation gives it a curiously earth-bound sense. There is an unmistakable feeling of high artistic integrity behind it, however; and the struggle that one generally finds in music of this hard-working type is so faint as to be almost non-existent. Dr. Koussevitzky put a great deal of energy and passion into playing it, and it won a resounding ovation. Mr. Harris was on hand to receive it.

SPRINGFIELD, MASS.
REPUBLICAN

MAR 10 1943

HARRIS SYMPHONY CONCERT FEATURE AT SMITH COLLEGE

Boston Orchestra Plays New Work First Heard Last Month—Fantasia, Scheherazade Also Heard

Northampton, March 9—The Smith college 1942-1943 concert series came to an impressive close at John M. Greene hall tonight with a program by the Boston Symphony orchestra conducted by Serge Koussevitzky.

It was not only the brilliance of the orchestra that made the final concert memorable but also the performance of the Roy Harris 5th Symphony which had its world premier in Symphony hall in Boston on February 27. Whether one found this work exciting or boring, it was at least refreshing to hear a work before musical pundits had catalogued it and tucked it safely away.

As in Boston, there must have been a sharp division on the merits of the work at John M. Greene tonight. For this reviewer, the work possessed power, originality and musical direction. If there were moments of doubt, they came in the second and third movements for the first-termed "Prelude" by the composer—carried a certain conviction and purposefulness that the other movements—Chorale and Dance Fugue—lacked. There was something excitingly elemental about the Prelude that contrasted sharply with the intellectualism of the Chorale and the formal preoccupation of the Dance Fugue.

The new Harris symphony, introduced by Dr Koussevitzky during the week that marked the 25th anniversary of the founding of the Russian red army, has been dedicated by the composer to "the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

Tonight's program opened with a stunning performance of Vaughan Williams's Fantasia on a theme by Thomas Tallis for double-string orchestra. If there were any anticipatory qualms about hearing two moderns on one program, they were dispelled by the melodic charm of this work as transmitted by the finest orchestral string section in the country. The final work was the Rimsky-Korsakov symphonic suite, "Scheherazade," which was impressive from the point of view of the virtuosity of the orchestra and the solo work of the concertmaster, Richard Burgin. From the musical point of view, however, it was like being on a merry-go-round with the brass ring coming up every five times around.

MILTON BERLINER.

This Clipping From
NEW YORK, N.Y.
SUN

MAR 2 1943

FIFTH SYMPHONY OF HARRIS PLAYED

By OSCAR THOMPSON.

Less than a fortnight after its world premiere in Boston, Roy Harris's new Symphony No. 5 was accorded its first New York performance last night in Carnegie Hall at the hands of the Boston Symphony, conducted by Serge Koussevitzky. Mr. Harris was present to ponder the fruits of his labors and to make his bows from the platform. So far as could be determined from the applause, the work was warmly received.

This is the 45-year-old American composer's weightiest and most ambitious composition. Because of its dedication it may gather unto itself some of the war connotations of the Shostakovitch Seventh, though there is no battle—no elegy—no triumphal rejoicing. It is "as an American citizen"—"convinced that our mechanistic age has not destroyed an appreciation of more tender moods"—that the composer pays tribute "to the heroic and freedom-loving people of our great ally" (these are his words), "the Union of Soviet Socialist Republics." He does this because of "their strength in war, their stanch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

There are three movements, unusual in form and sequence. The first is a relatively short Prelude. The second is much longer and is called "Chorale." The third is styled "Dance Fugue." In this succession is relatively little that conforms recognizably to the principle of symphonic development. Indeed, Mr. Harris himself calls attention in the program notes to the circumstance that the first movement "moves always forward without development sections." He speaks of the second movement as "rhapsodic" and the third as a triple fugue in three sections.

Aside from its form, the symphony is unusual in its scoring, particularly in the body and emphasis of the brass. Tenor saxophone and two cornets are added to trumpets, horns (eight of them), trombones, and baritone as well as bass tuba. There are two English horns. The percussion is variously augmented, with marimba and vibraphone included.

The brass gives the work its most distinctive color, though there is a long (and for the reviewer, much too long) string climax in the movement called "Chorale." The block-like solidity of the brass sound in other parts of this movement seizes and holds the ear. This can be regarded as distinctive and individual instrumentation, whatever the doubts that may be held concerning the persuasiveness of the chorale theme. My own feeling is that the Prelude is decidedly more effective than either the chorale or the fugal finale. It is succinct. The other movements, at least on first hearing, are diffuse. The progress of the music is clear. Unquestionably it has feeling. Whether a sense of effort—no new consideration in dealing with the works of this composer—may be discounted with rehearings is at the moment conjecture.

The Bostonians played the novelty magnificently. The same must be said for their realization of the enchanting "Fantasia on a Theme by Thomas Tallis" that Vaughan Williams composed in 1910. The performance of the Schumann "Spring" Symphony, which concluded the evening, was a marvel of technical expertness, but more than a little brittle in sound. Everything was there but the "romantic" aura.

This Clipping From
NEW YORK, N.Y.
PM

MAR 12 1943

Maybe It Needs Self-Criticism

By HENRY SIMON

Maybe it was the reputation of the composer and the unusual ballyhoo; but whatever it was, Roy Harris' Fifth Symphony, given its first New York performance Thursday night by the Boston Symphony in Carnegie Hall, made a disappointing impression.

If there hadn't been the high-pressure publicity of its radio premiere last month and a half-page ad running all week in the Carnegie Hall program that reproduced a high-flown dedication to Russia, a greeting from Prokofieff, Shostakovich, Gliere, Kabalevsky and half a dozen other Soviet composers, together with quotes like "tremendously exciting" and "Whitmanesque passion" from the Boston papers, we'd have expected less. And if the symphony had been played unheralded and anonymously, we'd have thought: "Now, here's a fine, vigorous talent and a strong young voice. If he'd take his symphony to a first-rate teacher (say, Roy Harris), it would be a good thing. Harris might make him be less relentless with of starting with them, make more of those the brasses, build up to his climaxes instead good tunes in the first and second movements, clear up the counterpoint in the third with better-spaced instrumentation, winnow out here and add there."

But, of course, Mr. Harris wrote the work himself, and he is a master, as he has shown clearly in his Third Symphony. In the Fifth he had, furthermore, a high purpose—to paint the American people seriously. There certainly is some fine material in it—the dramatic opening pages, the chant in the strings of the second movement, the syncopated tune in the third. Yet the total effect on a first hearing, is blustery, noisy, and overlong.

After the Harris symphony came a rarely beautiful performance of the Schumann First. With all its nineteenth century romanticism and modest orchestration, it had enormous vitality. No big bass drum, no chimes, no raucous brasses, and no patriotic message, but what life!

Those magnificent Boston strings opened the concert with Vaughan Williams's Fantasia on a theme by Thomas Tallis. The Fantasia is 33 years old and the theme 300, but the beauty of the score is timeless—or at least it seemed so in the performance given it by Dr. Koussevitzky.

ROY HARRIS, American composer, whose Fifth Symphony was given its first N. Y. concert performance last night by Serge Koussevitzky and the Boston Symphony in Carnegie Hall.
Photo by Geoffrey Landesman

NEW YORK, N. Y.
JOURNAL AMERICAN

Harris' 5th Played Here First Time

By GRENA BENNETT.

At last evening's concert by the Boston Symphony Orchestra in Carnegie Hall interest was centered in the first New York performance of the Fifth Symphony of the American composer Roy Harris.

The work was completed last Christmas and bears the following dedication:

"As an American citizen, I am proud to dedicate my Fifth Symphony to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

In analyzing his work, the composer used such descriptive words as "savage" and "ominously brooding," which, in the opinion of this writer, comes very near to summing up a fair opinion.

It may have provided an interesting experiment for the performers, but there was an economy of enjoyment for the auditors. If the Harris work is music, then the heaven sent B flat Symphony by Schumann is something altogether out of order.

However, Conductor Serge Koussevitzky and the members of the orchestra were sincere in their efforts, and for that are to be commended.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

MAR 12 1943

New Roy Harris Work Is Played By Bostonians

Fifth Symphony Is Given Under Dr. Koussevitzky in Carnegie Hall Concert

By Jerome D. Bohm

Boston symphony orchestra, Serge Koussevitszky, conductor, concert in Carnegie Hall last night. The program:
Fantasia on a theme by Thomas Tallis, Williams
Symphony No. 5.....Harris
Symphony No. 1, B flat, Op. 48..Schumann

Being one of those musicians who listen to music for its intrinsic values, I have never paid much attention to programmatic descriptions of any kind; but when the composer himself tells us what his objectives have been in writing a work, as Mr. Harris has done with his Fifth Symphony, which was given its first New York performance on this occasion, it is impossible to disregard his comments.

Mr. Harris would have us believe that this symphony expresses the American people's "heroic strength—determination—will to struggle—faith in our destiny," as well as its "more tender moods." He tells us further that "as the work unfolded it seemed to assume the character of our times," becoming "more savage—more ominously brooding and intense" than he had intended it in the beginning.

This is a large order for any composer, even one as serious minded and sincere as Mr. Harris indubitably is. But noble as his intentions were in penning this symphony, it is extremely doubtful that he has succeeded in his aim in its three relatively short movements. If he had told us

[49]

NEW YORK, N.Y.
POST

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It was not only the brilliance of the orchestra that made the final concert memorable but also the performance of the Roy Harris 5th Symphony which had its world premier in Symphony hall in Boston on February 27. Whether one found this work exciting or boring, it was at least refreshing to hear a work before musical pundits had catalogued it and tucked it safely away.

As in Boston, there must have been a sharp division on the merits of the work at John M. Greene tonight. For this reviewer, the work possessed power, originality and musical direction. If there were moments of doubt, they came in the second and third movements for the first-termed "Prelude" by the composer—carried a certain conviction and purposefulness that the other movements—Chorale and Dance Fugue—lacked. There was something excitingly elemental about the Prelude that contrasted sharply with the intellectualism of the Chorale and the formal preoccupation of the Dance Fugue.

The new Harris symphony, introduced by Dr Koussevitzky during the week that marked the 25th anniversary of the founding of the Russian red army, has been dedicated by the composer to "the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

Tonight's program opened with a stunning performance of Vaughan Williams's Fantasia on a theme by Thomas Tallis for double-string orchestra. If there were any anticipatory qualms about hearing two moderns on one program, they were dispelled by the melodic charm of this work as transmitted by the finest orchestral string section in the country. The final work was the Rimsky-Korsakov symphonic suite, "Scheherazade," which was impressive from the point of view of the virtuosity of the orchestra and the solo work of the concertmaster, Richard Burgin. From the musical point of view, however, it was like being on a merry-go-round with the brass ring coming up every five times around.

MILTON BERLINER.

This Clipping From
NEW YORK, N.Y.
SUN

MAR 12 1943

FIFTH SYMPHONY OF HARRIS PLAYED

By OSCAR THOMPSON.

Less than a fortnight after its world premiere in Boston, Roy Harris's new Symphony No. 5 was accorded its first New York performance last night in Carnegie Hall at the hands of the Boston Symphony, conducted by Serge Koussevitzky. Mr. Harris was present to ponder the fruits of his labors and to make his bows from the platform. So far as could be determined from the applause, the work was warmly received.

This is the 45-year-old American composer's weightiest and most ambitious composition. Because of its dedication it may gather unto itself some of the war connotations of the Shostakovitch Seventh, though there is no battle—no elegy—no triumphal rejoicing. It is "as an American citizen"—"convinced that our mechanistic age has not destroyed an appreciation of more tender moods"—that the composer pays tribute "to the heroic and freedom-loving people of our great ally" (these are his words), "the Union of Soviet Socialist Republics." He does this because of "their strength in war, their stanch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

There are three movements, unusual in form and sequence. The first is a relatively short Prelude. The second is much longer and is called "Chorale." The third is styled "Dance Fugue." In this succession is relatively little that conforms recognizably to the principle of symphonic development. Indeed, Mr. Harris himself calls attention in the program notes to the circumstance that the first movement "moves always forward without development sections." He speaks of the second movement as "rhapsodic" and the third as a triple fugue in three sections.

Aside from its form, the symphony is unusual in its scoring, particularly in the body and emphasis of the brass. Tenor saxophone and two cornets are added to trumpets, horns (eight of them), trombones, and baritone as well as bass tuba. There are two English horns. The percussion is variously augmented, with marimba and vibraphone included.

The brass gives the work its most distinctive color, though there is a long (and for the reviewer, much too long) string climax in the movement called "Chorale." The block-like solidity of the brass sound in other parts of this movement seizes and holds the ear. This can be regarded as distinctive and individual instrumentation, whatever the doubts that may be held concerning the persuasiveness of the chorale theme. My own feeling is that the Prelude is decidedly more effective than either the chorale or the fugal finale. It is succinct. The other movements, at least on first hearing, are diffuse. The progress of the music is clear. Unquestionably it has feeling. Whether a sense of effort—no new consideration in dealing with the works of this composer—may be discounted with rehearings is at the moment conjecture.

The Bostonians played the novelty magnificently. The same must be said for their realization of the enchanting "Fantasia on a Theme by Thomas Tallis" that Vaughan Williams composed in 1910. The performance of the Schumann "Spring" Symphony, which concluded the evening, was a marvel of technical expertness, but more than a little brittle in sound. Everything was there but the "romantic" aura.

This Clipping From
NEW YORK, N.Y.
PM

MAR 12 1943

Maybe It Needs Self-Criticism

By HENRY SIMON

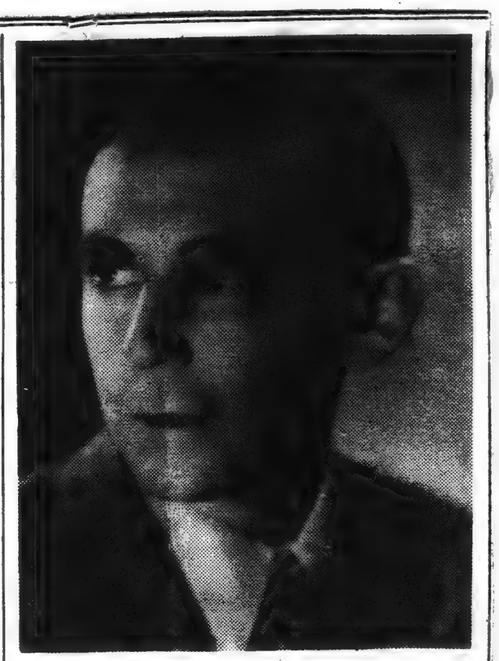
Maybe it was the reputation of the composer and the unusual ballyhoo; but whatever it was, Roy Harris' Fifth Symphony, given its first New York performance Thursday night by the Boston Symphony in Carnegie Hall, made a disappointing impression.

If there hadn't been the high-pressure publicity of its radio premiere last month and a half-page ad running all week in the Carnegie Hall program that reproduced a high-flown dedication to Russia, a greeting from Prokofieff, Shostakovich, Gliere, Kabalevsky and half a dozen other Soviet composers, together with quotes like "tremendously exciting" and "Whitmanesque passion" from the Boston papers, we'd have expected less. And if the symphony had been played unheralded and anonymously, we'd have thought: "Now, here's a fine, vigorous talent and a strong young voice. If he'd take his symphony to a first-rate teacher (say, Roy Harris), it would be a good thing. Harris might make him be less relentless with of starting with them, make more of those the brasses, build up to his climaxes instead good tunes in the first and second movements, clear up the counterpoint in the third with better-spaced instrumentation, winnow out here and add there."

But, of course, Mr. Harris wrote the work himself, and he is a master, as he has shown clearly in his Third Symphony. In the Fifth he had, furthermore, a high purpose—to paint the American people seriously. There certainly is some fine material in it—the dramatic opening pages, the chant in the strings of the second movement, the syncopated tune in the third. Yet the total effect on a first hearing, is blustery, noisy, and overlong.

After the Harris symphony came a rarely beautiful performance of the Schumann First. With all its nineteenth century romanticism and modest orchestration, it had enormous vitality. No big bass drum, no chimes, no raucous brasses, and no patriotic message, but what life!

Those magnificent Boston strings opened the concert with Vaughan Williams's Fantasia on a theme by Thomas Tallis. The Fantasia is 33 years old and the theme 300, but the beauty of the score is timeless—or at least it seemed so in the performance given it by Dr. Koussevitzky.



ROY HARRIS, American composer, whose Fifth Symphony was given its first N. Y. concert performance last night by Serge Koussevitzky and the Boston Symphony in Carnegie Hall.
Photo by Geoffrey Landesman

N. Y.
MERICAN

5th Played Here First Time

By GRENA BENNETT.

At last evening's concert by the Boston Symphony Orchestra in Carnegie Hall interest was centered in the first New York performance of the Fifth Symphony of the American composer Roy Harris.

The work was completed last Christmas and bears the following dedication:

"As an American citizen, I am proud to dedicate my Fifth Symphony to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their staunch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

In analyzing his work, the composer used such descriptive words as "savage" and "ominously brooding," which, in the opinion of this writer, comes very near to summing up a fair opinion.

It may have provided an interesting experiment for the performers, but there was an economy of enjoyment for the auditors. If the Harris work is music, then the heaven sent B flat Symphony by Schumann is something altogether out of order.

However, Conductor Serge Koussevitzky and the members of the orchestra were sincere in their efforts, and for that are to be commended.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

MAR 12 1943

New Roy Harris Work Is Played By Bostonians

Fifth Symphony Is Given Under Dr. Koussevitzky in Carnegie Hall Concert

By Jerome D. Bohm

Boston symphony orchestra, Serge Koussevitszky, conductor, concert in Carnegie Hall last night. The program:
Fantasia on a theme by Thomas Tallis, ... Williams
Symphony No. 5 ..... Harris
Symphony No. 1, B flat, Op. 48 .. Schumann

Being one of those musicians who listen to music for its intrinsic values, I have never paid much attention to programmatic descriptions of any kind; but when the composer himself tells us what his objectives have been in writing a work, as Mr. Harris has done with his Fifth Symphony, which was given its first New York performance on this occasion, it is impossible to disregard his comments.

Mr. Harris would have us believe that this symphony expresses the American people's "heroic strength—determination—will to struggle—faith in our destiny," as well as its "more

Since Take-Off Jan. 18

TUCSON, Ariz., March 11 (AP).—A ground party reached today the wreckage of a wrecked B-24 Army bomber in the Galiuro Mountains and identified it as one that had been missing from Davis-Monthan

The Navy announced today thirty-five casualties in Navy forces, including two dead, three wounded and thirty missing.

This brings to 24,271 the total of Navy, Marine Corps and Coast

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[47]

This Clipping From
NEW YORK, N.Y.
TIMES

MAR 12 1943

HARRIS SYMPHONY HAS PREMIERE HERE

Koussevitzky, With the Boston Orchestra, Presents Work at Carnegie Hall

A TRIBUTE TO RUSSIANS

Vaughan-Williams Fantasia for Strings and the Schumann Spring Symphony Heard

By OLIN DOWNES

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, held forth brilliantly last night in Carnegie Hall. The occasion was also marked by the first performance in this city of Roy Harris's Fifth symphony, given its première by the same organization in Boston last Feb. 26, in the week of the twenty-fifth anniversary of the founding of the Russian Red Army, and dedicated by the composer "to the heroic and freedom-loving people of our great ally, the Union of Soviet Socialist Republics, as a tribute to their strength in war, their stanch idealism for world peace, their ability to cope with stark materialistic problems of world order without losing a passionate belief in the fundamental importance of the arts."

Mr. Harris says that he has hoped to express in this symphony "qualities of our people which our dance music, because of its very nature, cannot reveal—heroic strength, determination, the will to struggle and faith in our destiny—and I am convinced that our mechanical age has not destroyed an appreciation of more tender moods." He goes on to say that as the symphony progressed under the weight of his inspiration it became "more martial, more savage, more ominously brooding and intense than I had imagined in the beginning. The symphony seemed to possess an independent life of its own which I had to accept and translate."

We applaud to the echo Mr. Harris's sentiments toward the Russian people. We do not question his sincerity and loftiness of purpose in the work heard last night. In some respects, as in the imposing sonorities and coloring of the middle movement, the symphony shows an advance in instrumentation, and in this movement in workmanship, treatment of form. For the rest, we find it a weak symphony, weak in invention, weak in statement and [illegible]

first part is energetic on the surface, and it has the virtue of brevity, but is inferior to other symphonic music by Mr. Harris in essential value. Outside of this there is little sense of a real germination of ideas or completeness of thought. The triple fugue of the finale and the returns of thematic material from the first movement is technically more pretentious than its actual contents justify. The symphony, for this writer, is a labored piece of work and empty of important musical inspiration.

The other music of the evening was the Vaughan-Williams Fantasia for the double string orchestra on the theme of Thomas Tallis, and the Schumann "Spring" symphony. The strings of course sang the noble music of Vaughan-Williams with a sensitiveness and splendor of tone that became it marvelously well, and the composition itself is worth a journey, at least in its original form. For the present writer the version of last night sounded truncated and incomplete, shorn of some of its splendor.

The performance of Schumann's adorable symphony of the Spring was brilliant and glowing—if anything too brilliant, and with too little of simplicity and gemuethlichkeit. Some passages, as for example the second trio of the scherzo, were played faster than there was any need of doing. Schumann's orchestration, famous for certain ineptitudes, sounded brighter than it is. The listener had reason to say, "I never knew that scoring would sound so well." Yes, but there are intimacies in the music and certain color characteristics, unique with Schumann, which did not gain by this vivid interpretation.

The hall was packed for this concert, as now it invariably is when the Boston Symphony plays under its master's baton. There was long and cordial applause for Mr. Harris's symphony and he was twice led back to the stage by Dr. Koussevitzky to acknowledge the manifestation.

MUSIC OF THE DAY

By Miles Kastendieck

Blood Relation Eagle March 19 1943

Koussevitzky Introduces Harris' Fifth Symphony in Carnegie Hall Concert

One fact stood out above all others regarding Roy Harris' Fifth Symphony, which had its first New York performance with the Boston Symphony in Carnegie Hall last night: it was definitely American in character, in style and in expression. How representative the music is of America may be another matter.

There will be many to state their dislike of the symphony, and in many ways they will be justified. But Mr. Harris himself admits that "as the work unfolded, it seemed to assume the character of our times. It became more martial, more savage, more ominously brooding and intense" than he had first imagined. Like many other creative writers, he has proved himself a child of the times. We may not like the times, but insofar as the music is a commentary on them it is successful.

This symphony is not restful, it is restless; it is not stable and secure, it is full of a fierce driving power characteristically American. As Mr. Harris says of us, so his music declares that we are optimistic, young, rough and ready. His music is brash for the most part, a quality which leads him to use the brasses extensively. It has intensity and impact, heroic proclamation and excitement. We may not like the sound of it or the way it is worked out, nevertheless it expresses something that appears to come out of the Middle West.

There are three movements: Prelude, Chorale and Fugue. The first opens with a flourish of horns heralding that heroism and love of freedom which is ours but also of the Russian people, according to Mr. Harris's dedication. What follows amounts to snatches of musical ideas, melodic fragments that sound as though they have close kinship with Western folklore. A rhythmic impulse takes hold and so churns them up that there is no melody in the accepted sense to be heard. As the work progresses this lack becomes a serious liability. Where there might have been some real melody in the Chorale, there is nothing to catch the fancy. The Fugue is an elaborate network of triple and double fugues theoretically good but on first hearing conducive chiefly to noise. The impression is one of great labor without accomplishing any well-defined end.

Dr. Koussevitzky lavished his customary attention of the work and the orchestra bravely responded. The applause was tentative at first, then became more consolidated when the composer came out to take his bow.

The concert opened with a harmless work: Vaughan Williams' Fantasia on a theme by Thomas Tallis. In this the lush quality of the Boston strings acquired an organ quality of power and intensity. Incidentally, the work proclaimed composer accomplishment in craftsmanship. The concert ended with the Schumann First Symphony played with more of a heavy hand than might have been expected. It had been given here at the Academy of Music earlier in the week to better advantage both from the point of view of the interpretation and the playing.

This Clipping From
BROOKLYN, N.Y.
EAGLE

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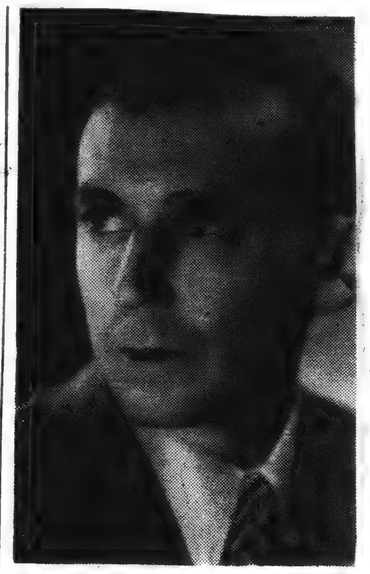

ROY HARRIS, American com whose Fifth Symphony was gi first N. Y. concert performan night by Serge Koussevitzky a Boston Symphony in Carnegie *Photo by Geoffrey Lanc*

This Clipping From
NATION
NEW YORK, N. Y.

With the signing of a union contract the Boston Symphony Orchestra has begun to broadcast the first part of its Saturday night concert; and the fabulous beauty and refinement of sonority and execution survive the reduction of range caused by the telephone-wire transmission to points distant from Boston, and even the reduction in range in a small console radio (though they are heard with the interference that used to spoil Toscanini's Saturday night broadcasts). Not only, moreover, did the orchestra exhibit these qualities when Koussevitzky conducted it in his fabulous performance of Mendelssohn's "Italian" Symphony, but one could recognize it as the same orchestra when Szell conducted it in a good performance of Schubert's C major Symphony. That tells us something about Szell, but it also tells us something about the Boston Symphony—something in which this orchestra differs from the New York Philharmonic-Symphony. At the time when the New York Philharmonic-Symphony was conducted by Toscanini and was a great orchestra I don't think one would have been able to say one had recognized it as the same orchestra if Szell had conducted it. The difference would have had something to do with Szell, but a great deal to do with the attitude of the orchestra. That attitude is as important in the present New York Philharmonic-Symphony crisis as the mismanagement of the orchestra's affairs by the board of directors and the business manager; and I hope to say more about both next time.

B. H. HAGGIN

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Gives All-Russian Program With Borovsky as Soloist at the Academy

Koussevitzky was in a Russian mood when he selected his program for the fourth Boston Symphony concert at the Academy of Music last night. What he chose had its dash of the contemporary in the Miaskovsky Symphony No. 21 and the Prokofieff Third Concerto for Piano, but this apparently caused no distressing moments among the listeners. Most of them might have agreed that Miaskovsky appeared to write "in the tradition" in spite of the fact that this work had its first performance in November, 1940, and that after an interval of 20 years, whatever was "modern" about the Prokofieff Concerto had been properly tamed by the passage of time. Just to make everybody happy, however, Koussevitzky turned to an old war-horse like the Tchaikowsky Fourth Symphony to achieve artistic balance in his programmaking.

Miakovsky wrote persuasively in his 21st Symphony, and its lyric character has a winning way about it. The melodic lines of the single movement readily discernible, they are continuously expressive, they have the power of satisfying. It may be the lyricism more than anything else that holds the attention; its serenity and contentedness come as something of a surprise in a work so new. But contemporary harmonies are interwoven into this "traditional" fabric, imparting an appealing richness to the whole. The work was beautifully played.

Alexander Borovsky was the piano soloist in the Prokofieff. He tossed off the intricacies of the technically aspect of the work in brilliant fashion, not failing of the special effect gained in certain octave passages and in the glissandos of the final movement. The persistent staccato style of the music and the corresponding percussive treatment of the instrument gave him little opportunity to be poetic. But then, this was rhythm not poetic music; rather the opposite of the lyric content of the previous number. There was a sameness of color throughout the three movements that emphasized the composer's skilful and ingenious craftsmanship. There is no doubting that when Koussevitzky interprets Prokofieff the composer profits greatly.

Familiarity with the Tchaikowsky breeds only increasing admiration for the continuous appeal of his music. All its well-known, even threadbare effectiveness fell on the ear with remarkable freshness. The music never fails to quicken the spirit or spark the emotions when played as stirringly as it was last night. Parts of it were read with a broader tempo than is needed, but Koussevitzky achieved his purpose all the more thereby. How dramatic he makes this music, and how dramatically the musicians respond to his conception of it. The performance found them in one of their best moments.

This Clipping From
WORCESTER, MASS.
GAZETTE

Future of Berkshire

Dr. Serge Koussevitzky Announces Temporary Suspension But Heralds Inspiring Renewal

"Cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of Art, deepened by their experience and with a greater need and appreciation for the Arts and especially for Music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help and inspiration."

Thus Dr. Koussevitzky spoke as he announced that although a committee composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center the coming Summer, it has been reluctantly decided, owing to war conditions, to suspend temporarily its activities.

Plans, however, are already progressing for reopening the Center as soon as war conditions permit, and for assuring its continuance on the basis of nation-wide interest and support. At the earliest possible moment the Center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians, and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

[50]

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NEW YORK, N.Y.
TIMES
MAR 12 1943

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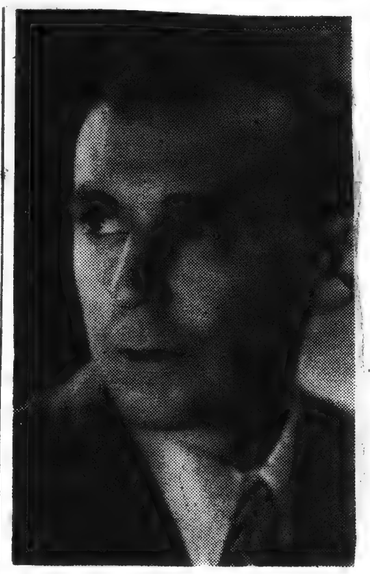
If there hadn't been the high-pressure publicity of its radio premiere last month and a half-page ad running all week in the Carnegie Hall program that reproduced a high-flown dedication to Russia, a greeting from Prokofieff, Shostakovich, Gliere, Kabalevsky and half a dozen other Soviet composers, together with quotes like "tremendously exciting" and "Whitmanesque passion" from the Boston papers, we'd have expected less. And if the symphony had been played unheralded and anonymously, we'd have thought: "Now, here's a fine, vigorous talent and a strong young voice. If he'd take his symphony to a first-rate teacher (say, Roy Harris), it would be a good thing. Harris might make him be less relentless with of starting with them, make more of those the brasses, build up to his climaxes instead good tunes in the first and second movements, clear up the counterpoint in the third with better-spaced instrumentation, winnow out here and add there."

But, of course, Mr. Harris wrote the work himself, and he is a master, as he has shown clearly in his Third Symphony. In the Fifth he had, furthermore, a high purpose—to paint the American people seriously. There certainly is some fine material in it—the dramatic opening pages, the chant in the strings of the second movement, the syncopated tune in the third. Yet the total effect a first hearing, is blustery, noisy, and erlong.



ROY HARRIS, American com whose Fifth Symphony was gi first N. Y. concert performan night by Serge Koussevitzky a Boston Symphony in Carnegi
Photo by Geoffrey Lanc

This Clipping From
NATION
NEW YORK, N. Y.

With the signing of a union contract the Boston Symphony Orchestra has begun to broadcast the first part of its Saturday night concert; and the fabulous beauty and refinement of sonority and execution survive the reduction of range caused by the telephone-wire transmission to points distant from Boston, and even the reduction in range in a small console radio (though they are heard with the interference that used to spoil Toscanini's Saturday night broadcasts). Not only, moreover, did the orchestra exhibit these qualities when Koussevitzky conducted it in his fabulous performance of Mendelssohn's "Italian" Symphony, but one could recognize it as the same orchestra when Szell conducted it in a good performance of Schubert's C major Symphony. That tells us something about Szell, but it also tells us something about the Boston Symphony—something in which this orchestra differs from the New York Philharmonic-Symphony. At the time when the New York Philharmonic-Symphony was conducted by Toscanini and was a great orchestra I don't think one would have been able to say one had recognized it as the same orchestra if Szell had conducted it. The difference would have had something to do with Szell, but a great deal to do with the attitude of the orchestra. That attitude is as important in the present New York Philharmonic-Symphony crisis as the mismanagement of the orchestra's affairs by the board of directors and the business manager; and I hope to say more about both next time.

B. H. HAGGIN

Future of Berks

Dr. Serge Koussevitzky Announces Temporary Suspension But Heralds Inspiring Renewal

"Cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of Art, deepened by their experience and with a greater need and appreciation for the Arts and especially for Music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help and inspiration."

Thus Dr. Koussevitzky spoke as he announced that although a committee composed of members of the boards of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center the coming Summer, it has been reluctantly decided, owing to war conditions, to suspend temporarily its activities.

Plans, however, are already progressing for reopening the Center as soon as war conditions permit, and for assuring its continuance on the basis of nation-wide interest and support. At the earliest possible moment the Center will resume its activities with its distinguished faculty and with the same high standards set in previous seasons. It will thus continue its service in offering opportunities to young musicians, and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, and in restoring music to its rightful place in American life.

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Gives All-Russian Program With Borovsky as Soloist at the Academy

Koussevitzky was in a Russian mood when he selected his program for the fourth Boston Symphony concert at the Academy of Music last night. What he chose had its dash of the contemporary in the Miaskovsky Symphony No. 21 and the Prokofieff Third Concerto for Piano, but this apparently caused no distressing moments among the listeners. Most of them might have agreed that Miaskovsky appeared to write "in the tradition" in spite of the fact that this work had its first performance in November, 1940, and that after an interval of 20 years, whatever was "modern" about the Prokofieff Concerto had been properly tamed by the passage of time. Just to make everybody happy, however, Koussevitzky turned to an old war-horse like the Tchaikowsky Fourth Symphony to achieve artistic balance in his program-making.

Miakovsky wrote persuasively in his 21st Symphony, and its lyric character has a winning way about it. The melodic lines of the single movement readily discernible, they are continuously expressive, they have the power of satisfying. It may be the lyricism more than anything else that holds the attention; its serenity and contentedness come as something of a surprise in a work so new. But contemporary harmonies are interwoven into this "traditional" fabric, imparting an appealing richness to the whole. The work was beautifully played.

Alexander Borovsky was the piano soloist in the Prokofieff. He tossed off the intricacies of the technically aspect of the work in brilliant fashion, not failing of the special effect gained in certain octave passages and in the glissandos of the final movement. The persistent staccato style of the music and the corresponding percussive treatment of the instrument gave him little opportunity to be poetic. But then, this was rhythm not poetic music; rather the opposite of the lyric content of the previous number. There was a sameness of color throughout the three movements that emphasized the composer's skilful and ingenious craftsmanship. There is no doubting that when Koussevitzky interprets Prokofieff the composer profits greatly.

Familiarity with the Tchaikowsky breeds only increasing admiration for the continuous appeal of his music. All its well-known, even threadbare effectiveness fell on the ear with remarkable freshness. The music never fails to quicken the spirit or spark the emotions when played as stirringly as it was last night. Parts of it were read with a broader tempo than is needed, but Koussevitzky achieved his purpose all the more thereby. How dramatic he makes this music, and how dramatically the musicians respond to his conception of it. The performance found them in one of their best moments.

[50]

NEW YORK, N.Y.
HERALD TRIBUNE

MAR 14 1943

Koussevitzky Gives Concerto By Prokofieff

Conducts Boston Orchestra in All-Russian Program; Borovsky Is Solo Artist

By Paul Bowles

Boston Symphony Orchestra, conducted by Serge Koussevitzky, in the fourth matinee concert of the season, yesterday afternoon at Carnegie Hall; with Alexander Borovsky, pianist, as solo artist, in the following program:
Miaskovsky.....Symphony No. 21, Op. 51
Prokofieff..Third Concert for Pianoforte, Op. 26
Rimsky-Korsakov.....Symphonic Suite, "Scheherazade"

Dr. Koussevitzky presented his public with another all-Russian program yesterday afternoon. As usual the orchestra played beautifully and the public was grateful.

The high spot both of musical interest and of sound-making craftsmanship was Prokofieff's Third Piano Concerto, with Alexander Borovsky giving an impressively subtle version of the solo part. Instead of taking over the performance by insisting on the percussive and sonorously incisive possibilities of the part, he preferred always to blend the sound of his instrument completely with that of the orchestra. In order to accomplish this, he had to vary his tone quality sufficiently not only to echo the sound of a solo horn or several woodwinds, but to slip into and out of their passages without being detected. This was a less sensational way of playing the piece, but accoustically it was more pleasurable. Dr. Koussevitzky kept the music delicate, lucid and flashing, giving both ensemble and soloist every opportunity to recreate those icicles of sharp, high sounds that Prokofieff loves so much to make. Amazing though is may seem, the piano was quite out of tune, a fact which became painfully noticeable in the Andante meditativo of the second movement.

Miaskovsky's Symphony No. 21 is a stolid, sombre bit of twentieth-century writing in a nineteenth-century manner. Its intense lyricism is not unpleasing; in maestoso passages it sounds sometimes like Franck's Symphony. It might not have even this virtue, however, if played by an inferior orchestra. The playing of the final measures was a tour de force of hushed and hovering sounds. But the piece lacked definite personality; one's attention showed a dangerous tendency to stray.

Rimsky's "Scheherazade" is a rather ancient lady now. She has not aged very gracefully and one wonders why she still appears on programs. However, thanks to a perfect presentation by Dr. Koussevitzky, she was not too pitiful a spectacle yesterday. "The Festival at Baghdad" was actually exciting; it had the visceral impact that comes from the absolutely precise use of powerful sound.

BRIDGEPORT, CONN.
POST

MAR 14 1943

It has been "reluctantly decided" to suspend the Berkshire Music Center this coming summer. Announcement to this effect was made last week by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Dr. Koussevitzky announced that previously members of the orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation had been formulating plans for the coming summer.

Dr. Koussevitzky said that "cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation, and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts, and especially for music."

This Clipping From
TULSA, OKLA.
WORLD

MAR 14 1943

MUSIC IN REVIEW

By GORDON E. YOUNG

WITH THE PASSING of another week, Tulsans have been privileged to hear two most enjoyable musical programs, one done by Marian Anderson, famed Negro contralto, and the other by Nelson Eddy, who seems to be a continual favorite among popular American baritones. Many are looking forward to the coming of Claudio Arrau, world-famed Chilean pianist who will play here April 7. Enthusiastic reviews have followed this brilliant South American artist wherever he has played and the announcement of his appearance here should be highly gratifying to those who have yet to hear him in person. His concert will be the last attraction offered this season on the Civic Music concert course.

On March 7, we spoke briefly in this column of the premiere given Roy Harris' Fifth Symphony February 27, in Boston by the Boston Symphony orchestra. We did not indulge in any speculation as to the worth or significance of this, his latest work. In the March 8 issue of Time magazine, however, we ran across some notes on the aforementioned premiere which we should like to present here and treat briefly. We quote in part: "Last week his Fifth Symphony (Harris') was premiered by Boston's Sergei Koussevitsky and broadcast the following night over the Blue network. Like most Harris symphonies, the Fifth was prefaced by an elaborate pronouncement by Harris explaining its deep relation to life, destiny and the United States soil. Few composers have so relied on words to plug their music. Short-waved by NBC to Russia and South America, the symphony was dedicated to the 'heroic people of the Soviet Union,' and played in honor of the 25th anniversary of the Red army. The new work was stormy and large in scale. It did not seem likely to disturb either of the two kinds of Harris listeners: 1) devotees who see in Harris' rugged themes a reflection of the energy and spaciousness of U. S. life; 2) skeptics like blind pianist Alex Templeton, who thought Harris' Third symphony sounded 'like a lot of people moving furniture around.'"

* * *

TO THIS MUCH of the article we do not object, but we do object to the fact that included with the above remarks was a picture of Harris at the piano which reminded us of a Boris Karloff impersonation and the comment under the picture ran thus: "Composer Harris . . . In Boston, they smelt something." These words referred to a criticism made by the Boston Herald's critic, Rudolph Elie, jr., and we quote: "It may even be that it (the Fifth Symphony) is the first truly indigenous composition of any lasting significance; there are those who smell . . . the more intimate details of American agriculture in its textures." All we have to say to this last is that evidently Mr. Harris' descriptive powers have not flagged since he wrote his Third symphony if he can depict, among other things, in this new work "the more intimate details of American agriculture" so realistically that Mr. Elie imagines he can smell them. And while Mr. Elie is smelling things, we would strongly recommend that he take a good sniff of some more of Shostakovich before he and his fellow critics again jump all over fellow-American Harris' work with hobnail boots.

Now to us, Harris' chief weakness in writing music seems to be that he becomes so interested in conveying the fine points of his story and the details of his picture that his pieces become incoherent and too literally imitative. In one of Harris' early works, "Cimarron," the composer has a shotgun fired as a literal imitation of one which was fired at the beginning of the historic Oklahoma land rush, which event the composer endeavors to describe in that work. If music is to survive it must possess at least a trace of musical form and balance and "must," to put it in the words of no less an authority than Deems Taylor, "paint its pictures in terms of music, and not in natural sounds."

* * *

WE RECENTLY found in a burlesque description of an imaginary symphony what we think is something rare regarding the overelaborate program note. It was written for a San Diego, Cal., newspaper more than 85 years ago by a writer named George Horatio Derby. We quote in part: "The symphony opens upon the wide and boundless plains, in longitude 115 west, latitude 35 21' 03" north, and about 60 miles from the west bank of Pitt river. These data are beautifully and clearly expressed by a long note from an E-flat clarinet. The sandy nature of the soil, sparsely dotted with bunches of castus and artemisia, the extended view, flat and unbroken to the horizon, save by the rising smoke in the extreme verge, denoting the vicinity of a Pi Utah village, are represented by the bass drum. A few notes on the piccolo call attention to a solitary antelope, picking up mescal beans in the foreground."

Had we substituted the Arkansas river for the Pitt river in this rare bit, we might have had an approximation of the program of a Roy Harris symphony. It has been pointed out that Richard Strauss' Domestic Symphony is a fairly late example of the fatal results of being too programmatic. Commenting on this work, Deems Taylor remarks that, "heard without its program it sounds rather like a description of the home life of the dinosaurs."

* * *

IN OTHER WORDS, a wise composer accepts any program which he chooses for his music simply as a stimulus to his musical imagination and keeps the details to himself. For as his music grows older, people will tend to forget or ignore the program that the composer thought was so important and they will estimate the music at its own abstract value.

Quoting again from Mr. Taylor, we should like to leave with you these well chosen words, "The difference between the descriptive painter and the descriptive composer is that the former paints his program note, as well as his images. His story is painted on the canvas, and is an inseparable part of what you see. The descriptive composer, on the other hand, has his program only in the form of words printed on a slip of paper. All that he can hope to convey, in music, are the moods and sentiments that lie behind those words. If he wants his music to survive, therefore, he will do well to write something that conveys its own musical meaning to the listener who arrived late and didn't get his copy of the notes."

This Clipping From
BIRMINGHAM, ALA.
SUNDAY NEWS-AGE-HERAI

MAR 14 1943

BERKSHIRE CENTER SUSPENDED — Although a committee composed of members of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Music Foundation have been formulating plans for continuing the Berkshire Music Center the coming Summer, it has been reluctantly decided, owing to war conditions, to temporarily suspend its activities, Dr. Serge Koussevitzky announces. "Plans, however, are already progressing for reopening the center as soon as war conditions permit and for assuring its continuance on the basis of nationwide interest and support," Dr. Koussevitzky said. "At the earliest possible moment the center will resume its activities with its distinguished faculty and with the same standards set in previous seasons, and it will play an important part in rehabilitating the skill of many who have had to lay aside their musical work to temporarily, and in restoring music to its rightful place in American life."

NEW YORK, N.Y.
TIMES

10

MAR 14 1943

MIASCOVSKY WORK HEARD AT CONCERT

Dr. Koussevitzky Conducts His Twenty-first Symphony in Carnegie Hall Program

BOROVSKY PIANO SOLOIST

He Performs Prokofieff's Third Concerto—'Scheherazade' Suite Also Offered

By OLIN DOWNES

The twenty-first symphony of Nicolai Miascovsky, who is a man of many symphonies, opened the program of Dr. Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall. This is an unconventional and appealing work; not unconventional in its harmonic fabric, or in any particular detail of instrumentation, nor yet in some novel manner of development of the ideas. It is unconventional in the flexibility, the unity and the logic of its form, the complete integration of this form with the musical idea that is the genesis of the work.

From this musical idea, which at first impresses one as being somewhat academically stated, the symphony burgeons. The musical thought, closely linked, begins to generate energy and strength in its growth. New ideas stem from the first one. The main contrast is furnished by a lyrical theme which appears, disappears, returns again and grows to a fine, curving climax, quite dramatic, and then subsides, when the whole symphony returns, with the effect of nostalgic reminiscence, to the source idea of its origin.

There is the emotion in all this of beauty and inevitability, of the sincere and admirable fulfillment of the poetical thought. And there's nothing "new," in the brash sense of novelty of idiom of device, in the whole thing. It's just a good, honest, fundamentally personal symphony.

The performance, so far as could be judged, of an unfamiliar score was not only technically of the finest, but also one of sympathy and imaginaton. The performance which followed, with Alexander Borovsky as soloist, was of Prokofieff's Third piano concerto. It was incontestably a brilliant and polished presentation, with a spectacular climax. Mr. Borovsky, with Dr. Koussevitzky, was repeatedly recalled. For all that, this performance, in its careful proportion and precision of detail, was far from the savage satire and the cyclonic energy and insolence which are in the music.

The final interpretation of a very well-known masterpiece capped the afternoon: the "Schéhérazade" suite of Rimsky-Korsakoff, received with tumultuous applause.

This Clipping From
NEW YORK, N.Y.
TIMES

MAR 14 1943

SCHUMAN PREMIERE

William Schuman's "A Free Song" (Secular Cantata, No. 2) for chorus and orchestra, with text adapted from poems by Walt Whitman, will receive its first performance by the Boston Symphony Orchestra and the Harvard and Radcliffe choruses, under Serge Koussevitzky, March 26 and 27, in Boston.

[51]

NEW YORK, N.Y.
JOURNAL AMERICAN

Boston Symphony Plays Russian Bill

Miaskovsky Music Featured; Town Hall Hears Boy Pianist

By GRENA BENNETT.

Yesterday afternoon's concert by the Boston Symphony Orchestra, conducted by Serge Koussitvitsky, was devoted to music by Russian composers.

First was Symphony No. 21 by Miaskovsky, who is credited with 23 works of similar calibre. Two years ago it was awarded the Stalin prize of 100,000 rubles.

Alexander Borovsky was the solo pianist in Prokofieff's Third Concerto.

Borovsky offered a satisfying and convincing exhibition of his poetic insight and technical skill.

Rimsky-Korsakoff's familiar "Scherherazade" Suite, inspired by a chapter from "The Thousand and One Nights," was the final number.

* * *

Town Hall had a children's matinee yesterday with Richard Korbel, eight-year-old pianist, host and entertainer to hundreds of little girls and boys.

Young Korbel gave a remarkable performance in scores by Bach, Scarlatti, Schumann and Debussy. His reading of Bach's C minor Organ Prelude and Fugue was clean-cut and capable.

* * *

"Trovatore" again proved its popularity at the Metropolitan yesterday afternoon. The singers were Stella Roman as Leonora; Kerstin Thorborg, Azucena; Maxine Stellman, Inez; Arthur Carron, Manrico; Francesco Valentino, De Luna; Nicola Moscona, Ferrando; Lodovico Olivero, Ruiz; and Walter Cassell, the Gypsy. Cesare Sodero conducted.

Symphonic Jam

From three to six yesterday afternoon at St. Paul's service center on Temple place you couldn't have heard a cymbal drop. For a couple of dozen service men and a girl were having a symphonic "jam session," and it was every man for himself and heaven help the trombone player.

It was the first of Arthur Fiedler's new series of musical reading sessions for officers and men of the armed forces, and was sponsored by Mr. Fiedler and a committee from the Boston Symphony orchestra headed by Rosario Mazzeo in association with St. Paul's service center. Simple enough, the idea is designed to permit musicians in the ranks, men and women with musical backgrounds, to get together and play masterworks from the symphonic literature rather than just listen to them.

Until the appointed hour yesterday, Mr. Fiedler, who thought up the idea and who contributes his time and talents to the job of conducting the orchestra, had no idea what to expect. Here's what he got: 16 soldiers, including a second lieutenant, eight sailors, including seaman Don McCormick who only had room on his service badge for four of his nine "seen action" stars, and a girl, who played the cello while her soldier husband held down the first oboist's desk.

There were 11 string players, a dozen or so woodwinds and brasses, and a couple of percussion players. While the B. S. O. supplied some of the instruments (and Roger Voisin to help out in the trumpet section), all the stands and music, it didn't have quite enough instruments to go around this time, so Carmen Ficocelli, conductor of the Youngstown Symphony, had to sit out, but next time there'll be plenty of spare fiddles.

The orchestra promptly lit into Haydn's B flat major Symphony and whizzed through it like a veteran ensemble. Then came the dances from Smetana's "Bartered Bride," which went even better. The session ended with a reading of Saint Saens' "Youth of Hercules," and coffee and sandwiches were served all around. The next "jam session" takes place on Sunday at three, and men and women in the service who want to sit in but haven't their instruments will be supplied if they'll drop a postal card to Mr. Mazzeo at Symphony Hall.

HITTING HAYDN ON HIGH at the Symphonic Jam Session Yesterday—At right is Warrant Officer William Tesson, Fort Devens bandleader, who doubled in brass after playing first bassoon, and left, Corp. William Martin, also of Fort Devens, with the bull fiddle.

Fiedler Leads 'Jam' Session

Continued from the First Page

Actually, there were several present yesterday who were professionals in civilian life. One, Seaman 2d class Louis Zide, was for eight years a violinist in the Boston Symphony Orchestra until 1935. He is stationed at South Weymouth.

Now a regular symphony orchestra has a definite proportion of instruments in the different sections. It would be pretty much of a miracle to assemble a full symphonic orchestra of service people on leave. Here is how it turned out yesterday at the start of the session: Three first violins, two second violins, one viola, two cellos, one flute, three clarinets, two horns, two trumpets, one double-bass (or bull fiddle), and a set of tympani.

There was doubling in brass, or rather for brass. Warrant Officer William Tesson, bandleader, of Fort Devens, took over a first bassoon part, and the second bassoon part was played by an alto clarinet. For the minuet of the Haydn Symphony, the three clarinets moved over into the second-fiddle section.

There was one commissioned officer, 2d Lieut. Morton Dworshak, violin. One civilian could be seen, the former Olivia Silberberg, cellist, now married to private first class Raymond Toubman of Fort Devens. Private Toubman was playing oboe a few seats away.

One Negro, a sailor, a bass drummer and a veteran of World War I, encountered the difficulty met by several potential players: a lack of specific instruments. Some of the men did not have their own instruments. Mr. Fiedler found more fiddlers on hand than there were fiddles to play. At the next session, presumably, there will be more fiddles and a bass drum.

Rosario Mazzeo, bass-clarinetist of the Boston Symphony Orchestra, is business manager and "general coordinator" of the "Symphonic Jam Sessions," and the USO-Greater Boston Soldiers and Sailors Committee is assisting in operating them. From time to time various members of the Boston Symphony will be invited to give technical assistance, and to play when another instrument is needed. Yesterday, trumpeter Roger Voisin was there.

C. W. D.

Symphonic Jam Session

Service Men, Fiedler Whoop It Up for Haydn

Some of the boys from Army, Navy and Coast Guard got together with Arthur Fiedler at the Temple Place Center yesterday afternoon, for the first of a series of "Symphonic Jam Sessions."

There were 24, all told, 16 from the Army, eight from the Navy and Coast Guard. Up to the spacious room on the fifth floor of the center they went, tuned up their instruments and dove into Haydn's B-flat Symphony, No. 98.

As this chronicler left, Mr. Fiedler and the orchestra, all perspiring by then, with contentment on most of their faces, were whooping it up with three dances from Smetana's opera "The Bartered Bride."

All In Service Welcome

These "Symphonic Jam Sessions" are something new hereabouts, and they are just what their name implies: opportunity for men and women in the military services to play symphonic music just for the fun of playing. Arthur Fiedler, conductor of the Pops and Esplanade concerts, is giving his services as leader. Any man or woman in the services who can play an orchestral instrument is welcome to attend. Whether they are of professional or amateur standing doesn't matter.

Fiedler Leads

Continued on Page 14

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
MAR 17 1943

New Roy Harris Work Is Played By Bostonians

Fifth Symphony Is Given Under Dr. Koussevitzky in Carnegie Hall Concert

By Jerome D. Bohm

Boston Symphony Orchestra, Serge Koussevitzky, conductor, concert in Carnegie Hall Thursday night. The program:
Fantasia on a theme by Thomas Tallis, Williams
Symphony No. 5.....Harris
Symphony No. 1, B flat, Op. 38..Schumann

Being one of those musicians who listen to music for its intrinsic values, I have never paid much attention to programmatic descriptions of any kind; but when the composer himself tells us what his objectives have been in writing a work, as Mr. Harris has done with his Fifth Symphony, which was given its first New York performance on this occasion, it is impossible to disregard his comments.

Mr. Harris would have us believe that this symphony expresses the American people's "heroic strength—determination—will to struggle—faith in our destiny," as well as its "more tender moods." He tells us further that "as the work unfolded it seemed to assume the character of our times," becoming "more savage—more ominously brooding and intense" than he had intended it in the beginning.

This is a large order for any composer, even one as serious-minded and sincere as Mr. Harris indubitably is. But noble as his intentions were in penning this symphony, it is extremely doubtful that he has succeeded in his aim in its three relatively short movements. If he had told us that he had taken a small slice of American life as experienced perhaps in his native Lincoln County, Okla., and sought to depict its essence in his music, one would

Pictures Music as a Force Against Evil, Destruction

Boston Symphony Leader Says Art Is Medium For Healing

Picturing music as a powerful force against evil and destruction, Dr. Serge Koussevitzky, noted conductor of the Boston Symphony Orchestra, urges that art be used as medium for healing, comforting and inspiring a war-torn world.

Dr. Koussevitzky will bring his famous musical organization here on Sunday afternoon, April 4, as a presentation of Rutgers University's Music Department, in the Rutgers Gymnasium. It will be one of his few appearances in this vicinity outside of New York and a featured part of the regular college itinerary.

"Of all the arts, music is the most powerful medium against evil and destruction. It has power to heal, comfort and inspire. In these perilous days, it is the mission of art to protect the fundamental values for which our armies are fighting; to shelter the enobling, everlasting treasures of art, to maintain the high standard of morale, of culture and thought."

The famous conductor warns that our duty must be to transport inspiration through music to the battle-front. "Music is a living and active force which is essential for preserving the burning spirit and the lasting aspirations and ideals," he says.

Must Carry Inspiration

"We have to fulfill the great and pressing task of carrying the torch of art and inspiration to the battlefront. Millions of men at arms need our music. We cannot afford to waste time. The war goes on at a terrifying pace. Not for a day, nor for an hour does bloodshed stop."

Dr. Koussevitzky believes music is a dominant factor in preserving our national morale. "Hordes of unholy forces have attacked, invaded and imperilled our life. As never before do we realize that art and culture are a stronghold against the aggressors and their devastating demoralizing forces. As we know, this is a war of the people as much as of the soldier. Every atom of artistic effort must be mobilized and thrown into action."

He cites Russia as a vivid example where art is used as a weapon of war. "Artists go to the front in the heat of battle where they witness true heroism, and learn to know what is life and death, love and hatred." Thus by experiencing the depth of human emotion the artist is able to give an illuminating account of it, Dr. Koussevitzky asserts.

A program of wide appeal, including selections by Mozart, Beethoven, Debussy and Ravel, has been arranged for the concert.

DR. KOUSSEVITZKY

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
MAR 19 1943

The Boston Symphony broadcast of Saturday, February 27 presented the first performance of the Third Symphony of Roy Harris. Recently Mr. Harris received a letter forwarded to him from the Soviet Embassy in Washington. It contained a request for his photograph and for some notes on his own compositions. It was written by Professor Igor Boelza, who is writing a book on American music for Russian readers. The Russian musicologist wrote that he had lectured extensively on American music and American composers and that Mr. Harris's first piano sonata had been performed in an all-American program under the auspices of the Union of Soviet Composers. He concluded his letter as follows: "On behalf of Soviet composers I salute you in these hard days of Second World War. We hope that our great peoples will stand to the utmost limit of our combined resources to make the world for all time a safe place for democracy and free art."

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NEW YORK, N.Y.
JOURNAL AMERICAN

MAR 14 1943

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* * *

Town Hall had a children's matinee yesterday with Richard Korbel, eight-year-old pianist, host and entertainer to hundreds of little girls and boys.

Young Korbel gave a remarkable performance in scores by Bach, Scarlatti, Schumann and Debussy. His reading of Bach's C minor Organ Prelude and Fugue was clean-cut and capable.

* * *

"Trovatore" again proved its popularity at the Metropolitan yesterday afternoon. The singers were Stella Roman as Leonora; Kerstin Thorborg, Azucena; Maxine Stellman, Inez; Arthur Carron, Manrico; Francesco Valentino, De Luna; Nicola Moscona, Ferrando; Lodovico Oliviero, Ruiz; and Walter Gassell, the Gypsy. Cesare Sodero conducted.

Symphonic Jam

From three to six yesterday afternoon at St. Paul's service center on Temple place you couldn't have heard a cymbal drop. For a couple of dozen service men and a girl were having a symphonic "jam session," and it was every man for himself and heaven help the trombone player.

It was the first of Arthur Fiedler's new series of musical reading sessions for officers and men of the armed forces, and was sponsored by Mr. Fiedler and a committee from the Boston Symphony orchestra headed by Rosario Mazzeo in association with St. Paul's service center. Simple enough, the idea is designed to permit musicians in the ranks, men and women with musical backgrounds, to get together and play masterworks from the symphonic literature rather than just listen to them.

Until the appointed hour yesterday, Mr. Fiedler, who thought up the idea and who contributes his time and talents to the job of conducting the orchestra, had no idea what to expect. Here's what he got: 16 soldiers, including a second lieutenant, eight sailors, including seaman Don McCormick who only had room on his service badge for four of his nine "seen action" stars, and a girl, who played the cello while her soldier husband held down the first oboist's desk.

There were 11 string players, a dozen or so woodwinds and brasses, and a couple of percussion players. While the B. S. O. supplied some of the instruments (and Roger Voisin to help out in the trumpet section), all the stands and music, it didn't have quite enough instruments to go around this time, so Carmen Ficocelli, conductor of the Youngstown Symphony, had to sit out, but next time there'll be plenty of spare fiddles.

The orchestra promptly lit into Haydn's B flat major Symphony and whizzed through it like a veteran ensemble. Then came the dances from Smetana's "Bartered Bride," which went even better. The session ended with a reading of Saint Saens' "Youth of Hercules," and coffee and sandwiches were served all around. The next "jam session" takes place on Sunday at three, and men and women in the service who want to sit in but haven't their instruments will be supplied if they'll drop a postal card to Mr. Mazzeo at Symphony Hall.

HITTING HAYDN ON HIGH at the Symphonic Jam Session Yesterday—At right is Warrant Officer William Tesson, Fort Devens bandleader, who doubled in brass after playing first bassoon, and left, Corp. William Martin, also of Fort Devens, with the bull fiddle.

Fiedler Leads 'Jam' Session

Continued from the First Page

Actually, there were several present yesterday who were professionals in civilian life. One, Seaman 2d class Louis Zide, was for eight years a violinist in the Boston Symphony Orchestra until 1935. He is stationed at South Weymouth.

Now a regular symphony orchestra has a definite proportion of instruments in the different sections. It would be pretty much of a miracle to assemble a full symphonic orchestra of service people on leave. Here is how it turned out yesterday at the start of the session: Three first violins, two second violins, one viola, two cellos, one flute, three clarinets, two horns, two trumpets, one double-bass (or bull fiddle), and a set of tympani.

There was doubling in brass, or rather for brass. Warrant Officer William Tesson, bandleader, of Fort Devens, took over a first bassoon part, and the second bassoon part was played by an alto clarinet. For the minuet of the Haydn Symphony, the three clarinets moved over into the second-fiddle section.

There was one commissioned officer, 2d Lieut. Morton Dworshak, violin. One civilian could be seen, the former Olivia Silberberg, cellist, now married to private first class Raymond Toubman of Fort Devens. Private Toubman was playing oboe a few seats away.

One Negro, a sailor, a bass drummer and a veteran of World War I, encountered the difficulty met by several potential players: a lack of specific instruments. Some of the men did not have their own instruments. Mr. Fiedler found more fiddlers on hand than there were fiddles to play. At the next session, presumably, there will be more fiddles and a bass drum.

Rosario Mazzeo, bass-clarinetist of the Boston Symphony Orchestra, is business manager and "general coordinator" of the "Symphonic Jam Sessions," and the USO-Greater Boston Soldiers and Sailors Committee is assisting in operating them. From time to time various members of the Boston Symphony will be invited to give technical assistance, and to play when another instrument is needed. Yesterday, trumpeter Roger Voisin was there.

C. W. D.

Symphonic Jam Session

Service Men, Fiedler Whoop It Up for Haydn

Some of the boys from Army, Navy and Coast Guard got together with Arthur Fiedler at the Temple Place Center yesterday afternoon, for the first of a series of "Symphonic Jam Sessions."

There were 24, all told, 16 from the Army, eight from the Navy and Coast Guard. Up to the spacious room on the fifth floor of the center they went, tuned up their instruments and dove into Haydn's B-flat Symphony, No. 98.

As this chronicler left, Mr. Fiedler and the orchestra, all perspiring by then, with contentment on most of their faces, were whooping it up with three dances from Smetana's opera "The Bartered Bride."

All In Service Welcome

These "Symphonic Jam Sessions" are something new hereabouts, and they are just what their name implies: opportunity for men and women in the military services to play symphonic music just for the fun of playing. Arthur Fiedler, conductor of the Pops and Esplanade concerts, is giving his services as leader. Any man or woman in the services who can play an orchestral instrument is welcome to attend. Whether they are of professional or amateur standing doesn't matter.

Fiedler Leads
Continued on Page 14

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
MAR 17 1943

New Roy Harris Work Is Played By Bostonians

Fifth Symphony Is Given Under Dr. Koussevitzky in Carnegie Hall Concert

By Jerome D. Bohm

Boston Symphony Orchestra, Serge Koussevitzky, conductor, concert in Carnegie Hall Thursday night. The program:
Fantasia on a theme by Thomas Tallis, ... Williams
Symphony No. 5 ..... Harris
Symphony No. 1, B flat, Op. 38 ..... Schumann

Being one of those musicians who listen to music for its intrinsic values, I have never paid much attention to programmatic descriptions of any kind; but when the composer himself tells us what his objectives have been in writing a work, as Mr. Harris has done with his Fifth Symphony, which was given its first New York performance on this occasion, it is impossible to disregard his comments.

Mr. Harris would have us believe that this symphony expresses the American people's "heroic strength—determination—will to struggle—faith in our destiny," as well as its "more tender moods." He tells us further that "as the work unfolded it seemed to assume the character of our times," becoming "more savage—more ominously brooding and intense" than he had intended it in the beginning.

This is a large order for any composer, even one as serious-minded and sincere as Mr. Harris indubitably is. But noble as his intentions were in penning this symphony, it is extremely doubtful that he has succeeded in his aim in its three relatively short movements. If he had told us that he had taken a small slice of American life as experienced perhaps in his native Lincoln County, Okla., and sought to depict its essence in his music, one would

Pictures Music as a Force Against Evil, Destruction

Boston Symphony Leader Says Art Is Medium For Healing

Picturing music as a powerful force against evil and destruction, Dr. Serge Koussevitzky, noted conductor of the Boston Symphony Orchestra, urges that art be used as medium for healing, comforting and inspiring a war-torn world.

Dr. Koussevitzky will bring his famous musical organization here on Sunday afternoon, April 4, as a presentation of Rutgers University's Music Department, in the Rutgers Gymnasium. It will be one of his few appearances in this vicinity outside of New York and a featured part of the regular college itinerary.

"Of all the arts, music is the most powerful medium against evil and destruction. It has power to heal, comfort and inspire. In these perilous days, it is the mission of art to protect the fundamental values for which our armies are fighting; to shelter the enobling, everlasting treasures of art, to maintain the high standard of morale, of culture and thought."

The famous conductor warns that our duty must be to transport inspiration through music to the battle-front. "Music is a living and active force which is essential for preserving the burning spirit and the lasting aspirations and ideals," he says.

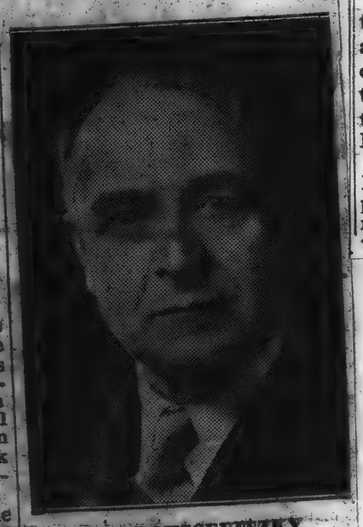
Must Carry Inspiration

"We have to fulfill the great and pressing task of carrying the torch of art and inspiration to the battlefront. Millions of men at arms need our music. We cannot afford to waste time. The war goes on at a terrifying pace. Not for a day, nor for an hour does bloodshed stop."

Dr. Koussevitzky believes music is a dominant factor in preserving our national morale. "Hordes of unholy forces have attacked, invaded and imperilled our life. As never before do we realize that art and culture are a stronghold against the aggressors and their devastating demoralizing forces. As we know, this is a war of the people as much as of the soldier. Every atom of artistic effort must be mobilized and thrown into action."

He cites Russia as a vivid example where art is used as a weapon of war, "Artists go to the front in the heat of battle where they witness true heroism, and learn to know what is life and death, love and hatred." Thus by experiencing the depth of human emotion the artist is able to give an illuminating account of it, Dr. Koussevitzky asserts.

A program of wide appeal, including selections by Mozart, Beethoven, Debussy and Ravel, has been arranged for the concert.



DR. KOUSSEVITZKY

This Clipping From
THE ARGONAUT
SAN FRANCISCO, CALIF.
MAR 19 1943

The Boston Symphony broadcast of Saturday, February 27 presented the first performance of the Third Symphony of Roy Harris. Recently Mr. Harris received a letter forwarded to him from the Soviet Embassy in Washington. It contained a request for his photograph and for some notes on his own compositions. It was written by Professor Igor Boelza, who is writing a book on American music for Russian readers. The Russian musicologist wrote that he had lectured extensively on American music and American composers and that Mr. Harris's first piano sonata had been performed in an all-American program under the auspices of the Union of Soviet Composers. He concluded his letter as follows: "On behalf of Soviet composers I salute you in these hard days of Second World War. We hope that our great peoples will stand to the utmost limit of our combined resources to make the world for all time a safe place for democracy and free art."

Preview of New Violin Concerto—N

Ruth Posselt Discusses Work She Will Play With Symphony

By Winthrop P. Tryon

"I like this piece of music," said Ruth Posselt, the violinist, "because when taking part in it I really play; I do not just saw wood."

She was speaking of the Concerto for Violin and Orchestra by Vladimir Dukelsky, which she helps bring out at this week's performances of the Boston Symphony under the direction of Richard Burgin, Assistant Conductor. In the green room of Symphony Hall after rehearsal the other morning, both Mme. Posselt and Mr. Burgin gave a show-down of the papers in the case. First she, opening out a manuscript on the table, displayed the array of notes she has committed to memory for her task as soloist.

"My violin," she explained, "will not be overpowered by the instruments behind me on the platform. I have had the experience, more than I like, of trying to make myself heard against the noise, if I may call it that, of too much orchestra; but I shall not be at that disadvantage here, because the composer has had regard for his proportions."

* * *

Mme. Posselt remarked that the Dukelsky Concerto is the ninth modern work of the sort that she has assisted in producing in the last five seasons. "Mr. Dukelsky," said she, "was present when I appeared in New York as soloist in the Hindemith Concerto, the Barber Concerto, and the Piston Concerto, and he asked me to look at this one as he had sketched it out for violin with accompaniment of piano. Then Dr. Koussevitzky requested me to study it; and here I am, ready for the first public presentation.

"From being with the work from the start, I know it was composed in 1940 and 1941, and that it has since been scored for orchestra. It has been scored with such care, too, that the solo part has a fair chance, right through, of reaching the audience. I won't say that the orchestral filling-in is thin and light; I will say, rather, that it is transparent. The composer tells all he wants to with a minimum of accompanying sonority. His concerto, by that manner of writing, has a good deal the character of chamber music."

Turning over the pages of her solo, Mme. Posselt commented on the movements:

"'Allegro Molto'; quite serious in this opening division, and not too obvious in melody. Then see here for the second movement, 'Waltz'; observe the beginning, with pizzicati chords for the violin, slowly marking out the triple rhythm. Unusual procedure, if my acquaintance with works of the kind is anything to mention. Now look at the closing movement, which takes the form of theme and variations. I know of no other concerto that finishes off in that fashion."

* * *

At this point, she laid open the piano score which her accompanist has used, assisting her in preparation of the concerto in the studio. But what idea does a piano outline provide of an orchestral plan? Right at hand, however, lay the full score, which Mr. Burgin had been using at the preliminary running-through with the Symphony men. Interesting document, and original, indeed, the notes for the various instruments being set down, as if provisionally, in lead pencil, and the solo part emerging from the middle of the page in red ink, as though predetermined and there to stay.

Here, sure enough, was music in the process of making. But Mme. Posselt herself may almost be referred to as having had a hand in the business. For she undertook practice of the concerto last summer when residing at the music school which Dr. Koussevitzky maintained in the Berkshire Hills at Stockbridge, Mass. With her at that time, Mary Tower, pianist, collaborated. Mme. Tower, for that matter, has worked in the capacity of accompanist for Mme. Posselt in all nine of the modern concertos of her repertory. In the past winter's study of the Dukelsky Concerto, Luise Vosgerchien by alteration of circumstances, has taken on the duty of playing the piano at the practice hour.

Jay Florian Mitchell

Vladimir Dukelsky

Whose Violin Concerto is being played by Ruth Posselt and the Boston Symphony Orchestra at the symphony concerts in Cambridge tonight and in Symphony Hall tomorrow afternoon and Saturday evening. As Vernon Duke, Mr. Dukelsky is also the composer of the score for the musical show, "Dancing in the Streets," which comes into the Shubert Theater Monday night.

VAUGHAN WILLIAMS SYMPHONY PLAYED

New York Times

By IRVING KOLODIN.

Leopold Stokowski added to the valuable service he has done in his current series of NBC broadcasts by reminding us, at yesterday's program from 8H, that Ralph Vaughan Williams wrote a remarkable symphony in F minor during the mid-thirties. The meditative lyric quality that one associates with the composer of the "Pastoral" and "London" symphonies is here augmented by a kind of personal forcefulness that makes Vaughan Williams seem a big man indeed on the musical horizon.

The strength of this utterance, its dark and brooding intensity, were powerfully conveyed by Mr. Stokowski's vigorous treatment. There was an impressive understanding of the grim mood in which the work was created, and a stirring presentation of it through the orchestra. All in all, in playing such works as this and the Stravinsky and Hindemith symphonies heard on other recent broadcasts, Mr. Stokowski has utilized his abilities and the resources of his command in a wholly admirable way.

There is little music that would fare well in juxtaposition to this challenging symphony, and Mr Stokowski chose as wisely as he might have in following it with two marches Morton Gould has evolved from war songs of China and Russia. They are titled "New China March" and "Red Cavalry March," and they serve their patriotic purpose well. The program closed with Debussy's "Afternoon of a Faun."

At Carnegie Hall earlier in the day, Efrem Kurtz had another afternoon with the Philharmonic-Symphony Orchestra, again with Efrem Zimbalist as the violin soloist. Mr. Kurtz seemed better adjusted to the acoustical surroundings than at his earlier concerts this week, presenting a modest, well-planned performance of the Haydn symphony in G variously called No. 13 and 88. His gift for rhythmic, vivacious music was well employed in a version for orchestra of Liszt's "Grande Galop Chromatique" by Harold Byrns. Mr. Zimbalist played the Tchaikovsky concerto with ardor and affection, and with generally well-disciplined technic.

Russian music made up all of the program by the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon, with Serge Koussevitzky adding to the current attention to the works of Serge Prokofiev by presenting his third piano concerto, with Alexander Borovsky as his soloist. There was all of the finesse and efficiency of the Boston Symphony in the performance, but it impressed me as a remarkably misconceived undertaking. Mr. Borovsky's tone production had little to do with the percussive, driving sound needed to distinguish the piano from the orchestral background, and his whole estimate of the work was deficient in humor and incisiveness. It was treated too much in the romantic nineteenth century tradition for justice to Prokofiev. Mr. Koussevitzky began with the Symphony No. 21 of Miaskovsky, a singularly unaffected, sincere and ingratiating work, which has much more to commend it than many more pretentious contemporary works. It was superbly played, as was Rimsky-Korsakov's "Scheherezade," which completed the concert.

Koussevitzsky Pays Tribute to Rachmaninoff

Globe

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, learned only today of the death of Sergei Rachmaninoff, who was a personal friend, and he immediately wrote the following tribute:

"Seigei Rachmaninoff is dead. The sorrowful news reaches the world. Its reality opens up a profound emptiness—an emptiness that cannot be filled. . . .

"The world of music mourns a master of towering stature, who was a symbol of dignity, integrity and inmost conscience in music. Indeed, he will be thus remembered.

"Admired and esteemed as he was throughout the world, he remained unassuming, reserved, outwardly detached yet inwardly aching for suffering humanity. Only those who were close to him knew the full measure of his tender devotion.

"These last years of world cataclysm weighed heavily upon him, so sensitive and great was his heart.

"To him, death comes as a delivery from the nightmare into which the present war has thrown the world.

"To us, the loss is even greater to bear because today of all times one like Sergei Rachmaninoff—an artist of his unique genius and his profound conscience—cannot be spared."

SKETCHES

Our Gracious Ladies

By NATALIE GORDON

Acclaimed by critics the greatest woman violinist in the world, Boston's own Ruth Posselt will be the soloist at the Boston Symphony concerts tomorrow afternoon and Saturday evening, and has been chosen by composer Vladimir Dukelsky (Vernon Duke) to introduce his new Concerto in G minor for Violin and Orchestra, which will have its world premiere tomorrow and which is dedicated to Ruth Posselt. . . . Ruth is one child prodigy who completely fulfilled the promise of her youth. Born and brought up in Medford, she snuggled her first violin under her chin when she was 3, made her debut at Carnegie Hall in New York when she was 8, and was a veteran concert artist in her early teens. . . . She studied with Ondricek here and in New York, and also with Jacques Thibaud, with whom she later toured Europe. . . . All in all, she has made 8 separate tours of Europe and admits with a twinkle in her eyes that she probably made some kind of a record by making 40 appearances in tiny little Holland alone! . . . She played with the Paris Symphony under Monteux, at Amsterdam with Mengelberg, with the Stockholm Philharmonic, and in 1936 made a memorable tour of Russia when she was only 21. She was the first American artist to tour the Soviet Union and found that country music mad. She saw Stalin and met and danced with Shostakovitch at a New Year's Eve banquet. Says he's marvelous as a composer, but on the dance floor he's no Fred Astaire. . . . In private life she is Mrs. Richard Burgin, wife of the concert master and associate conductor of the Boston Symphony. . . . The Burgins live in Brookline, and Ruth is almost as fond of cooking as she is of music. Her particular pride is a baked soy noodle casserole the receipe for which she traded to Conductor George Szell last month for one of his cherished recipes. . . . Her most prized possession is her 1756 Guadagnini violin with which she wouldn't part for any number of Stradivariuses. . . . She has a long, golden bob, laughing brown eyes, a grand sense of humor, and claims that she's a very normal, ordinary sort of person for a musician. . . . Enjoys the movies, swimming, detective stories, and retiring late. . . . We found her friendly, charming, unassuming and completely lacking the airs and temperaments of many an artist. . . . As for Boston audiences she likes them better than New York ones, finding them more enthusiastic and inclusive of more young people.

(Tomorrow: The 1000th Gracious Lady!)

RUTH POSSELT

This Clipping From
PERTH AMBOY, N. J.
NEWS
MAR 17 1943

A Message To The Russians: How Work Was Started On A Symphony

By JOHN SELBY
Associated Press Arts Editor

NEW YORK—Roy Harris was two years getting started on his fifth symphony, but when, after a summer in Colorado, he began work, it went swiftly. It was finished last Christmas morning, and the occasion was celebrated at Ithaca, where Harris is connected with the music department of Cornell University, by toasts from the student body, the composer's family, and sundry wayfarers not in either classification.

The work was played by the Boston Symphony under Serge Koussevitzky, and the performance was radioed to the world, and particularly to Russia.

This was because the lanky Oklahoma composer has dedicated the work to the "heroic and freedom loving people of our great ally, the Union of Soviet Socialist Republics."

It is a message from Roy Harris to those people, and it tries to convey in tone something of the character of our own people. There is more to us than our popular music expresses, Mr. Harris says.

* * *

"We also have qualities of heroic strength, will to struggle, faith in our destiny, determination," he declares. "We are possessed of a fierce driving power, and I am convinced that our mechanistic age has not destroyed an appreciation of more tender moods."

Dr. Koussevitzky has played the first performances of Mr. Harris' other symphonies. His listeners will find the first of its three movements martial, the second a chorale, but rhapsodic in style, and the last one of those supercomplicated affairs that Harris loves—a combination of Fugue and Rondo form, intricately written and intellectually interesting.

* * *

Fritz Kreisler's recent performance with the Philharmonic-Symphony came at an unlucky time. Specifically, it came on the day the orchestra announced through its head, Marshall Field, that when Dr. Artur Rodzinsky takes over next fall 17 familiar faces will be missing from the 103 which confront Philharmonic audiences from the stage of Carnegie Hall. Chief casualty is Mishel Piastro.

The men applauded Concertmaster Piastro roundly when he appeared on the stage, and understandably they played less well than they might have done for John Barbirolli in the program that followed. There was a feeling of tension, a lot of over-blowing, and a few unsteady spots.

It is now the fashion to remark, when Fritz Kreisler appears, that it would not matter whether he played violin at all, such is his dignity, poise and general nobility of bearing. This time Mr. Barbirolli had gracefully yielded the meat of the program to Kreisler, who played two concertos—his own in C major, and Viotti's in a minor.

And the news of the occasion was that the first of these is one of the long list of compositions that Kreisler wrote many years ago and credited slyly to composers out of the far past. It was supposed to have been a transcription from Antonio Vivaldi, and by odd chance this performance was the first by the Philharmonic.

M

NEW YORK, N. Y.
WORLD-TELEGRAM

Prokofieff Opus Heard

The Boston Symphony's Saturday matinee in Carnegie Hall featured Alexander Borowsky, Russian pianist, in a brilliant reading of Prokofieff's Third Concerto.

The work is rattling good fun as well as wizardly art, with plenty of freshly seasoned bravura, fetching themes and saucy orchestral wit.

Few pianists could match Mr. Borowsky in clarifying line and detail as he did Saturday. Precision was second nature, and tart arabesques unfolded with point and glint.

Mr. Koussevitzky wove in a background bristling with fierce flashes of Prokofieffian power. The orchestra itself went completely virtuoso.

A second hearing of Miaskovsky's 21st Symphony brought out compact unity and thematic wealth in a clearer light. Without Shostakovich's bold sweep, the symphony gets its ideas over in masterly style, though it probably never will rank high in popularity.

While far from a novelty, Rimsky-Korsakoff's Scheherazade sounded like one in Mr. Koussevitzsky's rendering Saturday. The exotic glow and fantasy of theme seemed fresh finds, and the orchestra richly evoked page after page of The Arabian Nights.

Rimsky-Korsakoff, Serge Koussevitzky and the Boston Symphony make a trio hard to excel anywhere. The string passages alone were worth trudging through the midtown slush early Saturday afternoon.

L. B.

SPOT SHOTS

Traveler March 19 19[illegible]

JAM SESSION for servicemen musicians at the Servicemen's Center, Temple Place, is led by Arthur Fiedler, Boston "Pops" conductor, Fiedler, top left, concentrates on the score, and, top right, chats with Louis Zide, now of the Weymouth Air Base, and for eight years violinist with the Boston Symphony Orchestra. The clarinets are Pvts. Warren Hatch and William Ellison and Seaman David Weisman; the string bass, Corp. William Martin; the French horns, Julius Walker and Hyman Markowitz, and the drums Pvt. Emanuel Thomashow. Fiedler plans to make the event a weekly one.

Copley Plaza's Oval Room Attracts Large Audiences

Boris Goldovsky's Discussions Score Hit; Capt. Vernon Duke's Appearance Pleases

By ALISON ARNOLD

For many a Bostonian, the Symphony's Friday afternoon concerts now begin at 12:15 instead of 2:30. For at that hour a majority of the audience gathers in the Oval Room, at the Copley Plaza for the weekly Symphony Luncheon at which Boris Goldovsky discusses the concert to be presented that afternoon and illustrates his talk on the piano. He also undertakes to answer questions on the program and on related subjects if they are sent to him in advance.

Yesterday's large audience heard Mr. Goldovsky discuss Haydn's Symphony in C Minor No. 95, and Mahler's Symphony No. 3, and enjoyed the many amusing sidelights given on the characters of the self-made Haydn and the Svengali-like Mahler. But the highlight of the luncheon hour was the introduction of Capt. Vernon Duke, USCGR, whose Violin Concerto in G Minor, written under the name of Dukelsky, completes the current concert.

Capt. Duke, also the composer of hit tunes to be heard when "Dancing in the Streets" opens here next week, answered questions on his work in the fields of both classical and popular music. He lunched with Mrs. Goldovsky and at the next table was a large party including Mrs. John E. Yerxa with her young daughter, Constance, and Mrs. Richard Searle with her son, Richard, Jr. Also with them were Mrs. John Perrin, Mrs. Hamilton Edwards and Mrs. Walter McKim.

Mrs. Neil W. Rice came up from Hamilton with her young daughter, Anne, who looked very grown-up with a veil on the gray hat she wore with her fur coat. Mrs. Harold D. Hodgkinson, wearing a spring-like sailor hat of black and white, came from Marblehead, and attractive, too, was Mrs. Augustus Lowell Putnam, who wore a white-trimmed navy sailor and had a bright green handkerchief tucked in the pocket of her navy suit.

Mrs. Weston Howland was in the enthusiastic audience and Mrs. Henry P. Benson was at a stage-side table as were Prof. Henry E. Clifford and his daughter, Miss Gretchen Clifford. Mrs. George Hawley, one of Boston's prominent music lovers, was at the table with Mrs. Alvan T. Fuller and Mrs. William Dana Orcutt, and deep in musical discussions were Mrs. Vcevold Strekalovsky and Mrs. Charles Alonzo Wessell.

Mrs. Robert Walcott and Mr. and Mrs. William Arms Fisher were others listening intently to Mr. Goldovsky's announcement that there will be no Symphony Luncheon next Friday, but that he will give a piano recital of Chopin's varying works the following Friday when the Symphony concert is omitted.

This Clipping From
NATION
NEW YORK, N. Y.
MAR 23 1943

MUSIC

THE fourteen New York Philharmonic-Symphony players whose contracts have not been renewed have admitted the deterioration in the playing of the orchestra which Toscanini, when he was its conductor, said was the greatest he had ever conducted; but they have charged that they were being made the scapegoats for the errors which had caused this deterioration—the management's errors first in engaging "a young and talented man" who could not handle "the tremendous burden of a complete season's work," then in trying "a bewildering variety" of guest conductors, each with his "pet hobby horses and . . . modern works" that could not be adequately rehearsed. And on the other hand they have charged the management with "premeditated and cultivated terrorism for years, with waves of firings anticipating any demands for betterment of contract," and have contended that the present dismissals are part of the management's tactics in its attempt to cut the length of the season. By the management I take it they have meant both the board of directors and Arthur Judson, the business manager; and Mr. Judson specifically they have charged with neglecting the best interest of the orchestra for the best interest of Columbia Concerts Corporation, through which he manages conductors and other concert artists. As for Artur Rodzinski, the newly engaged permanent conductor of the orchestra, they have contended that he recommended the dismissals "for reasons of intrigue and politics and not for the good of the orchestra," and that the recommendations represented "the arbitrary caprices of a man . . . well known . . . as completely unstable temperamentally." And as protection against all this they have demanded a committee of the orchestra empowered to review these and future dismissals.

It is true that in engaging Barbirolli, in giving a minor English conductor of a provincial Scottish orchestra a three-year contract as sole permanent conductor of a great orchestra that had been headed by Toscanini, in doing this not merely after he had been here few weeks on trial and had exhibited his undistinguished achievements but even, secretly, before he had come here, in re-engaging him for two more years even after those three years of amply demonstrated mediocrity, in passing over Beecham while it engaged Mitropoulos and even an Efrem Kurtz as guest conductor—in all this the management has proved its unfitness to control the orchestra's affairs. Nor has it proved its fitness now in my opinion, by engaging a man whose work has shown him to be a good drillmaster but a coarse-grained musician. By the management I too mean both the directors and Mr. Judson; for I think it reasonable to assume that where the directors' qualifications for their posts are their money, business standing, or social position, Mr. Judson's activity has not been limited to issuing stamps and petty cash. And with no knowledge of particular incidents which the fourteen players may have in mind I think it reasonable for them to contend that the man who has conductors and other artists for hire should not have anything to do with the hiring of conductors and other artists for the orchestra.

On the other hand the charge of waves of firings to terrorize the men is untrue: there have been, since the 1928 merger, only the few replacements that are normally made in an orchestra each year. And if one examines this year's list one finds that seven of the fourteen men have been playing in the New York Symphony and Philharmonic for periods long enough to make it credible that they are being retired and pensioned for age and lessened competence; one has been associate solo horn for the past two seasons, and presumably made his contribution to the sour notes I heard in Berlioz's "Queen Mab"; and one was tried as solo trombone this season, and may also have proved unsatisfactory. That leaves five, including the concertmaster: hardly a mass firing, and not without possible explanation.

At the time when the Philharmonic-Symphony was conducted by Toscanini and was a great orchestra there were men who liked to play under him; but there were also men who disliked it and who were glad to see him go. They could tell you of his rages; but he could tell you of their enraging indolence and unwillingness to put into their work the intensity of effort that he put into his. What with his personal force and rages and disciplinary power he compelled them to play like a great orchestra; but the next week one attended a concert at which they were conducted by a man with less personal force and no disciplinary power, one saw the concertmaster relax comfortably in his chair and the others behind him do likewise, and one heard playing in which one could not recognize the orchestra that Toscanini thought so great. This illustrated the conflict of wills that is involved in the conducting of any orchestra—but also the lack in these particular men of the pride in their standing that has caused the Boston and Philadelphia men to maintain a minimum excellence under other conductors than Koussevitzky and Stokowski. In this conflict the Philharmonic-Symphony men lost to Toscanini, but won over the others, and continued to win over Barbirolli and some of the recent guest conductors; and they are now trying to win over Rodzinski. They talk of the management's errors; but the men who were glad to see Toscanini go in 1936 were glad to see Barbirolli come; they had a grand time with him, and continued to have a grand time with the guest conductors, and would like to go on having a grand time with Rodzinski. Faced with a conductor who has been given disciplinary power and has begun to use it, they are executing a manoeuvre to deprive him of it. If they are successful and he surrenders on these and future dismissals I can't see him achieving much with the orchestra; if he wins he will have to work with a sullen orchestra; but even in the best circumstances his achievements would be limited by his capacities. In the best circumstances we would not get another Boston or Philadelphia Orchestra; for that we would have to have a different orchestra, a different conductor, and—while we were at it—a different board of directors and a different business manager.

B. H. HAGGIN

SYMPHONY BILL QUITE EVENTFUL

Haydn, Dukelsky, Wahler Represented

BY WARREN STOREY SMITH

Eventful is the word for this week's pair of Symphony concerts, conducted by Richard Burgin. The first portion of the programme consists of Haydn's C minor Symphony, No. 95, unheard at Symphony Hall since 1916, and Vladimir Dukelsky's violin concerto, which received its first public performance at Sanders Theatre, Cambridge, on Thursday evening with Ruth Posselt (Mrs. Burgin) as soloist. Also new to Boston yesterday was the remaining item on the list, the long first movement of Mahler's huge Third Symphony.

Vladimir Dukelsky occupies a unique position in the contemporary musical scene. As "Vernon Duke" he writes musical comedies and music for the films and next Tuesday evening he will enjoy another world premiere when his "Dancing in the Streets" is brought out at the Shubert Theatre.

It is natural to look for traces of Duke in the music of Dukelsky. The third movement of the concerto, a theme and variations, affords a glimpse or two, and the middle movement, a waltz, is at least free from seriousness though it avoids the commonplace. The first movement, the soundest of the three, is pure Dukelsky.

But the latter by his own admission has no time for musical abstractions and the first two sections of this concerto have abundant charm and should commend themselves to the violinist eager for new material. On a first hearing the variations seemed fabricated and musically hardly worth the enormous trouble to which they put the solo player. Miss Posselt acquitted herself nobly here and elsewhere and there was great applause for her as well as for the composer, who looked very smart in his coast guard uniform.

Mr. Burgin has worked faithfully for Mahler hereabouts but he did that perplexing composer some disservice by isolating this movement in the first place and putting it at the end of a programme in the second. To be sure, Mahler called this movement "part one" and lumped the other five as "part two," but its effect is that of a sort of vast preluding and it is bound to make a very different and far more satisfactory impression when heard as he intended it.

Heavily scored on the brass side, it provides a field day for horns, trumpets and trombones and there was much virtuoso playing yesterday. The movement abounds in remarkable orchestral effects that range, Mahler-like, from the beautiful to the bizarre. Its general tenor is martial, now cheerful, now funeral and, like most else that Mahler wrote, it cannot be appraised just as music. There is mysticism here with man and nature as its theme. Though the thread of the composer's discourse is at times hard to follow there is a rousing conclusion which yesterday brought down at least a large proportion of the house—there will be dissenting opinions over Mahler until the end of time.

When all is said, Mr. Burgin is to be thanked for giving us even this much of the Symphony and he is to be warmly commended for restoring to us the fine Symphony of Haydn which shows that genial symphonist in a somewhat more serious light. Yesterday it set the keynote for an afternoon of beautiful playing.

THIS CLIPPING FROM
KEOKUK, IA.
GATE CITY
MAR 23 1943

Music a Dominant Need at Present, Declares Famous Symphony Leader

"Music is a dominant need of our time," said the famous conductor of the Boston Symphony Orchestra, Serge Koussevitsky, at a recent symposium at Town Hall in New York City. That states what the Keokuk Civic Music Association feels as it starts its campaign this week.

Tonight there will be a dinner at 6:30 o'clock at the Hotel Iowa at which the workers in the campaign will receive their instructions for seeing Keokuk people and giving them an opportunity to provide for good music in Keokuk during the 1943-1944 season.

Koussevitsky also said, "Of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort and to inspire. In these stormy, perilous days it is the mission of art to protect the fundamental values for which our armies are fighting, to shelter the ennobling, everlasting treasures of art, to maintain the high standard of morale, of culture and thought.

"Music is a living and active force which is essential for preserving the burning spirit and the lasting aspirations and ideals.

"We have to fulfill the great and pressing task of carrying the torch of art and inspiration to the battle-front.

"Let us write hymns of freedom and victory; compose marches to vanquish the foe; let us proclaim hatred for despotism and destruction; let us sing the song of love for mankind and faith in the ageless ideals of independence and democracy.

"Let music become the symbol of the undying beauty of the spirit of man.

"Let us conquer darkness with the burning light of art."

Miami

MUSIC

20/1943

SYMPHONY HALL

Boston Symphony Orchestra

As one has remarked before—and probably will again—leave it to Richard Burgin to arrange an unusual Boston Symphony program in which the interest of unfamiliar old music is blended with the spice of a modern novelty.

Once again deputizing for Serge Koussevitzky at the helm of the orchestra, Mr. Burgin offered yesterday afternoon, as he will tonight, a Haydn Symphony last played at these concerts in 1916: the C minor, No. 95 and twelfth in the Salomon series; Vladimir Dukelsky's Violin Concerto, and for the first time in Boston, the first part (or movement, whichever term you prefer) of the Third Symphony by Gustav Mahler.

Apart from a single performance at Sanders Theatre last Thursday evening, the Dukelsky Concerto was played for the first time yesterday. The soloist was Ruth Posselt (Mrs. Richard Burgin), who gave a superb account, in technic and musicianship, of what must be a very difficult piece. Her tone throughout was lustrous, clear and of tropical warmth.

In the allegro molto, waltz and theme with variations which form the three movements, Mr. Dukelsky obviously wanted to write an effective solo part that would not be obscured or dominated by the orchestra. He succeeded, perhaps too well, because the orchestral part, involving a much reduced symphonic ensemble, is subdued to the point of meagerness. The solo writing is indeed effective, and it is alternately melodic and rhythmic.

But one missed the contrast of solo and concerted passages, the dialogue, the give and take and solidity which are the vitalizing traits of the concerto style. Dukelsky's idiom has its harmonic acidities, but it is far from dry or forbidding.

There are moments when the music sounds fabricated rather than inspired, but on the whole the composer has produced a striking vehicle for virtuoso fiddlers. Mr. Dukelsky, attirded in his Coast Guard uniform, appeared on the stage and shared in the applause which followed the peerformance.

Without doubt it is unfair to make general criticism of a symphonic movement heard by itself and divorced from its context. Symphonies are organic entities, intended to be heard entire. The first movement of the Mahler Third sounds like a vast and impressive introduction to more that is to follow. Hearing it alone leaves one with a sense of incompletion.

This writer is perforce bound to raise again the question: Why could not the whole Third Spmphony have been prepared and, if necessary, given on a program all by itself? Performance of isolated movements suggests so-called popular concerts rather than the regular series of a first rank orchestra. Nevertheless, to Mr. Burkin goes one's gratitude even for so little unfamiliar Mahler.

Starting with the swinging tune of an old Austrian boys' marching song, the movement reveals a prodigality of repetition, of endless color and marvelous orchestration in its long course. There are pages of greatness wherein you recognize the intense and profound Mahler of the Ninth Symphony and "Song of the Earth."

His predilection for marches is indulged over and over again, and some interludes have the bouncing resilience of a John Philip Sousa. Why he sought thus to express the awakening in Suring of the spirit of Pan or Dionysius eludes this devoted Mahlerite.

There are also many solos for horn, trumpet and trombone, even bass drum. There are the familiar ornamental passages for wood winds, the frequent changes of metrical and rhythms. In short this is music only for a virtuoso orchestra such as the Boston Symphony.

Haydn's bright, sophisticated Symphony was utterly charming. Just why it—and other slumbering items of the Salomon series — should be neglected is just as unanswerable as "How old is Ann?" In spite of a good deal of brilliant playing, one came away with the impression that Mr. Burgin did not obtain from the orchestra as much finesse as he usually does.

C. W. D.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

This Clipping From
NEW YORKER
NEW YORK CITY
MAR 20 1943

A NEW symphony by Roy Harris—the distinguished composer's fifth—was recently brought to town by the Boston Symphony under the persuasive direction of Serge Koussevitzky. This latest Harris symphony began strikingly but became less absorbing as it went along.

Violin soloists provided some exceptional fiddling last week. Joseph Szigeti, appearing with the Philadelphia Orchestra, played the fifth Mozart concerto and the first Prokofieff concerto in his familiar fashion, which means with sensitivity and skill. Efrem Zimbalist, collaborating with the Philharmonic-Symphony, contributed the Beethoven concerto, which he played magnificently. At Town Hall, a young man named Joseph Rabushka, who is only fourteen, made an unusually impressive début.

PORTLAND, OREGON
OREGON JOURNAL
MAR

Famous Music Center Closes For Duration

BOSTON, March 20. — The Berkshire Music center will suspend its activities temporarily, owing to war conditions. The decision was made by a committee including members of the board of the Boston Symphony orchestra, Berkshire Symphonic festival and the Koussevitzky Music foundation.

In announcing the suspension, Dr. Koussevitsky said: "Cultural education and activities are now necessarily being curtailed. But after this period of terrific concentration on the immediate tasks of the war effort, students of all ages will turn to the Berkshire Music center . . . deepened by their experience and with a greater need and appreciation for the arts and especially for music."

Plans are progressing already to reopen the center as soon as conditions permit, and for assuring its continuance on the basis of nation-wide interest and support.

In Piano Program

Mary L. Craig will present the following piano students in recital today at 3 p. m. at her residence studio: Alva Lee Brown, Gwendolyn Maine, Corrine Smith. Margaret Zwald and Robert Nottingham.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 19th concert of its 62d season in Symphony Hall yesterday afternoon. Ruth Posselt was the violin soloist in the Dukelsky Concerto. The program was as follows:
Haydn.....Symphony No. 95, in C minor
Dukelsky.....Violin Concerto in G minor
Mahler.....Symphony No. 3 (first part)

Despite the seeming severity of the reservations to follow, Vladimir Dukelsky has indeed written a violin concerto in his new G minor which may well prove "a useful vehicle for the few fine violinists in quest of something to replace the slightly shopworn warhorses of their repertoire" (to quote Mr. Dukelsky himself). For, in addition to being remarkably well suited to the tonal and technical capacities of the violin, it is a wholly pleasant composition in a modern but not, fortunately, a mathematical idiom.

Purely as music for the violin, it deserves the highest praise. Indeed, we could go so far as to state (well aware of the absurdity of it), that slightly revised and performed unaccompanied, it could stand on its own feet as a sonata for violin. It will be most interesting to see the concerto when it is published in a reduction for violin and piano, for the impression will not down that the orchestra is pure upholstery notwithstanding the cleverness of some of the sonorities, such as bass clarinet and piccolo in duet.

In any case, the orchestra is seldom employed except as a variegated backdrop to the now lyric, now soaring and now brilliant tones of the solo violin. Frequently it falters even in that capacity, and we hear, in an isolated and often pointless fashion, this voice against that one, this sonority against that. There is seldom the impression of perfect integration of orchestra and soloist. On the other hand, it is quite possible the composer meant it to be that way. After all, there is no reason he shouldn't write a concerto in the original sense of the term as a showpiece for violin. It's just unexpected in these days, for it has long been proved that people can play the violin magnificently. Miss Posselt, for instance.

As for its musical material, that is another matter. It is frequently exceptionally pleasing, and it must be said it made its way readily with the audience, which applauded the composer as no other has been this season. The lyric theme of the first movement could almost have been written by a Rachmmaninoff, but its inconventional development could hardly be considered nostalgic. The cadenza seemed a bit over-long to us. Of the three movements the waltz seemed most successful, although the final variations (also a bit over long), offered a good deal of engaging music.

Of Miss Posselt's playing, it is only possible to speak in the most glowing terms. Her bowing has always been one of the marvels, and yesterday she outdid herself in the extraordinary fluency with which she changed from up-bow to down-bow, never cutting into the phrase or interrupting the tone. As always, her technic, her intonation and her feeling for the music were little short of perfection. She is, without exaggeration, one of the more exciting performers of the day in either sex.

The concert, which was performed with all the customary excellence of ensemble under Mr. Burgin's energetic leadership, began with the fine but seldom-heard C minor symphony of Haydn. Next week's equally interesting program lists William Schuman's "A Free Song"; Sibelius' Fifth Symphony, Guarnieri's "Aberture Concertante" (the composer conducting) and Copland's "A Lincoln Portrait."

This Clipping From
ST. JOSEPH, MO.
NEWS PRESS

DALLAS, TEX.
NEWS
MAR 26 1943

William Schuman Work

BOSTON, Mass., March 25.—The Secular Cantata, No. 2, A Free Song, by William Schuman, will have its first performance by the Boston Symphony Orchestra and the Harvard and Radcliffe Choruses under Serge Koussevitzky in Boston on March 26 and 27.

CORPUS CHRISTI, TEXAS
CALLER
MAR 21 1943

Tones and Overtones

America's First Fifth, A Roy Harris Symphony, Is Introduced to World

By KATHERYN PATE

America's first completely native Fifth Symphony has been composed. It has been successfully premiered, too, and dedicated to the fighting Russians, who took time out from their slaughter pen duties to hear the short wave broadcast of this new Roy Harris music.

The fomentation in music circles was extreme when Harris Fifth Symphony was first played in New York. Critics outwrote themselves and music pages bulged with the significant news. Gradually the word reached the outposts of civilization and people in Corpus Christi, Texas, awoke one morning to the blast of a trumpet and the beat of a drum It is a great day when a Fifth Symphony is composed.

This display of pleasure over Harris' latest composition is a bit reminiscent of the fireworks set-off when Dmitri Shostakovitch sent a dozen or more tin cans to America by plane last July. In the tin cans were about 200 frames of microfilm and on the microfilm was Shostakovitch's Seventh Symphony. He, too, was a hero to the home-folks and again we were reminded that total war does not necessarily include a blackout of those things classed as cultural.

It was a dramatic dash across time and space that delivered the Russian's Seventh into Toscanini's hands. The little tin cans were flown from Moscow to Teheran. They moved by motor from Teheran to Cairo and thence by plane to America. In two weeks the microfilm had been enlarged to standard negatives, plates had been cut and advance copies had been run off.

Not Story-Book

There were no story-booktales involved with the composition of Roy Harris' Fifth Symphony. Even though his name has become the most important in contemporary American music, Harris remains as plain as an old high-top, lace shoe. His music, however, is highly intellectual, requiring a long intimacy to be appreciated. The popularity of his music among a public whose taste veers toward the shallow and superficial is considered a little strange. His "Andante," for example, is a hundred miles removed from Ravel's "Bolero," say, but its appeal to the masses is no less.

Perhaps it is because Harris is as native an American product as Abraham Lincoln or Carl Sandburg that his brother and sister Americans find in him a heroic streak fit for worship. He was born in a little Oklahoma log cabin on Lincoln's birthday in 1898. His parents, the pioneering Harrises, moved on out to San Gabriel Valley in California, built their own farm, when Roy was yet a lad. There he spent his boyhood, adolescence and early manhood.

By the time he was old enough to shave, Harris was farming on his own. With farming, he coupled a study of Greek philosophy. During the first World War he served as a private in the United States Army for one year. Then, when he returned to Southern California, he was determined to devote himself to study. At the Southern Branch of the University of California he began the study of harmony, in Hindu theology found his diversion. He was a butter and egg man during the day, the evenings he gave to school and books.

Harris had acquired only a passing acquaintance with harmony and theory when he went to Arthur Farwell, begged to become his pupil. Farwell was unaccustomed to taking students who knew little more than the musical alphabet and the elements of its grammar. But, he wrote later, "I was convinced that he would one day challenge the world. Aside from his manifest talent, my grounds for this belief lay in his mental vitality and breadth, in his insistence upon the subjecting of every accepted musical dictum and tradition to a searching scrutiny."

Through the generosity of a private patronage, Harris in 1926 went to Paris to study under Nadia Boulanger. Study in Paris was a necessity no musician could escape in those days. His first major work, Concerto for Piano, Clarinet and String-Quartet, was composed that year, French critics singled it out for praise. When the Concerto was recorded by Columbia and received a large and popular sale, Harris' star soared high in the musical heavens.

Koussevitzky and the Boston Symphony introduced Harris' Symphony: 1933" (his first) in February, 1934. This performance tempted Columbia to record this work as well. The Victor Co. literally rubbed its eyes and sat bolt upright. Here was a composer well worth cultivating. Victor recorded many of the succeeding Harris works, commissioned him to compose a special symphonic work for recording. It was an American overture, "Johnny Comes Marching Home," based on a famous Civil War tune. It was instantly popular and Mr. Harris, if you please, was a vogue. Commissions poured in, from orchestras, from solo instrumentalists from patrons of the arts.

Simple Roy Harris

Harris is not one of the long-haired boys, playing at being a musician. He is simple and unpretentious, essentially reticent, and feels out of place in New York. A greater part of his life has been spent in a secluded farm-house with books. He finds enormous fascination in reading, particularly philosophy and the social sciences. He plays tennis and chess.

His musical interests are in works of the 15th and 16th centuries, Dufay, des Pres, Palestrina, Orlando di Lasso. Among other composers, his greatest respect is for Bach and Beethoven. After Beethoven, he feels the art of music degenerated. The degeneracy, he believes, is most apparent in the works of such composers as Berlioz, Liszt, Wagner, Richard Strauss and Rimsky-Korsakoff.

In 1934 the New York Philharmonic conducted a nation-wide radio poll for orchestral compositions. Roy Harris received the greatest number of votes among living composers, only a few votes less than the poll for the single favorite work, the Franck D-Minor Symphony.

MAR 25 1943

Boston Symphony to Play Schumann Work

The first performance of a new William Howard Schumann work, "A Free Song," secular cantata No. 2, for chorus and orchestra, will be given by the Boston Symphony orchestra with Dr. Serge Koussevitzky conducting, Saturday at 7:15 over KFEQ and Blue Network stations.

The composition is in two parts, "Too Long, America" and "Look Down, Fair Moon" in the first part and "Song of the Banner" as the second part. The choral work will be done by the Harvard glee club and the Radcliffe choral society, with G. Wallace Woodworth conducting.

Schumann, who was born in New York city 33 years ago, commands a high place in American music, despite his youth. His career has been encouraged and influenced by Doctor Koussevitzky.

Also to be heard during the broadcast will be the Fifth Symphony of Sibelius. James G. McDonald will be the program commentator.

[56]

March MUSIC 20 1943

SYMPHONY HALL

Boston Symphony Orchestra

Globe MUSIC March 20, 1943

SYMPHONY HALL

Boston Symphony Orchestra

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As for its musical material, that is another matter. It is frequently exceptionally pleasing, and it must be said it made its way readily with the audience, which applauded the composer as no other has been this season. The lyric theme of the first movement could almost have been written by a Rachmmaninoff, but its unconventional development could hardly be considered nostalgic. The cadenza seemed a bit over-long to us. Of the three movements the waltz seemed most successful, although the final variations (also a bit over long), offered a good deal of engaging music.

Of Miss Posselt's playing, it is only possible to speak in the most glowing terms. Her bowing has always been one of the marvels, and yesterday she outdid herself in the extraordinary fluency with which she changed from up-bow to down-bow, never cutting into the phrase or interrupting the tone. As always, her technic, her intonation and her feeling for the music were little short of perfection. She is, without exaggeration, one of the more exciting performers of the day in either sex.

The concert, which was performed with all the customary excellence of ensemble under Mr. Burgin's energetic leadership, began with the fine but seldom-heard C minor symphony of Haydn. Next week's equally interesting program lists William Schuman's "A Free Song"; Sibelius' Fifth Symphony, Guarnieri's "Aberture Concertante" (the composer conducting) and Copland's "A Lincoln Portrait."

PORTLAND, OREGON
OREGON JOURNAL
MAR 21 1943

Famous Music Center Closes For Duration

BOSTON, March 20. — The Berkshire Music center will suspend its activities temporarily, owing to war conditions. The decision was made by a committee including members of the board of the Boston Symphony orchestra, Berkshire Symphonic festival and the Koussevitzky Music foundation.

In announcing the suspension, Dr. Koussevitsky said: "Cultural education and activities are now necessarily being curtailed. But after this period of terrific concentration on the immediate tasks of the war effort, students of all ages will turn to the Berkshire Music center . . . deepened by their experience and with a greater need and appreciation for the arts and especially for music."

Plans are progressing already to reopen the center as soon as conditions permit, and for assuring its continuance on the basis of nation-wide interest and support.

In Piano Program

Mary L. Craig will present the following piano students in recital today at 3 p. m. at her residence studio: Alva Lee Brown, Gwendolyn Maine, Corrine Smith, Margaret Zwald and Robert Nottingham.

CORPUS CHRISTI, TEXAS
CALLER
MAR 21 1943

Tones and Overtones

America's First Fifth, A Roy Harris Symphony, Is Introduced to World

By KATHERYN PATE

America's first completely native Fifth Symphony has been composed. It has been successfully premiered, too, and dedicated to the fighting Russians, who took time out from their slaughter pen duties to hear the short wave broadcast of this new Roy Harris music.

The fomentation in music circles was extreme when Harris Fifth Symphony was first played in New York. Critics outwrote themselves and music pages bulged with the significant news. Gradually the word reached the outposts of civilization and people in Corpus Christi, Texas, awoke one morning to the blast of a trumpet and the beat of a drum. It is a great day when a Fifth Symphony is composed.

This display of pleasure over Harris' latest composition is a bit reminiscent of the fireworks set-off when Dmitri Shostakovitch sent a dozen or more tin cans to America by plane last July. In the tin cans were about 200 frames of microfilm and on the microfilm was Shostakovitch's Seventh Symphony. He, too, was a hero to the home-folks and again we were reminded that total war does not necessarily include a blackout of those things classed as cultural.

It was a dramatic dash across time and space that delivered the Russian's Seventh into Toscanini's hands. The little tin cans were flown from Moscow to Teheran. They moved by motor from Teheran to Cairo and thence by plane to America. In two weeks the microfilm had been enlarged to standard negatives, plates had been cut and advance copies had been run off.

Not Story-Book

There were no story-booktales involved with the composition of Roy Harris' Fifth Symphony. Even though his name has become the most important in contemporary American music, Harris remains as plain as an old high-top, lace shoe. His music, however, is highly intellectual, requiring a long intimacy to be appreciated. The popularity of his music among a public whose taste veers toward the shallow and superficial is considered a little strange. His "Andante," for example, is a hundred miles removed from Ravel's "Bolero," say, but its appeal to the masses is no less.

Perhaps it is because Harris is as native an American product as Abraham Lincoln or Carl Sandburg that his brother and sister Americans find in him a heroic streak fit for worship. He was born in a little Oklahoma log cabin on Lincoln's birthday in 1898. His parents, the pioneering Harrises, moved on out to San Gabriel Valley in California, built their own farm, when Roy was yet a lad. There he spent his boyhood, adolescence and early manhood.

By the time he was old enough to shave, Harris was farming on his own. With farming, he coupled a study of Greek philosophy. During the first World War he served as a private in the United States Army for one year. Then, when he returned to Southern California, he was determined to devote himself to study. At the Southern Branch of the University of California he began the study of harmony, in Hindu theology found his diversion. He was a butter and egg man during the day, the evenings he gave to scho[illegible] and books.

Harris had acquired only a passing acquaintance with harmony and theory when he went to Arthur Farwell, begged to become his pupil. Farwell was unaccustomed to taking students who knew little more than the musical alphabet and the elements of its grammar. But, he wrote later, "I was convinced that he would one day challenge the world. Aside from his manifest talent, my grounds for this belief lay in his mental vitality and breadth, in his insistence upon the subjecting of every accepted musical dictum and tradition to a searching scrutiny."

Through the generosity of a private patronage, Harris in 1926 went to Paris to study under Nadia Boulanger. Study in Paris was a necessity no musician could escape in those days. His first major work, Concerto for Piano, Clarinet and String-Quartet, was composed that year, French critics singled it out for praise. When the Concerto was recorded by Columbia and received a large and popular sale, Harris' star soared high in the musical heavens.

Koussevitzky and the Boston Symphony introduced Harris' "Symphony: 1933" (his first) in February, 1934. This performance tempted Columbia to record this work as well. The Victor Co. literally rubbed its eyes and sat bolt upright. Here was a composer well worth cultivating. Victor recorded many of the succeeding Harris works, commissioned him to compose a special symphonic work for recording. It was an American overture, "Johnny Comes Marching Home," based on a famous Civil War tune. It was instantly popular and Mr. Harris, if you please, was a vogue. Commissions poured in, from orchestras, from solo instrumentalists from patrons of the arts.

Simple Roy Harris

Harris is not one of the long-haired boys, playing at being a musician. He is simple and unpretentious, essentially reticent, and feels out of place in New York. A greater part of his life has been spent in a secluded farm-house with books. He finds enormous fascination in reading, particularly philosophy and the social sciences. He plays tennis and chess.

His musical interests are in works of the 15th and 16th centuries, Dufay, des Pres, Palestrina, Orlando di Lasso. Among other composers, his greatest respect is for Bach and Beethoven. After Beethoven, he feels the art of music degenerated. The degeneracy, he believes, is most apparent in the works of such composers as Berlioz, Liszt, Wagner, Richard Strauss and Rimsky-Korsakoff.

In 1934 the New York Philharmonic conducted a nation-wide radio poll for orchestral compositions. Roy Harris received the greatest number of votes among living composers, only a few votes less than the poll for the single favorite work, the Franck D-Minor Symphony.

DALLAS, TEX.
NEWS
MAR 26 1943

William Schuman Work

BOSTON, Mass., March 25.—The Secular Cantata, No. 2, A Free Song, by William Schuman, will have its first performance by the Boston Symphony Orchestra and the Harvard and Radcliffe Choruses under Serge Koussevitzky in Boston on March 26 and 27.

This Clipping From
ST. JOSEPH, MO.
NEWS PRESS
MAR 25 1943

Boston Symphony to Play Schumann Work

The first performance of a new William Howard Schumann work, "A Free Song," secular cantata No. 2, for chorus and orchestra, will be given by the Boston Symphony orchestra with Dr. Serge Koussevitsky conducting, Saturday at 7:15 ovef KFEQ and Blue Network stations.

The composition is in two parts, "Too Long, America" and "Look Down, Fair Moon" in the first part and "Song of the Banner" as the second part. The choral work will be done by the Harvard glee club and the Radcliffe choral society, with G. Wallace Woodworth conducting.

Schumann, who was born in New York city 33 years ago, commands a high place in American music, despite his youth. His career has been encouraged and influenced by Doctor Koussevitzky.

Also to be heard during the broadcast will be the Fifth Symphony of Sibelius. James G. McDonald will be the program commentator.

[56]

Worcester Telegram Mar 24, '43

AT AUDITORIUM CONCERT

At Worcester Civic Music Association Concert in the Auditorium last night. Left to right: Charles A. Grosvenor, chairman of the association's talent committee; Arthur J. Dann, president; Mrs. Leon McDermid, secretary, Dr. Serge Koussevitzyk, conductor of Boston Symphony Orchestra, and Ralph C. Ordway, association treasurer.

BOSTON SYMPHONY IN SUPERLATIVE CONCERT

Koussevitzky and Orchestra Give Well-nigh Flawless Rendition of Handel Concerto, And Beethoven and Tschaikowsky's 'Fourths'

By LESLIE MOORE

The Civic Music Association presented the Boston Symphony Orchestra, Serge Koussevitzky conducting, at the Auditorium last night. It was the association's concluding offering of the season. The program:

Handel Concerto Grosso for String Orchestra in D minor, Op. 6, No. 10
Overture (Grave—Allegro)—Air—Allegro moderato
Beethoven Symphony No. 4 in B-flat major. Op. 60
I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio; Un poco meno allegro
IV. Finale: Allegro, ma non troppo
Tschaikowsky Symphony No. 4 in F minor, Op. 36
I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo; pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

This great orchestra, a favorite in Worcester through the years, drew a capacity house last night and gave a superlative performance. It was a red-letter evening in the city's music season. Whatever your temporary opinion as you hear other high-ranking organizations in the symphonic field, no possible doubt whatever lingers as you hear the Boston. "There," you exclaim, "is the greatest orchestra in the world!" Any contrary viewpoint is born of prejudice or misjudgment, or both.

Superlative Handel

Where will you encounter a smoother, more competent or purer interpretation of Handel than that with which Dr. Koussevitzky opened last night's program? Handel, these days, is too often merely a handy specimen of music's early flowering which concert artists use to warm up while the audience gets settled. Other than his oratorios, which are pretty decently treated, Handel is known chiefly for hackneyed excerpts from otherwise forgotten operas, which are almost invariably made to sound like something on an old Edison record, with no variety or intelligence of presentation.

That is said to emphasize the beauty which characterized last night's tenth concerto grosso. The work, which is remarkably built of noble musical ideas, came to life with a sprightly treatment of tune, a succinct introduction and weaving of the solo and responding instrumental voices, and abundant tonal coloring. There were delightful shadings, notably an almost incredible diminuendo at the end of the aria; and the acceleration in the finale movement, working up from a delicate beginning, achieved rousing effect. Handel would have beamed with pleasure.

Well Polished Fourths

Neither of the two symphonies is generally ranked as its creator's greatest. Yet there were moments last night both in the Beethoven and Tschaikowsky when we could take oath that the composers never rose to such heights in any other writing. If it was the playing which induced that feeling, the more honor to the orchestra and the gentleman, one of the giants of this era's music, who conducts it.

Beethoven's well-knit Fourth was flawless. Notwithstanding its restless portions, it is generally a comfortable symphony, rich in fascinating melody and a masterpiece of thematic development. It moves from a leisurely introduction and awakening allegro, to a soothing adagio, and then on to a laughing vivace, winding up with a spirited finale. Beethoven the genius may be more evident elsewhere, but Beethoven the craftsman and painter is at his best here. The second movement, for example, is a serene stream of melody which the accompaniment ripples in the manner of a gentle breeze. The gay third, partly a string and woodwind dialogue, is a very human affair indeed. The final movement runs with easy speed to a satisfying conclusion. We heard all there is to hear in the symphony, which is compliment enough for any orchestra.

'Unforgettable" Scherzo

I suppose nobody in last night's audience will soon forget the performance of the Scherzo in the Tschaikowsky symphony. The third movement is, of course wonderfully written, and is abou as unusual today as the composer thought it was when he got it down on paper. But it isn't memorable unless somebody can be found to play it memorably. The strings of the Boston orchestra did it. It was astonishing. Pizzicato in ensemble, save for slow and measured stuff, is customarily sloppy. But here was miraculous precision. That isn't all. The Pizzicato, nimble and phenomenal, was nevertheless done with magnificent dynamics—loud, soft, gradual and abrupt. It was all-out musicianship and total technique.

Don't think the rest of the symphony wasn't something special. It was. Whether this is the top specimen of Russian spirit in the composer's output or not, I don't know or care much. It rises above nationalist limits. The Thomas Hardy of music is in there all the time harping away on inexorable fate and futility, no doubt, but he does it with thrilling results, and Dr. Koussevitzky took good care that the depressive aspects were not labored unduly.

Vigorous Andante

The opening andante came in with splendid vigor, and, following the curious waltz theme moved on to its tremendous brass passages and climaxes. The oboe and English horn gave beautiful emphasis to the flowing air of the second movement, over the rich accompaniments.

The scherzo I seem to have mentioned above. The finale, despite a common streak in the closing theme, especially when blared by the brasses, is an overpowering and exciting, impatient piece of music. The orchestra rose to the opportunities superbly with fiery intensity.

Dr. Koussevitzky's conducting was a delight to watch, naturally. No histrionics, no grandstanding. All music. Others have their spotlights and somersaults. He has his genius and a matchless orchestra. Ne needs nothing else.

CIVIC MUSIC SUBSCRIPTION RENEWAL APRIL 1

The renewal period for subscriptions for next season's Worcester Civic Music Concert Series will open April 1, Arthur S. Dann, president, announced yesterday.

All present members are eligible for renewals, and there will be openings for about 250 additional persons, he said. Membership will be limited to 3500.

The association will maintain headquarters in the Chamber of Commerce through April.

This Clipping From
EVERETT, MASS. NEWS GAZETTE

MAR 26 1943

CONCERT TO AID RUSSIAN RELIEF

Symphony Orchestra Conducted by Arthus Fiedler

The Russian Day Relief committee of Malden is sponsoring a concert by the Boston Symphony Orchestra, conducted by Arthur Fiedler, Friday evening, April 30, at the Jenkins auditorium, Malden High school, and many Everett residents are planning to attend.

Word was received by Dr. Samuel G. Pavlo, chairman of the concert committee, that in appreciation of the gallant fight the Russian people are making and the great necessity of lending them a hand in their hour of need, the Boston Symphony Orchestra has voted 100 percent attendance. The Boston Symphony Orchestra, and Arthur Fiedler, in donating their services, express their willingness to alleviate the suffering of the Russian people.

It is the sincere hope of the Malden committee for Russian War Relief that the public will evince the same show of enthusiasm as did the members of the Boston Symphony Orchestra. By attending this performance, the public will not only receive an evening of rare entertainment, but will also help the Russian people in their gallant fight for liberty.

Mrs. Samuel G. Pavlo, chairman of the ticket committee, made the announcement that a great demand for tickets has been made not only by Malden residents but by neighboring towns.

All those desiring tickets may procure them by calling Mrs. Samuel G. Salvo at Malden 5603-J.

Symphony Concert to Stress Inter-American Relations

Mar 25 Herald

Inter-American relations will be the timely under-current of the program Dr. Serge Koussevitzky has arranged for the Boston Symphony Orchestra's concerts this week-end. He is presenting first Boston performances of works by two North American composers, William Schuman and Aaron Copland, and one South American, Camargo Guarnieri. This young Brazilian also will appear as conductor of his own work. Hence the interest of the Pan-American Society, headed by Mrs. George Cheever Shattuck.

The program is to open with William Schuman's cantata, "A Free Song," in which a text selected from Walt Whitman's "Drum Taps" will be sung with the orchestra by the Harvard Glee Club and the Radcliffe Choral Society. They have been trained by G. Wallace Woodworth. This will be the initial performance of the work.

Sibelius's Fifth Symphony will follow. The concert will resume after intermission with the conducting by Camargo Guarnieri of his own "Abertura Concertante" heard for the first time in Boston. Aaron Copland's "A Lincoln Portrait," heard also for the first time here, will conclude the program. In its performance, words of Lincoln will be spoken by the distinguished young actor, Will Geer, who has found time to publish a book, "American Folk Songs."

The membership of the Pan American Society includes numerous regular patrons of the concerts, among them Miss Fanny Adams, Mrs. Talbot Aldrich, Mrs. John T. Bottomley, Mrs. Ralph Bradley, Mrs. Thomas D. Cabot, Mrs. Russell S. Codman, Mrs. Guy W. Currier, Mrs. Louis Curtis, Mrs. Allan Forbes, Mrs. L. Cushing Goodhue, Mr. Wallace Goodrich, Miss Isabella Grandin, Mrs. John L. Grandin, Mrs. Christian A. Herter, Mr. and Mrs. Richard B. Hobart, Mrs. Parkman D. Howe, Jr., Mrs. Richard Saltonstall, Mrs. George C. Shattuck, Mrs. T. Mott Shaw, Mrs. Edward Thaw, Mrs. Eliot Wadsworth and Mrs. Langdon Warner.

Pan American Society members who also are enrolled as Friends of the Boston Symphony Orchestra are Mrs. Henry L. Beveridge, Miss Susan Godoy, Mrs. L. Cushing Goodhue, Miss Constance Goodrich, Miss Fanny P. Mason, Gov. and Mrs. Leverett Saltonstall, Mr. and Mrs. Jesus Saaroma, Mrs. Edward Thaw and Mrs. Eliot Wadsworth.

The music committee of the society consists of the following group of Symphony-goers: Miss Susan Godoy, Mr. Wallace Goodrich, Mrs. George Hawley, Mrs. Richard Hobart, Mrs. Chester Humphrey, Mrs. Edward Taft, Mrs. Edward Thaw and Mrs. Langdon Warner. Miss Isadora Falcao of the committee is the daughter of the Brazilian consul, Senhor Ildefonso Falcao. Other members of the group are Mr. George Wright Briggs, Mrs. John C. Phillips, Mr. Quincy Porter, composer and director of the New England Conservatory of Music; and Mr. Nicholas Slonimsky, composer and musicologist, noted authority on Latin-American music.

This Clipping From
PORTLAND, ME. PRESS HERALD

MAR 27 1943

Brazil Composer Leads Boston Symphony

Boston, March 26—(UP)—Camargo Guarnieri, one of Brazil's outstanding composers, today conducted the Boston Symphony Orchestra in the first Boston performance of his new overture, Abertura Concercante, at Symphony Hall.

The orchestra also gave the premiere performance of a Cantata by William Schuman, A Free Song. The choral portion of the composition was sung by the Harvard Glee Club and the Radcliffe Choral Society.

Works by Brazilian Composer And Two Americans Scheduled

By Winthrop P. Tryon

"Never heard a note of it," said William Howard Schuman, the composer, speaking of his music, "A Free Song," in the library of Symphony Hall last night. He could not express himself in those terms now, for he has heard the Boston Symphony men and the Harvard-Radcliffe choir of 150 voices run through the work under Dr. Koussevitzky, in preparation for its first public trials tomorrow afternoon and Saturday evening.

Thus does a man who has mastered the technique of composition write things out of his head and confidently set them before a conductor to lead and before instrumentalists and vocalists to perform. As for the full score, that stands in manuscript, though executed in the handsome manner of the professional copyist; and as for the vocal score, that stands in print, published by the house of G. Schirmer of New York, with a piano reduction for accompaniment.

* * *

Rather strangely, then, the men and women of Cambridge who have been studying the choruses for some time under their own music director knew more about the sound of it when they came to town for practice with the orchestra last night than the composer himself, unless what is heard with the ear of imagination may be called sound.

Whatever that may signify, along comes in the Boston Symphony Orchestra's schedule of doings a late-season novelty, "A Free Song," Secular Cantata No. 2, to words adapted from poems of Walt Whitman. It is a patriotic song, a song to the American Flag, a song of liberty. Structurally, it takes form as a kind of solemn movement contrasted with a vivacious one; carrying out the classic plan to the patriotic cause, is making the week still richer, presenting Aaron Copland's "A Lincoln Portrait," which amounts to a recitation with orchestral support, the text being salient passages from Lincoln's speeches, with the closing words of the Gettysburg Address as finale. The work will have its first Boston performance at this time, though it has been made generally known the radio way in a Kostelanetz program and it has been done in concert at Cincinnati,

But Dr. Koussevitzky goes further, undertaking something in the good-neighbor line. He has invited the Brazilian composer, Camargo Guarnieri, to take part in the week's festivities; and Mr. Guarnieri will appear on Symphony Hall platform directing the orchestra in a work of his written last year entitled "Abertura Concertante." The work is described as a fairly strict study in the overture form, full of strains of Brazilian, or possibly Portuguese melody, shanties the sailors of Vasco da Gama may have hoisted sails to, and rhythms that peasants back in John the Great's day may have danced to.

Delar

William Schuman

Marcus Blechman

Camargo Guarnieri

MAMARONECK, N. Y.
TIMES

Concert Postponed

The concert scheduled for Friday in Paine Hall, at which Béla Bartók, assisted by Rudolf Kolesch, was to present a program of his own music, has been indefinitely postponed because of the continued indisposition of Mr. Bartók.

This Clipping From
BROOKLYN, N.Y.
EAGLE

MAR 28 1943

Boston Symphony In Final Concert

The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will present the final concert of its series this season at the Academy of Music on Friday evening, at 8:30. The program will feature Aaron Copland's "A Lincoln Portrait," a musical characterization of Abraham Lincoln in which words from several speeches are used as a spoken text. The speaker will be the noted actor Will Geer.

Dr. Koussevitzky opens the concert with Handel's Concerto Grosso for String Orchestra, Op. 6, No. 10, in D minor. He has also chosen the work of the American composer Pvt. Samuel Barber. It is Essay for Orchestra, No. 1.

The second half of the program will be devoted to Beethoven's Fifth Symphony in C minor. The series is held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

ton orchestra will repeat "A Fr Song" at Carnegie Hall in N York Saturday. The Radcliffe a Harvard choruses will accompa the orchestra to New York for t performance.

Mr. Schuman's reputation as composer reached nation-wide pr portions with the introduction his Third and Foutrh Symphoni (The Fourth was first played the Philadelphia Orchestra last A ril with Eugene Ormandy condu ing) but he was taking it all ve calmly in his office at Sarah La rence College this morning. He a member of the Arts' Facul there and director of the Sar Lawrence Chorus which w broadcast a program over the C lumbia Broadcasting System 2:15 on April 10.

He admitted that he was som what fatigued after having co muted between Boston and N York for three days. Wednesd he was in Boston for a rehears took the sleeper back to New Yo that night to attend the playi of "Prayer 1943" at Carnegie H Thursday night, went back to B ton Friday for the performan there Saturday, and returned New York Saturday night. Wh he was asked what the Bost newspapers had to say about premiere of his new work, Schuman replied, "I never read

Harold Stein

Aaron Copland

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The "newsiest" part of the Boston Symphony Orchestra concert yesterday afternoon was the first performance here of Frederick Jacobi's "Ode" for Orchestra. But the part one remembers most vividly was Bernard Zighera's virtuoso performance of the solo part in Ravel's Introduction and Allegro for Harp and Orchestra.

These two works came on a program which, like that of a week ago, consisted of six numbers, and which otherwise included the D minor Organ Concerto, No. 10, by Handel, with E. Power Biggs as soloist; the "Unfinished" Symphony of Schubert; Wagner's Prelude to "Parsifal" and the "Russian Easter Overture" by Rimsky-Korsakoff. Serge Koussevitzky conducted.

While Debussy is often considered the composer par excellence for harp, especially when that graceful instrument is combined with orchestra, Ravel knew a thing or two about writing for it. His Introduction and Allegro is music of glittering brilliance in the solo part, and surely a virtuoso of the first order is demanded.

Mr. Zighera's performance, as one would expect from such a master of the instrument as the Boston Symphony's first harpist, was a marvel of speed, accuracy and deftness. It was just as brilliant as the music itself, which is one way of saying that nothing was left to be desired.

Hearing Mr. Zighera thus play the harp, one was reminded of an old regret: that many composers of the 19th century, with certain notable exceptions, underestimated the variety of beauties obtainable from an instrument which, in the right hands, can indeed "sing."

Mr. Biggs, too, as soloist in Handel's fresh and substantial Concerto, played admirably, with the stylistic mastery and the general musicianship for which he has come to be noted in this country.

It is a pleasure to report that the Symphony Hall organ, on certain past occasions grievously sagging in pitch, was in tune with the orchestra.

Mr. Jacobi's "Ode," composed two years ago and given its premiere in San Francisco last February, was inspired by a passage in the Hebrew Morning Sabbath Service. What is its musical form I could not begin to determine after a single performance, but there is unifying repetition of salient thematic ideas. And there is also a considerable variation in mood.

The idiom is neither old-fashioned nor radically modern, but reveals elements of each. The orchestration suggests examples from Debussy, a little of Strauss, hints from Sibelius in certain colorings and combinations, yet it is not exactly what could be termed eclectic.

To this writer, Mr. Jacobi's style is not very melodic, nor would one think of the "Ode" as specifically reflecting a mood of religious affirmation without having first read the composer's statement about the origin of the music. Yet the work is certainly ponderable, and will bear re-hearing.

While the "Russian Easter" Overture is surely heard at its festive best when Mr. Koussevitzky conducts it, the "Unfinished" Symphony and Wagner's mystic Prelude fared unevenly.

Mr. Koussevitzky is more successful with the "Unfinished" than with the C major Symphony of Schubert, and much of yesterday's reading had a supernal charm and simplicity. On the other hand there were passages that seemed to go a little awkwardly.

Wagner's dedicatory, philosophical and elusive music of "Parsifal" must be extremely difficult to conduct. Though music designed for the theatre, it is for a very special, ceremonial purpose and occasion. It should sound as an expression of faith and it ought to have a mystic glow.

Mr. Koussevitzky does not excel with Wagner, and though certain pages were beautifully done, one did not feel that all in the music was brought out.

The orchestral playing was, on the whole, superb, but the brass noticeably had an off day. Both soloists, and Mr. Jacobi, who appeared on the stage after performance of his "Ode," were roundly applauded.

While the afternoon concert of this week was given yesterday, because today is Good Friday, the evening concert will as usual take place Saturday at 8:15. Next week is the season will end. C. W. D.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The beginning of the end of the Symphony season is in sight when the Monday-Tuesday series comes to a close. Last evening brought the final Monday presentation and this afternoon brings a repetition of a well-contrived programme consisting of a new Prelude and Fugue by Arcady Dubensky, Debussy's Prelude to "The Afternoon of a Faun," the Second "Daphnis and Chloe" Suite of Ravel and Beethoven's Fifth Symphony.

One of the first violinists in the New York Philarmonic-Symphony, Russian-born Dubensky has been known to Boston through other orchestras, notably the Peoples' Symphony, but this was the first hearing of his music in Symphony Hall. It was also the first performance anywhere of this Prelude and Fugue.

Presumably the piece is new but there is nothing particularly modern in this idiom. In fact, the style seems to be a sort of blend of Tchaikovsky and Franck. The Prelude, short and solemn, is for strings alone; the Fugue, in slow tempo, is for full orchestra. There is a very long and immediately attractive subject, the treatment of which is free and harmonically and orchestrally rich. The audience made it quite plain that it liked the work and at its conclusion Dr. Koussevitzky escorted the composer to the platform.

The music of Ravel and Beethoven had already been heard this season in the longer series, but Debussy's Prelude had not, though, goodness knows, it is of frequent enough occurrence. Often as it has been played, however, it is not easy to recall a performance so exquisitely adjusted from the tonal standpoint or so charged with the piece's peculiar atmosphere and charm. As for the "Daphnis and Chloe" excerpts, Dr. Koussevitzky and his orchestra have a way with them that defies imitation. Ravel himself was only too ready to admit it.

Since Dr. Koussevitzky revived the orchestral portions of the "Romeo and Juliet" "dramatic symphony" in October, this may be looked upon as a sort of Berlioz season. That the conductor has a flair for this music goes without saying. His frequent performances of the "Fantastique" alone would prove that fact.

To yesterday's superlative performance of "Harold in Italy" Mr. Lefranc contributed his portion. Regarding the work as a sort of concerto, the audience applauded after every movement.

There were three reasons for playing Vaughan Williams' Fantasia at this week's concerts. The composer turned 70 not long ago. Since the work was heard here last May there was no need for extensive preparation, and there is no composition that better shows off the Boston Symphony's remarkable strings.

There are other symphonies of Schumann besides the First and Fourth that are due for a hearing in these parts. But No. 1, with its bubbling enthusiasms, its warm lyricism, is always a grateful work for both players and hearers and Dr. Koussevitzky might almost be called its chosen interpreter.

Local Composer Hears Boston Symphony Give Premiere Of His Work

WILLIAM SCHUMAN

New York Philharmonic Also Presents Another Schuman Composition 3 Times

The world premiere of one major orchestral composition by the Boston Symphony orchestra and the presentation three times in four days of another new work by the New York Philharmonic-Symphony Society is a distinction which comes rarely, if a all, to an American composer. In fact, although there are no vital statistics on the subject, it is probably safe to say that it has never happened before. The young composer who enjoyed that unique distinction over the week-end is William Schuman of 17 Springdale Road, Woods of Larchmont.

Serge Koussevitsky and the Boston Symphony Orchestra gave the first performance Saturday night of Mr. Schuman's new work: "A Free Song, Secular Contata No. 2 for Chorus and Orchestra." The orchestra was assisted by the choruses from Radcliffe College and Harvard University. The contata is adapted from poems by Walt Whitman, the first movement based on "Long, Too Long America" and "Look Down, Fair Moon" and the second movement adapted from "Song of the Banner At Daybreak."

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RUTH BRECHER.

New York.

'SPRING' MOOD FOR SYMPHONY

Works by Schumann, Berlioz, Williams Played

BY WARREN STOREY SMITH

A touch of spring in the air gav appropriateness to the performance a yesterday's Symphony Concert c Schumann's "Spring" Symphony (hi First in B-flat major) and to the rc mantic ardors of Berlioz' "Harold i Italy" Symphony, with which the prc gramme concluded.

Less seasonal, or rather unseasons because of the cathedral-like atmos phere, was the first number. Vaugha Williams' Fantasia for string orchestr on a theme by Thomas Tallis. Th viola soloist in "Harold" was Jean Le franc, first violinist of the orchestra

With Berlioz' extraordinary work Dr Koussevitzky is making up for los time. Until last April, when he revived it for Louis Bailly, who had come to play a Viola Concerto by Berezowsky, the Symphony had gone unheard here since 1919. In matters of orchestration Berlioz was not merely years but decades ahead of his time. His musical thought was also prophetic. There is a freedom and plasticity in his tonal speech that is far removed from the measured periods of the classicists and Berlioz' fellow romanticists. It is hard to believe on the evidence of the scores themselves that "Harold in Italy" was composed in 1834 and Schumann's First in 1841.

[58]

Works by Brazilian Composer And Two Americans Scheduled

By Winthrop P. Tryon

"Never heard a note of it," said William Howard Schuman, the composer, speaking of his music, "A Free Song," in the library of Symphony Hall last night. He could not express himself in those terms now, for he has heard the Boston Symphony men and the Harvard-Radcliffe choir of 150 voices run through the work under Dr. Koussevitzky, in preparation for its first public trials tomorrow afternoon and Saturday evening.

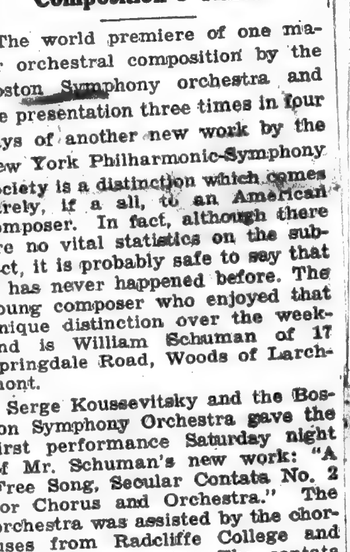
Thus does a man who has mastered the technique of composition write things out of his head and confidently set them before a conductor to lead and before instrumentalists and vocalists to perform. As for the full score, that stands in manuscript, though executed in the handsome manner of the professional copyist; and as for the vocal score, that stands in print, published by the house of G. Schirmer of New York, with a piano reduction for accompaniment.

* * *

Rather strangely, then, the men and women of Cambridge who have been studying the choruses for some time under their own music director knew more about the sound of it when they came to town for practice with the orchestra last night than the composer himself, unless what is heard with the ear of imagination may be called sound.

Whatever that may signify, along comes in the Boston Symphony Orchestra's schedule of doings a late-season novelty, "A Free Song," Secular Cantata No. 2, to words adapted from poems of Walt Whitman. It is a patriotic song, a song to the American Flag, a song of liberty. Structurally, it takes form as a kind of solemn movement contrasted with a vivacious one; carrying out the classic plan to the patriotic cause, is making the week still richer, presenting Aaron Copland's "A Lincoln Portrait," which amounts to a recitation with orchestral support, the text being salient passages from Lincoln's speeches, with the closing words of the Gettysburg Address as finale. The work will have its first Boston performance at this time, though it has been made generally known the radio way in a Kostelanetz program and it has been done in concert at Cincinnati.

But Dr. Koussevitzky goes further, undertaking something in the good-neighbor line. He has invited the Brazilian composer, Camargo Guarnieri, to take part in the week's festivities; and Mr. Guarnieri will appear on Symphony Hall platform directing the orchestra in a work of his written last year entitled "Abertura Concertante." The work is described as a fairly strict study in the overture form, full of strains of Brazilian, or possibly Portuguese melody, shanties the sailors of Vasco da Gama may have hoisted sails to, and rhythms that peasants back in John the Great's day may have danced to.



Delar

William Schuman

Marcus Blechman

Camargo Guarnieri

Concert Postponed

The concert scheduled for Friday in Paine Hall, at which Béla Bartók, assisted by Rudolf Kolesch, was to present a program of his own music, has been indefinitely postponed because of the continued indisposition of Mr. Bartók.

MAMARONECK, N. Y. TIMES

This Clipping From
BROOKLYN, N.Y. EAGLE
MAR 28 1943

Harold Stein

Aaron Copland

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The "newsiest" part of the Boston Symphony Orchestra concert yesterday afternoon was the first performance here of Frederick Jacobi's "Ode" for Orchestra. But the part one remembers most vividly was Bernard Zighera's virtuoso performance of the solo part in Ravel's Introduction and Allegro for Harp and Orchestra.

These two works came on a program which, like that of a week ago, consisted of six numbers, and which otherwise included the D minor Organ Concerto, No. 10, by Handel, with E. Power Biggs as soloist; the "Unfinished" Symphony of Schubert; Wagner's Prelude to "Parsifal" and the "Russian Easter Overture" by Rimsky-Korsakoff. Serge Koussevitzky conducted.

While Debussy is often considered the composer par excellence for harp, especially when that graceful instrument is combined with orchestra, Ravel knew a thing or two about writing for it. His Introduction and Allegro is music of glittering brilliance in the solo part, and surely a virtuoso of the first order is demanded.

Mr. Zighera's performance, as one would expect from such a master of the instrument as the Boston Symphony's first harpist, was a marvel of speed, accuracy and deftness. It was just as brilliant as the music itself, which is one way of saying that nothing was left to be desired.

Hearing Mr. Zighera thus play the harp, one was reminded of an old regret: that many composers of the 19th century, with certain notable exceptions, underestimated the variety of beauties obtainable from an instrument which, in the right hands, can indeed "sing."

Mr. Biggs, too, as soloist in Handel's fresh and substantial Concerto, played admirably, with the stylistic mastery and the general musicianship for which he has come to be noted in this country.

It is a pleasure to report that the Symphony Hall organ, on certain past occasions grievously sagging in pitch, was in tune with the orchestra.

Mr. Jacobi's "Ode," composed two years ago and given its premiere in San Francisco last February, was inspired by a passage in the Hebrew Morning Sabbath Service. What is its musical form I could not begin to determine after a single performance, but there is unifying repetition of salient thematic ideas. And there is also a considerable variation in mood.

The idiom is neither old-fashioned nor radically modern, but reveals elements of each. The orchestration suggests examples from Debussy, a little of Strauss, hints from Sibelius in certain colorings and combinations, yet it is not exactly what could be termed eclectic.

To this writer, Mr. Jacobi's style is not very melodic, nor would one think of the "Ode" as specifically reflecting a mood of religious affirmation without having first read the composer's statement about the origin of the music. Yet the work is certainly ponderable, and will bear re-hearing.

While the "Russian Easter" Overture is surely heard at its festive best when Mr. Koussevitzky conducts it, the "Unfinished" Symphony and Wagner's mystic Prelude fared unevenly.

Mr. Koussevitzky is more successful with the "Unfinished" than with the C major Symphony of Schubert, and much of yesterday's reading had a supernal charm and simplicity. On the other hand there were passages that seemed to go a little awkwardly.

Wagner's dedicatory, philosophical and elusive music of "Parsifal" must be extremely difficult to conduct. Though music designed for the theatre, it is for a very special, ceremonial purpose and occasion. It should sound as an expression of faith and it ought to have a mystic glow.

Mr. Koussevitzky does not excel with Wagner, and though certain pages were beautifully done, one did not feel that all in the music was brought out.

The orchestral playing was, on the whole, superb, but the brass noticeably had an off day. Both soloists, and Mr. Jacobi, who appeared on the stage after performance of his [illegible]," were roundly applauded.

While the afternoon concert of [illegible] week was given yesterday, because today is Good Friday, the evening concert will as usual take place Saturday at 8:15. Next week will end the season. C. W. D.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The beginning of the end of the Symphony season is in sight when the Monday-Tuesday series comes to a close. Last evening brought the final Monday presentation and this afternoon brings a repetition of a well-contrived programme consisting of a new Prelude and Fugue by Arcady Dubensky, Debussy's Prelude to "The Afternoon of a Faun," the Second "Daphnis and Chloe" Suite of Ravel and Beethoven's Fifth Symphony.

One of the first violinists in the New York Philarmonic-Symphony, Russian-born Dubensky has been known to Boston through other orchestras, notably the Peoples' Symphony, but this was the first hearing of his music in Symphony Hall. It was also the first performance anywhere of this Prelude and Fugue.

Presumably the piece is new but there is nothing particularly modern in this idiom. In fact, the style seems to be a sort of blend of Tchaikovsky and Franck. The Prelude, short and solemn, is for strings alone; the Fugue, in slow tempo, is for full orchestra. There is a very long and immediately attractive subject, the treatment of which is free and harmonically and orchestrally rich. The audience made it quite plain that it liked the work and at its conclusion Dr. Koussevitzky escorted the composer to the platform.

The music of Ravel and Beethoven had already been heard this season in the longer series, but Debussy's Prelude had not, though, goodness knows, it is of frequent enough occurrence. Often as it has been played, however, it is not easy to recall a performance so exquisitely adjusted from the tonal standpoint or so charged with the piece's peculiar atmosphere and charm. As for the "Daphnis and Chloe" excerpts, Dr. Koussevitzky and his orchestra have a way with them that defies imitation. Ravel himself was only too ready to admit it.

Local Composer Hears Boston Symphony Give Premiere Of His Work

WILLIAM SCHUMAN

New York Philharmonic Also Presents Another Schuman Composition 3 Times

The world premiere of one major orchestral composition by the Boston Symphony orchestra and the presentation three times in four days of another new work by the New York Philharmonic-Symphony Society is a distinction which comes rarely, if a all, to an American composer. In fact, although there are no vital statistics on the subject, it is probably safe to say that it has never happened before. The young composer who enjoyed that unique distinction over the week-end is William Schuman of 17 Springdale Road, Woods of Larchmont.

Serge Koussevitsky and the Boston Symphony Orchestra gave the first performance Saturday night of Mr. Schuman's new work: "A Free Song, Secular Contata No. 2 for Chorus and Orchestra." The orchestra was assisted by the choruses from Radcliffe College and Harvard University. The contata is adapted from poems by Walt Whitman, the first movement based on "Long, Too Long America" and "Look Down, Fair Moon" and the second movement adapted from "Song of the Banner At Daybreak."

The audience at Symphony Hall in Boston gave the work an enthusiastic reception and Mr. Schuman shared the honors from the stage with Mr. Koussevitsky.

It was a Schuman weekend at Carnegie Hall in New York, too. Thursday night Fritz Reiner conducted the Philharmonic in a presentation of "Prayer 1943", a composition with no set program but indicative of the prayerful mood in which the people of America and the United Nations look forward to victory.

The program was repeated Friday and again yesterday afternoon during the regular Sunday afternoon broadcast of the Philharmonic. Mr. Reiner conducted the Pittsburgh Symphony in the world premiere of "Prayer 1943" in Pittsburgh in February.

Boston Symphony In Final Concert

The Boston Symphony Orchestra under the direction of Serge Koussevitzky, will present the final concert of its series this season at the Academy of Music on Friday evening, at 8:30. The program will feature Aaron Copland's "A Lincoln Portrait," a musical characterization of Abraham Lincoln in which words from several speeches are used as a spoken text. The speaker will be the noted actor Will Geer.

Dr. Koussevitzky opens the concert with Handel's Concerto Grosso for String Orchestra, Op. 6, No. 10, in D minor. He has also chosen the work of the American composer Pvt. Samuel Barber. It is Essay for Orchestra, No. 1.

The second half of the program will be devoted to Beethoven's Fifth Symphony in C minor. The series is held under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

[illegible]ston orchestra will repeat "A Free Song" at Carnegie Hall in New York Saturday. The Radcliffe and Harvard choruses will accompany the orchestra to New York for the performance.

Mr. Schuman's reputation as a composer reached nation-wide proportions with the introduction of his Third and Foutrh Symphonies. (The Fourth was first played by the Philadelphia Orchestra last April with Eugene Ormandy conducting) but he was taking it all very calmly in his office at Sarah Lawrence College this morning. He is a member of the Arts' Faculty there and director of the Sarah Lawrence Chorus which will broadcast a program over the Columbia Broadcasting System at 2:15 on April 10.

He admitted that he was somewhat fatigued after having commuted between Boston and New York for three days. Wednesday he was in Boston for a rehearsal, took the sleeper back to New York that night to attend the playing of "Prayer 1943" at Carnegie Hall Thursday night, went back to Boston Friday for the performance there Saturday, and returned to New York Saturday night. When he was asked what the Boston newspapers had to say about the premiere of his new work, Mr. Schuman replied, "I never read the papers."

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[illegible]ARREN STOREY SMITH

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Since Dr. Koussevitzky revived the orchestral portions of the "Romeo and Juliet" "dramatic symphony" in October, this may be looked upon as a sort of Berlioz season. That the conductor has a flair for this music goes without saying. His frequent performances of the "Fantistique" alone would prove that fact.

To yesterday's superlative performance of "Harold in Italy" Mr. Lefranc contributed his portion. Regarding the work as a sort of concerto, the audience applauded after every movement.

There were three reasons for playing Vaughan Williams' Fantasia at this week's concerts. The composer turned 70 not long ago. Since the work was heard here last May there was no need for extensive preparation, and there is no composition that better shows off the Boston Symphony's remarkable strings.

There are other symphonies of Schumann besides the First and Fourth that are due for a hearing in these parts. But No. 1, with its bubbling enthusiasms, its warm lyricism, is always a grateful work for both players and hearers and Dr. Koussevitzky might almost be called its chosen interpreter.

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New York.

[58]

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky changed the program of the Boston Symphony Orchestra concerts this week to include a memorial to Sergei Rachmaninoff. That composer's E minor Symphony replaced d'Indy's Symphony on a French Mountain Air in which Emma Boynet was to have been piano soloist. Miss Boynet appears, however, in the Mozart Piano Concerto in E flat (K. 271). The other works are two Bach Preludes arranged for string orchestra by Riccardo Pick-Mangiagalli, and Aaron Copland's "A Lincoln Portrait," with Will Geer again as Speaker.

Other music by Rachmaninoff could have been chosen to honor his memory, but none would better have represented the Romantic attributes of his style than does the Second Symphony. Nor would any other have indicated more forcefully Rachmaninoff's consistent independence, for the Second Symphony was written in 1907, when creative music generally was following more turbulent currents.

The Second Symphony may now seem old-fashioned, which comparatively it is. The instrumental writing, with its heavy doublings, was not the best that Rachmaninoff achieved in his long career. What counts in this music is its passionate warmth, its rich, full-bodied tunes and charateristic Rachmaninoff harmony of somewhat Oriental chromatic tints. The style may have been passe even for 1907, but the substance is still fresh and vital.

It is not without significance that composers of music for Hollywood films have imitated this idiom many, many times. They know good tunes and harmony when they hear them.

Mozart's E-flat Piano Concerto, nicknamed the "Jeunehomme" Concerto after the French pianist for whom it was written, is truly a "young man" concerto. Mozart was 21 when the notes were put on paper, and every measure has the crisp energy of youth.

All the themes are of Mozart's usual salience. The final phrases for piano at the end of the andantino look ahead to the Romantic era and are not without similarity to that apocalyptic recitative which closes the slow movement of Beethoven's G major Piano Concerto.

Miss Boynet's performance was one of the best of a Mozart Concerto I have ever heard or hope to hear. It was pure, unflawed Mozart style, technically sparkling, cleanly articulated, all details neatly related to the whole, and with absolute perfection in the contrast of piano with orchestra. In view of such excellence, one felt regret that Miss Boynet could not also have been heard in d'Indy's lovely work. Let us hope for that next season.

Mr. Koussevitzky had introduced "A Lincoln Portrait" here two weeks ago. Another hearing did not alter one's first impression: that the most characterizing of the three sections is the last, and that because words of Lincoln are heard above Mr. Copland's music. The two preceding sections are good, but not indisputably associated with the character or the times of Abraham Lincoln.

Mr. Geer's part was more effective than it had been the first time; his voice retained the intended midwestern color, but his tones had more sonority, the lines were spoken more smoothly and with less deviation from the printed text.

Pick-Mangiagalli's arrangements of the two Bach Preludes—the first a slow Prelude for organ, the other the brilliant opening of the E major Partita for unaccompanied violin—are first-rate work.

The texture is solid but not thick; the contrapuntal voices move clearly and without too much fussy detail, and always the music remains close to the spirit and style of Bach. That is sound musicianship. Other Bach orchestrators please note.

Mr. Koussevitzy was in his element yesterday afternoon with Bach, Copland and Rachmaninoff, and his Mozart was exceptionally fine. As for the orchestra, it played magnificently from start to finish.

C. W. D.

LARCHMONT, N.Y
TIMES
4/1/43

SCHUMAN, LOCAL COMPOSER HEARS NUMBERS PLAYED

Boston Symphony Plays World Premiere Of His Work

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MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

In Boston we are accustomed to ymphonic programs of two, three nd sometimes four works of sufficient length to make a full conert. The Boston Symphony Orhestra's program of this week, assembling six works from five comosers, is therefore pleasantly unsual, and all the more so because alf of it consists of unhackneyed horal music. Serge Koussevitzky onducted.

To start, there is Bach's cheerful hird Brandenburg Concerto, with e darksome Sinfonia from the antat "Christ Lay in Bonds of eath" inserted for slow movement. rahms is represented by the Variaons on a Theme by Haydn and "A ng of Destiny"; Strauss by the ne poem "Don Juan"; Hugo Wolf "The Fire-Rider," and Borodin the Polovetzian Dances from e opera "Prince Igor."

The purely instrumental pieces, nstituting the first half of the ternoon, were yesterday played th absolute magnificence. The ston Symphony strings never had re lustre and crispness than in e Brandenburg Concerto, and they re deliciously precise, as well. t only did Brahms' Variations and youthful tone poem of Strauss erge with clarily of detail, grace phrasing and symmetry of form, t the orchestral color—even in ahms—was superlatively rich. on Juan" is, furthermore, a work fire Mr. Koussevitzky's imagina-n, and his reading seemed ready break into flames at any mo-ent.

Brahms' modest choral score of e late 1860s had not been given by e Boston Symphony since the rahms Festival of 1930. It was erefore doubly welcome, for in dition to its relative unfamiliarity is music of solid worth. Even if e poem of Hoelderlin does not ove you very much, the music hich it inspired is expressive and nforced, and it "sounds."

Here the choruses of the Cecilia ociety and Apollo Club, trained by thur Fiedler, were at their best, nging with fine, round tone and cellent rhythm. In the considerly more difficult. "The Fire Rider" d Polovetzian Dances the chorus d not fare so well, although the et music of Wolf went off better an the shrill and faded score of rodin. Yet in all three works, eir enunciation was far from unrstandable.

Considering the dramatic effect of The Fire Rider" in the choral-orestral version, it seems impossible at Wolf's original conception, for lo voice and piano, could work up ywhere near so much excitement. et one can sense that an exceponally gifted singer, dramatically, uld make a good deal of the text. This listener thanks Mr. Koussetzky for an opportunity to hear ese short choral pieces. It seems l too true that American concertrs have come to think of choruses terms of big scores, which is a y. There are many works in hall forms for chorus that deserve be heard now and again.

Next week is Holy Week, and erefore the Boston Symphony's ternoon concert will be given on ursday. The evening concert will usual take place on Saturday.—

THIS CLIPPING FROM
MILTON, PA.
EVENING STANDARD

Esplanade Concerts By Boston Symphony Orchestra Canceled

Boston—(U.P.)—The Esplanade concerts by the Boston Syhpmony Orchestra will be canceled this year and next because of possible air raids, Chairman Eugene C. Hultman of the Metropolitan District Commission said today.

This Clipping From
TRENTON, N. J.
TIMES
APR 1 - 1943

Noted Conductor To Appear at Rutgers

"Great music is a necessity of life. Nothing less—a necessity."

These words are the deep conviction of Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, with which he will appear at Rutgers University this Sunday in the Rutgers gymnasium at 3 o'clock. A capacity crowd, including music lovers from the Trenton area, is expected to hear the musical organization of 110 pieces.

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes life full is the experience of tragedy in some form and rising to its challenges," Dr. Koussevitzky exclaims. "The great composers have all had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite opposite, because the composer has had the greatness of soul not to expose his private concerns to the world."

A bond of profound sympathy exists between the genius and humanity in great music, says the noted conductor. "The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes and printed on paper. We sense, and we continually develop what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians and the listeners are brought together in communion with life."

Sunday's concert will be the seventh consecutive appearance of the Boston Symphony at Rutgers. Tickets may be secured at the Music House, Rutgers University, New Brunswick, and will also be on sale the day of the concert.

VARIED STYLES BY SYMPHONY

Three Numbers With Orchestra, 3 With Chorus

BY WARREN STOREY SMITH

Taking the word in its calendar sense, one might term this week's Symphony programme a spring miscellany. Moreover, a similar six-number assortment awaits us on Thursday afternoon and Saturday evening next.

The list now under consideration, however, may be conveniently divided into three pieces for orchestra alone, before the intermission, and three with chorus after it. The singers have been provided by the Cecilia Society and the Apollo Club, as trained by Arthur Fiedler.

The climax of the first half of the concert came yesterday in a superbly realized presentation of Strauss' "Don Juan," early Strauss to be sure, but still incandescent when the right conductor and orchestra turn their attention to it. Dr. Koussevitzky led up to this climax gradually by way of Bach's Third Brandenburg Concerto, for strings, with the interpolated Sinfonia from the Cantata, "Christ lag in Todesbanden," and Brahms' Variation on a Theme by Haydn. Brahms is orchestrally richer than Bach, but Strauss in this respect put them both in the shade. It was almost as though fresh air and strong light have been admitted into a close and cobwebbed chamber.

As it happened, nothing that came afterwards could match this "Don Juan" for effectiveness though there might have been a different tale to tell if Dr. Koussevitzky had had a chorus to match his orchestra. As it was, he seemed most of the time to be pulling a dead weight. In detail, these choral numbers were Brahms' "Song of Destiny," last heard at Symphony Hall in 1930; Wolf's choral yersion of his song, "The Fire Rider," heard here with orchestra only once before, in 1927; and the "Polovetzian" Dances from Borodin's "Prince Igor," last given at these concerts nine years ago.

The strongest parts of "The Song of Destiny" are the serenely beautiful orchestral introduction and postlude. Somehow, when the chorus enters a certain spell seems to be broken to be renewed only when the voices cease their singing. With all due respect to the genius of Wolf, a song writer second only to Schubert when his total output is considered, "The Fire Rider" is a footless piece. The "Prince Igor" Dances are, of course, one of the brightest pages in the annals of Russian music but our bleak New England spring seemed to have laid its hold on yesterday's would-be Tartars and chilled both their sensuous musings and their frenzied clamors.

HAIL PENSION FUND CONCERT

Enthusiastic Audience at Symphony Hall

BY WARREN STOREY SMITH

Encouraged by the public response to its performance of Beethoven's Ninth Symphony at a pension fund concert last spring, the Boston Symphony Orchestra repeated that work yesterday afternoon and for the same worthy cause. Again the choruses of Harvard and Radcliffe assisted in the finale. Again a crowded house was stormily applausive at the end. Last year, Dr. Koussevitzky preceded the Ninth with a Bach Magnificat; yesterday, Beethoven's Third "Leonore" Overture was the curtain-raiser.

So far as the three instrumental movements are concerned, we have come to take for granted the inspired performances of the Ninth that we receive from Dr. Koussevitzky and his men. With the chorus there is the same old problem of sonority. Youthful voices simply do not have the body and impact of those of more mature singers and yet, all things considered, these spring concerts with the Harvard and Radcliffe forces are the most satisfactory choral concerts to be heard in Boston today. Thanks to Mr. Woodworth, the singers are always excellently trained. They sing with understanding and above all, with enthusiasm.

Solo singers the Ninth Symphony must have and yet their portion is not a very rewarding one. The quartet yesterday was composed of Zina Lisichkina, Anna Kaskas, Kurt Baum and Julius Huehn. On the last-named fell the heaviest burden and he bore it well. Mr. Baum's voice is pleasing but a bit light for his long solo in that incongruously martial episode. The women singers sufficed.

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[59]

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky changed the program of the Boston Symphony Orchestra concerts this week to include a memorial to Sergei Rachmaninoff. That composer's E minor Symphony replaced d'Indy's Symphony on a French Mountain Air in which Emma Boynet was to have been piano soloist. Miss Boynet appears, however, in the Mozart Piano Concerto in E flat (K. 271). The other works are two Bach Preludes arranged for string orchestra by Riccardo Pick-Mangiagalli, and Aaron Copland's "A Lincoln Portrait," with Will Geer again as Speaker.

Other music by Rachmaninoff could have been chosen to honor his memory, but none would better have represented the Romantic attributes of his style than does the Second Symphony. Nor would any other have indicated more forcefully Rachmaninoff's consistent independence, for the Second Symphony was written in 1907, when creative music generally was following more turbulent currents.

The Second Symphony may now seem old-fashioned, which comparatively it is. The instrumental writing, with its heavy doublings, was not the best that Rachmaninoff achieved in his long career. What counts in this music is its passionate warmth, its rich, full-bodied tunes and charateristic Rachmaninoff harmony of somewhat Oriental chromatic tints. The style may have been passe even for 1907, but the substance is still fresh and vital.

It is not without significance that composers of music for Hollywood films have imitated this idiom many, many times. They know good tunes and harmony when they hear them.

Mozart's E-flat Piano Concerto, nicknamed the "Jeunehomme" Concerto after the French pianist for whom it was written, is truly a "young man" concerto. Mozart was 21 when the notes were put on paper, and every measure has the crisp energy of youth.

All the themes are of Mozart's usual salience. The final phrases for piano at the end of the andantino look ahead to the Romantic era and are not without similarity to that apocalyptic recitative which closes the slow movement of Beethoven's G major Piano Concerto.

Miss Boynet's performance was one of the best of a Mozart Concerto I have ever heard or hope to hear. It was pure, unflawed Mozart style, technically sparkling, cleanly articulated, all details neatly related to the whole, and with absolute perfection in the contrast of piano with orchestra. In view of such excellence, one felt regret that Miss Boynet could not also have been heard in d'Indy's lovely work. Let us hope for that next season.

Mr. Koussevitzky had introduced "A Lincoln Portrait" here two weeks ago. Another hearing did not alter one's first impression: that the most characterizing of the three sections is the last, and that because words of Lincoln are heard above Mr. Copland's music. The two preceding sections are good, but not indisputably associated with the character or the times of Abraham Lincoln.

Mr. Geer's part was more effective than it had been the first time; his voice retained the intended midwestern color, but his tones had more sonority, the lines were spoken more smoothly and with less deviation from the printed text.

Pick-Mangiagalli's arrangements of the two Bach Preludes—the first a slow Prelude for organ, the other the brilliant opening of the E major Partita for unaccompanied violin—are first-rate work.

The texture is solid but not thick; the contrapuntal voices move clearly and without too much fussy detail, and always the music remains close to the spirit and style of Bach. That is sound musicianship. Other Bach orchestrators please note.

Mr. Koussevitzy was in his element yesterday afternoon with Bach, Copland and Rachmaninoff, and his Mozart was exceptionally fine. As for the orchestra, it played magnificently from start to finish.

C. W. D.

This Clipping From
TRENTON, N. J.
TIMES
APR 1 - 1943

Noted Conductor To Appear at Rutgers

"Great music is a necessity of life. Nothing less—a necessity."

These words are the deep conviction of Serge Koussevitzky, great conductor of the Boston Symphony Orchestra, with which he will appear at Rutgers University this Sunday in the Rutgers gymnasium at 3 o'clock. A capacity crowd, including music lovers from the Trenton area, is expected to hear the musical organization of 110 pieces.

"Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes life full is the experience of tragedy in some form and rising to its challenges," Dr. Koussevitzky exclaims. "The great composers have all had their trials by tragedy. Their greatest music is the utterance which that experience has drawn from their souls. And very often the music itself is not tragic. It may be quite opposite, because the composer has had the greatness of soul not to expose his private concerns to the world."

A bond of profound sympathy exists between the genius and humanity in great music, says the noted conductor. "The genius expresses what is in the souls of the rest, better than they can. We musicians draw out what the great composers have attempted to express within the limitations of musical notes and printed on paper. We sense, and we continually develop what we sense there. Through the intermediary of the conductor, if you please, the composer, the musicians and the listeners are brought together in communion with life."

Sunday's concert will be the seventh consecutive appearance of the Boston Symphony at Rutgers. Tickets may be secured at the Music House, Rutgers University, New Brunswick, and will also be on sale the day of the concert.

LARCHMONT, N.Y
TIMES
4/1/43

SCHUMAN, LOC... COMPOSER HEA... NUMBERS PLAY...

Boston Symphony World Premiere ... Work

The world premiere of ... jor orchestral composition ... Boston Symphony orches... the presentation three time... days of another new worl... New York Philharmonic-S... Society is a distinction whi... rarely, if a all, to an A... composer. In fact, althou... are no vital statistics on ... ject, it is probably safe to ... it has never happened bef... young composer who enjo... unique distinction over t... end is William Schuma... Springdale Road, Woods ... mont.

Serge Koussevitsky and ... ton Symphony Orchestra ... first performance Saturd... of Mr. Schuman's new w... Free Song, Secular Contat... for Chorus and Orchestra ... orchestra was assisted by t... uses from Radcliffe Coll... Harvard University. The ... is adapted from poems ... Whitman, the first movemen... on "Long, Too Long Ameri... "Look Down, Fair Moon" ... second movement adapte... "Song of the Banner At Day...

The audience at Symphon... in Boston gave the work an... iastic reception and Mr. S... shared the honors from th... with Mr. Koussevitsky.

It was a Schuman week ... Carnegie Hall in New Yo... Thursday night Fritz Rein... ducted the Philharmonic i... sentation of "Prayer 1943"... position with no set pro... indicative of the praye... in which the people of A... the United Nations l... to victory.

The program was rep... day and again yeste... during the regula... noon broadcast of ... ic. Mr. Reiner condu... burgh Symphony ... premiere of "Prayer ... burgh in February.

Mr. Koussevitsky a... ton orchestra will repe... Song" at Carnegie Ha... York Saturday. The Ra... Harvard choruses will a... the orchestra to New Yor... performance.

Mr. Schuman's reputati... composer reached nation-wi... portions with the introduct... his Third and Foutrh Symph... (The Fourth was first playe... the Philadelphia Orchestra last ... ril with Eugene Ormandy cond... ing) but he was taking it all ... calmly in his office at Sarah Law... rence College this morning. He i... a member of the Arts' Faculty ... there and director of the Sarah ... Lawrence Chorus which will ... broadcast a program over the Co... lumbia Broadcasting System at ... 2:15 on April 10.

He admitted that he was some... what fatigued after having com... muted between Boston and New ... York for three days. Wednesday ... he was in Boston for a rehearsal, ... took the sleeper back to New York ... that night to attend the playing ... of "Prayer 1943" at Carnegie Hall ... Thursday night, went back to Bos... ton Friday for the performance ... there Saturday, and returned to ... New York Saturday night. When ... he was asked what the Boston ... newspapers had to say about the ... premiere of his new work, Mr. ... Schuman replied, "I never read ... the papers."

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

In Boston we are accustomed to symphonic programs of two, three and sometimes four works of sufficient length to make a full concert. The Boston Symphony Orchestra's program of this week, assembling six works from five composers, is therefore pleasantly unusual, and all the more so because half of it consists of unhackneyed choral music. Serge Koussevitzky conducted.

To start, there is Bach's cheerful Third Brandenburg Concerto, with the darksome Sinfonia from the Cantat "Christ Lay in Bonds of Death" inserted for slow movement. Brahms is represented by the Variations on a Theme by Haydn and "A Song of Destiny"; Strauss by the tone poem "Don Juan"; Hugo Wolf by "The Fire-Rider," and Borodin by the Polovetzian Dances from the opera "Prince Igor."

The purely instrumental pieces, constituting the first half of the afternoon, were yesterday played with absolute magnificence. The Boston Symphony strings never had more lustre and crispness than in the Brandenburg Concerto, and they were deliciously precise, as well. Not only did Brahms' Variations and the youthful tone poem of Strauss emerge with clarily of detail, grace of phrasing and symmetry of form, but the orchestral color—even in Brahms—was superlatively rich. "Don Juan" is, furthermore, a work to fire Mr. Koussevitzky's imagination, and his reading seemed ready to break into flames at any moment.

Brahms' modest choral score of the late 1860s had not been given by the Boston Symphony since the Brahms Festival of 1930. It was therefore doubly welcome, for in addition to its relative unfamiliarity it is music of solid worth. Even if the poem of Hoelderlin does not move you very much, the music which it inspired is expressive and unforced, and it "sounds."

Here the choruses of the Cecilia Society and Apollo Club, trained by Arthur Fiedler, were at their best, singing with fine, round tone and excellent rhythm. In the considerably more difficult. "The Fire Rider" and Polovetzian Dances the chorus did not fare so well, although the fleet music of Wolf went off better than the shrill and faded score of Borodin. Yet in all three works, their enunciation was far from understandable.

Considering the dramatic effect of "The Fire Rider" in the choral-orchestral version, it seems impossible that Wolf's original conception, for solo voice and piano, could work up anywhere near so much excitement. Yet one can sense that an exceptionally gifted singer, dramatically, could make a good deal of the text.

This listener thanks Mr. Koussevitzky for an opportunity to hear these short choral pieces. It seems all too true that American concertgoers have come to think of choruses in terms of big scores, which is a pity. There are many works in small forms for chorus that deserve to be heard now and again.

Next week is Holy Week, and therefore the Boston Symphony's afternoon concert will be given on Thursday. The evening concert will as usual take place on Saturday.—

THIS CLIPPING FROM
MILTON, PA.
EVENING STANDARD

Esplanade Concerts By Boston Symphony Orchestra Canceled

Boston—(U.P.)—The Esplanade concerts by the Boston Syhpmony Orchestra will be canceled this year and next because of possible air raids, Chairman Eugene C. Hultman of the Metropolitan District Commission said today.

VARIED STYLES BY SYMPHONY

Three Numbers With Orchestra, 3 With Chorus

BY WARREN STOREY SMITH

Taking the word in its calendar sense, one might term this week's Symphony programme a spring miscellany. Moreover, a similar six-number assortment awaits us on Thursday afternoon and Saturday evening next.

The list now under consideration, however, may be conveniently divided into three pieces for orchestra alone, before the intermission, and three with chorus after it. The singers have been provided by the Cecilia Society and the Apollo Club, as trained by Arthur Fiedler.

The climax of the first half of the concert came yesterday in a superbly realized presentation of Strauss' "Don Juan," early Strauss to be sure, but still incandescent when the right conductor and orchestra turn their attention to it. Dr. Koussevitzky led up to this climax gradually by way of Bach's Third Brandenburg Concerto, for strings, with the interpolated Sinfonia from the Cantata, "Christ lag in Todesbanden," and Brahms' Variation on a Theme by Haydn. Brahms is orchestrally richer than Bach, but Strauss in this respect put them both in the shade. It was almost as though fresh air and strong light have been admitted into a close and cobwebbed chamber.

As it happened, nothing that came afterwards could match this "Don Juan" for effectiveness though there might have been a different tale to tell if Dr. Koussevitzky had had a chorus to match his orchestra. As it was, he seemed most of the time to be pulling a dead weight. In detail, these choral numbers were Brahms' "Song of Destiny," last heard at Symphony Hall in 1930; Wolf's choral yersion of his song, "The Fire Rider," heard here with orchestra only once before, in 1927; and the "Polovetzian" Dances from Borodin's "Prince Igor," last given at these concerts nine years ago.

The strongest parts of "The Song of Destiny" are the serenely beautiful orchestral introduction and postlude. Somehow, when the chorus enters a certain spell seems to be broken to be renewed only when the voices cease their singing. With all due respect to the genius of Wolf, a song writer second only to Schubert when his total output is considered, "The Fire Rider" is a footless piece. The "Prince Igor" Dances are, of course, one of the brightest pages in the annals of Russian music but our bleak New England spring seemed to have laid its hold on yesterday's would-be Tartars and chilled both their sensuous musings and their frenzied clamors.

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[59]

BUDGET IS TARGET FOR MANY GROUPS

Realty Men Call 15-Point Rise in Tax Rate Illegal and Threaten Court Action

HIGHER RENTS PREDICTED

Early Date for Hearing by the Estimate Board Assailed—Teachers in Protest

Mayor La Guardia's executive budget of $753,071,123 for 1943-44, balanced by assuming an all-time high tax rate of at least $2.94 for each $100 of assessed valuation, was the target yesterday of vigorous criticism from real estate and business groups as well as teachers' organizations.

The realty interests declared that any deficit in city funds for the year should be met through more stringent economies rather than by a fifteen-point jump in taxes on already over-assessed real estate. Charles F. Noyes, chairman of the board of the Charles F. Noyes Company, Inc., realty men, advanced a suggestion that a tax strike was not beyond the bounds of possibility if the Mayor's budget was adopted.

There was every indication that the public hearings by the Board of Estimate next Thursday and Friday would be stormy sessions. The Citizens Budget Commission protested against the hearing dates, suggesting that they should be changed to April 14 and 15 to provide more opportunity to study and analyze the budget provisions.

Quill Gives His Approval

About the only favorable reaction to the Mayor's budget came from the Transport Workers Union, C. I. O., whose international president, Michael J. Quill, expressed satisfaction with the announced intention of the Board of Transportation to allocate $3,000,000 for wage rises for city transit system employes now earning up to $2,500 a year. The Mayor set aside $8,000,000 for pay rises for about 51,000 city employes, exclusive of transit workers, earning up to $2,500 annually. The transit pay rises, actually, have nothing to do with the Mayor's budget, as they will be met from the revenues of the unified transit lines.

The "almost unbelievable" boost in the tax rate, Mr. Noyes declared, may be a blessing in disguise if it arouses real estate owners to the fact that they are already paying taxes on illegal assessments, violative of the constitutional ban against assessing property for more than its value. Mr. Noyes, however, extended an olive branch in the form of an appeal to real estate interests and home owners to "stop calling names and cooperate with Mayor La Guardia, Newbold Morris and Controller Joseph D. McGoldrick in asking for a special session of the State Legislature so as not only to permit New York City freedom in handling its finances and taxation problems but also definitely to reduce the assessments to a proper and legal level."

Early Hearing Assailed

Walter Hoving, chairman of the Committee to Balance the Budget Through Sensible Economies, who joined with the Citizens Budget Commission in protesting that more time for studying the budget should be allowed before the public hearings by the Board of Estimate, charged that Mayor La Guardia was "deliberately and pre-

NEW YORK, N.Y.
TIMES
APR 2- 1943

'LINCOLN PORTRAIT' IS PRESENTED HERE

Koussevitzky and the Boston Orchestra Offer Copland Work at Carnegie Hall

HANDEL CONCERTO HEARD

Rachmaninoff 'Isle of Dead' Is Played—Shostakovich's Fifth Ends Program

By HOWARD TAUBMAN

When Serge Koussevitzky and the Boston Symphony Orchestra come to New York they bring gifts of exciting programs, spiced more often than not with new works. At Carnegie Hall last night they introduced to New York, Aaron Copland's "A Lincoln Portrait," and a hasty judgment based on one hearing might hazard the guess that this is the American composer's best score.

Mr. Copland wrote it at the suggestion of André Kostelanetz, who directed the Cincinnati Orchestra in its première last May. The composer knew, of course, that the figure of Lincoln is elusive for any portraitist, particularly for one who deals in tones. Only a Carl Sandburg, with a handful of volumes, can do complete justice by the man. But Mr. Copland did not aim at completeness.

Made a Quick Sketch

He sought, in his own words, "to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality," to convey "something of his gentleness and simplicity of spirit," to make a quick sketch of the turbulent times, and finally, to "draw a simple but impressive frame about the words of Lincoln himself."

Mr. Copland has produced a warm, earthy, sensitive, evocative score. He employs two familiar tunes — "Camptown Races" and "Springfield Mountain." He does not labor them literally, but weaves them cunningly into the texture of his work. The portrait is unpretentious and honest, like the sitter; it is not weighed down with frozen reverence.

For the final part of the score Mr. Copland has prepared a brief text, drawn largely from Lincoln's magnificent words. Will Geer of Broadway spoke it with the nasal drawl that a Midwesterner might have used. Though the words are noble and timely for our day, they are not fused with complete success. Mr. Copland employs background effects for the speaker, and some of these sound like poor movie music. It might have been better to leave the spoken words without accompaniment.

Tribute to a Friend

The program began with a meticulously realized performance of Handel's Concerto Grosso for strings, in D minor, Op. 6, No. 10. Mr. Koussevitzky then directed Rachmaninoff's "Isle of the Dead," in tribute to the composer who died last Sunday. It was an impressive tribute, for this is one of Rachmaninoff's finest scores. Mr. Koussevitzky poured into it what he felt at the loss of a lifelong friend.

The brilliant concert ended with Shostakovich's Fifth symphony, which had a stunning performance. The audience seemed to enjoy it overwhelmingly, and one cannot but agree with it. Possibly the symphony is not for the ages. Can any one living today be sure of what is for the ages? Shostakovich's Fifth remains a work that contemporary audiences enjoy, and that is accomplishment enough for any composer.

This Clipping From
NEW YORK, N.Y.
SUN
APR 2- 1943

BOSTONIANS PLAY 'LINCOLN PORTRAIT'

By OSCAR THOMPSON.

For the second time in as many nights, the memory of Sergei Rachmaninoff has been honored in Carnegie Hall by one of America's leading orchestras. Last night it was the Boston Symphony, devotedly led by Serge Koussevitzky, that played its melancholy tribute. This time the music that was set resounding for an elegiac purpose was Rachmaninoff's own—"The Isle of the Dead," which he composed at the age of 34 while living in Dresden. That was in 1907.

The scattering of applause that came from many parts of the house was unfortunate and clearly against the desires of the conductor, who left the platform without acknowledging it. Aside from its commemorative fitness in this program, "The Isle of the Dead" is too worthy a work to be neglected as it has been in New York in recent years. Once fairly familiar on our programs, it has become almost a stranger to our audiences. Granted such eloquent playing as was its lot on this occasion, it ought to retain a hold on many listeners.

Last night's concert possessed a novelty in Aaron Copland's "A Lincoln Portrait," which came to being as one of three such pictures composed early in 1942 at the suggestion of Andre Kostelanetz and accorded their first performances by him at a Pension Fund concert of the Cincinnati Symphony last May. The others were "Portraits" of Mark Twain and Mayor LaGuardia by Jerome Kern and Virgil Thomson, respectively. Mr. Copland's scheme requires the participation of a speaker, who in the final part of his composition declaims five relatively short quotations from the Civil War President, along with connecting lines mostly of the order of "This is what Abe Lincoln said."

Will Geer, an actor well known to Broadway, fulfilled this task. Whether his "Tobacco Road" voice was the right one with which to project the maxims of the Great Emancipator is at the moment of less concern than Mr. Copland's music. Though the composer has stated that his sole object in this concluding section was "to draw a simple but impressive frame about the words of Lincoln himself," it is to be feared that he has handicapped rather than furthered the expressiveness of his score.

The same quotations can be better understood when read in program notes. The music becomes "background" for the talking and almost entirely loses its own thrust. The earlier portions, in which the orchestra has no such competition, have a neat if in no sense a weighty suggestiveness. The close, employing an attractive, even a rather catchy melodic phrase, again asserts a valid if lightweight musical appeal. Aside from the title and the quotations, there may be little reason to think of Lincoln, but the score is one that would merit attention without its overweening programmatic associations. It would be a still better score, this reviewer is convinced, if the spoken lines were stricken entirely and the music of this particular section revised to enable it to stand alone.

Mr. Koussevitzky assured the "Portrait" a clear and pointed introduction. He also lavished upon Handel's Concerto Grosso in D minor all the glamour of his strings and heaped prodigies of virtuosity on the enormously busy Fifth Symphony of Shostakovitch. A capacity audience demonstrated that none of this generosity has gone astray.

This Clipping From
NEW YORK, N.Y.
PM
APR 2- 1943

Lincoln Speaks For Himself

By Henry Simon

Of all the composers who have attempted to treat Abraham Lincoln musically (Goldmark, Weinberger, Mason, Gould, *et al.*) Aaron Copland easily has been the smartest. He let Lincoln speak for himself.

Thursday night Serge Koussevitzky and the Boston Symphony played the score of Mr. Copland's *A Lincoln Portrait* for the first time in New York, though both Mr. Koussevitzky and Andre Kostelanetz, who commissioned the score, had conducted it earlier in other cities. Will Geer spoke passages from various Lincoln letters and speeches, ending, of course, with the close of the Gettysburg Address. As Mr. Copland foresaw, the well-chosen and well-spoken words were more eloquent than any music he could hope to write. He therefore contented himself with a brief introduction, using *Springfield Mountain* and *The Camptown Races* as his principal themes and carrying them over into the background music for the words.

It is all done in Mr. Copland's best movie-score style; and as he is writing just about the finest movie music in America today, it was first-rate. It's no mean achievement to write music to match such pregnant words as Lincoln's, even if it is only background music. The score is as lean as Lincoln himself, earthy and sincere, and much the most satisfactory music on that subject we have had to date.

In memory of Sergei Rachmaninoff, the orchestra played his eloquent *Island of the Dead* beautifully. The concert started with a Handel Concerto Grosso and ended with a rousing performance of the Shostakovich Fifth Symphony.

BROOKLYN, N.Y.
EAGLE
APR 2- 1943

MUSIC OF THE DAY

By Miles Kastendieck

Koussevitzky Introduces Copland Score; Ballet Theatre Starts Off in Top Form

Koussevitzky paid the finest tribute to Rachmaninoff at the Boston Symphony concert in Carnegie Hall last night when he rearranged his program to give one of the pianist-composer's own works. By playing the symphonic poem, "The Isle of the Dead," he reminded the audience that the memory of Rachmaninoff lives on in his works; that his immortality is already with us. It was a beautiful tribute, for the work was played with deep understanding.

The news of the evening was the first performance in New York of Aaron Copland's "A Lincoln Portrait." The work was composed at the suggestion of Andre Kostelanetz. It is in three sections, wherein the first suggests the personality, the second the times in which he lived, the third a background for the words of Lincoln himself. That Copland has achieved his purpose was strikingly evident. There is originality and identity in the score, while the use of the spoken word was an inspiration not only to the composer but for the audience.

Copland's own idiom of expression, so well known after "Billy the Kid," finds a natural atmosphere. His rhythmic angle gives stature to the characterization. He has something to convey, and does it. If the speaking of the words was dramatic, that is as it should be. To be carried away by them was not to overlook the musical preparation for them or the appropriate handling of that section of the work. Will Geer spoke the lines most effectively.

The concert opened with Handel's Concerto Grosso in D Minor, Opus 6, No. 10 and closed with the Shostakovitch Fifth Symphony.

Ballet Theatre Opens Spring Season at Met

Sure-fire is the word for Ballet Theatre these days. It opened strong for its Spring season at the Metropolitan Opera House last night, though its program offered standard fare to its most ardent followers on an opening night, "Swan Lake," with Alicia Markova and Andre Englevsky. "Pillar of Fire," with Nora Kaye, Lucia Chase, Antony Tudor and Hugh Laing; "Bluebeard," with Anton Dolin and Karen Conrad: this was all quite familiar and quite good in that part of the performance it was possible to see.

Constant repetition of "Pillar of Fire" serves to emphasize the weakness of matching this story and choreography to the Schonberg music as well as that of the ending. "Bluebeard" has that essential vitality and spark of humor that thrive on repetition both of the work itself and the dancers' execution of it. The conductor of the evening, Antal Dorati, appeared to have matters well in hand.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 2- 1943

BECKETT CONDUCTS CONCERT FOR PUPILS

2,000 Hear First in Series of Educational Offerings

Wheeler Beckett, conductor of the Youth Concerts of the Boston Symphony Orchestra, led seventy members of the Philharmonic Symphony Orchestra yesterday afternoon in the Hunter College Auditorium in the first of a series of three educational concerts for high school students of this city. The initial event in the series, sponsored by the William T. Morris Foundation, attracted an enthusiastic audience of 2,000 children, most of them from the music classes of the city's high schools.

After an address of welcome by George H. Gartlan, director of music in the New York City public schools, Mr. Beckett directed a program composed of the Brahms Second symphony, Sibelius's "The Swan of Tuonela" and the overture to Wagner's "Die Meistersinger."

Mr. Beckett prefaced his reading of each of these works with brief but exceedingly informative explanatory remarks illustrated by the orchestra. He conducted with a firm, incisive beat, evoking an orchestral tone that was invariably mellow, well-blended, pure and of marked singing quality.

The orchestra, with Mishel Piastro as concertmaster, played excellently throughout the afternoon, giving of their best and responding most sensitively to every slightest indication made by the conductor.

N. S.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
APR 2 - 1943

Music by Renowned Composers On Program of Koussevitzky

Music by four renowned composers written in their prime of life will be on the program of the Boston Symphony Orchestra, which will play Sunday at 3 p. m. in Rutgers University gymnasium.

Mozart will be represented with his Symphony in C Major (K. 338), one of about half a hundred symphonies he composed and deemed a fine example of his work in the field. The composer, who lived only to 35 years, produced this symphony in his early 20's. Always composing with a spontaneous perfection, he was continually at the height of his genius.

The selection which the audience will probably await with the most interest will be Beethoven's familiar Fifth Symphony in C minor. Beethoven, who was constantly in the toils of an emotional problem, a financial crisis or physical disabilities, had a dozen or so fairly happy years in the middle of his life. During this period, when he had long since found himself in terms of musical expression, although he had not reached the prodigious heights of his last years, he composed the Fifth Symphony.

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BROOKLYN, N.Y.
EAGLE
APR 3 - 1943

MUSIC OF THE DAY

By Miles Kastendieck

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NEW YORK, N. Y.
TIMES
APR 4 - 1943

SCHUMAN SONG LED BY KOUSSEVITZKY

Premiere Here of His Secular Cantata No. 2 Given at Final Carnegie Hall Concert

By OLIN DOWNES

Dr. Serge Koussevitsky, who, in a recent New York season of Boston Symphony concerts devoted his first two programs to American music, has made his last two concerts in this city of the series of 1942-43 principally of the works of native songs. Three of these figured in the final program of yesterday afternoon in Carnegie Hall. They were William Schuman with his secular cantata, "A Free Song" after Whitman, for mixed chorus and orchestra, played for the first time in this city; Samuel Barber, whose "Essay for Orchestra, No. 1," followed, and Aaron Copland. His "Lincoln Portrait," for diseur and orchestra, was repeated following its New York première of Thursday. The second half was a tactful reversion to classicism, in the instance of Beethoven's immortally dramatic Fifth Symphony.

Written in Choral Way

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Mr. Barber's is excellent writing, not earth-shaking, or in any way prophetic of revolution, but in its form and logic of treatment, and refreshing sense of direction, of the composer knowing exactly what he wants to do, and skilfully doing it, is good work, music that has both contour and mood. Mr. Copland's "Lincoln Portrait" was first heard here the preceding Thursday evening and at the time received critical discussion in these columns. His methods are interesting. He has given us an instrumental background for texts taken from certain speeches of Lincoln, and in a score conspicuous for brevity has based two parts of it on American folk-tunes. Thus he shows, as he also shows in his best ballet music of recent vintage, the value of native folk-melody as material for manipulation by the modern composer.

The question, of course, is then the manner of manipulation. The audience gave all three of these compositions a cordial reception. Messrs. Schuman and Barber, the latter in army uniform, with Mr. Will Geer, the reciter of the occasion, Lincolnian in stature and designedly nasal of speech in traditional manner, were repeatedly called back to the stage. Most of the music of this first half of the program was essentially dramatic in thought. Also called to the stage was G. Wallace Woodworth, conductor of the Radcliffe Choral Society and the Harvard Glee Club, which organizations had taken part in its performance of Mr. Schuman's music.

There was no doubt a dramatic symbolism as musical balance implied in the conclusion with Beethoven's incomparable Symphony of Liberty. The eerie premonitions of the schezo and the wildly victorious finale brought conductor and orchestra salvos of applause.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
APR 2 - 1943

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The score is one of Mr. Copland's best to date, if not the best. Freely woven into the fabric are fragments of tunes like Camptown Races and Springfield Mountain.

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[61]

INFORMATION OBSCURED

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS

APR

Music by Renowned Composers On Program of Koussevitzky

Music by four renowned composers written in their prime of life will be on the program of the Boston Symphony Orchestra, which will play Sunday at 3 p. m. in Rutgers University gymnasium.

Mozart will be represented with his Symphony in C Major (K. 338), one of about half a hundred symphonies he composed and deemed a fine example of his work in the field. The composer, who lived only to 35 years, produced this symphony in his early 20's. Always composing with a spontaneous perfection, he was continually at the height of his genius.

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BROOKLYN, N.Y.
EAGLE

APR 3- 1943

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New York Times

BARBER 'ESSAY' OFFERED

Abs. of

Copland's 'Lincoln' Heard—Harvard, Radcliffe Singers Assist Boston Symphony

By OLIN DOWNES

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This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

APR 2- 1943

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[61]

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
APR 4 - 1943

Dr Serge Koussevitsky, conductor of the Boston Symphony orchestra, ranked first in this year's balloting for artists whom Springfield people want to hear next season.

Hemidemisemiquavers: Aaron Copland has written four original folk-type songs for the movie on Russia, "The North Star." Using lyrics by Ira Gershwin, Mr. Copland has done "No Village Like Mine," "Younger Generation," "Song of the Guerrillas" and "Collective Loading Time." . . . Avril Coleridge-Taylor, daughter of the late composer, Samuel Coleridge-Taylor, has written a symphony in tribute to General Douglas MacArthur and the Philippine campaign, "An Historic Episode." . . . In his recent war-bond concert in Providence, admission to which was by purchase of war bonds, Jascha Heifetz, violinist, produced $1,165,000 in sales. . . . The Weaver Piano Company, York, Pa., has developed a piano with a plastic plywood plate, plastic plywood action brackets and several other parts, reducing the critical material almost 50 per cent to less than 10 per cent of the weight of the instrument. . . . The name of Aram Khachaturian, young Soviet Armenian composer, will appear soon on a marble tablet in the hall of the Moscow Conservatory, where it will join the names of other famous alumni, including those of Rachmaninoff and Taneieff.

Darius Milhaud, French composer now living in California, has entered the dispute now going on in San Francisco concerning the inclusion of modern music in that city's symphony orchestra.

"I have just learned," he writes in a letter to the conductor, "that you have been asked to give up presenting contemporary works. * * * I shall at least have the consolation of knowing that it was not the presence of my works in your programs of the last two years which caused this veto imposed upon you."

The composer tells of sending the San Francisco Symphony Orchestra his "Second Suite Symphonique" last year, without its being produced, and of looking forward this year to hearing Mr. Monteux direct his "Opus Americanum," No. 21, dedicated to the conductor.

"I was very happy to be able to reserve the first world audition of this work for the San Francisco Symphony," he continues. "I see now that I shall have to forego the pleasure. * * * Even if there should be a change of attitude, following protests, I prefer definitely to withdraw this new work."

Claudio Arrau, Chilean pianist, has been meeting wartime adventures in his concert tour of this country, including a five-hour ride in a box car of a freight train to get to an engagement in Iowa. The four wooden benches provided for the passengers to sit on were so unsteady that they almost tipped over with every jolt of the train. The only light was provided by a brakeman's lantern. In one city, the piano arrived only fifteen minutes before the recital was scheduled to begin, and the audience broke into cheers when stagehands finally rolled the instrument into position.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
APR 4 - 1943

FEATURE U. S. COMPOSERS IN CONCERT HERE

By GRENA BENNETT

At the Boston Symphony Orchestra's farewell concert for the season yesterday afternoon in Carnegie Hall, Conductor Sergei Koussevitzky devoted the greater part of the program to works by young American composers.

The opening number was William Schumann's secular cantata, "A Free Song," which had its inspiration in three poems by Whitman, all of patriotic flavor.

The cantata possesses much that is heroic in its fabric and suggests the import and impulse of the poems. The performance, the first in this city, was a credit to both the singers and the instrumentalists. The vocalists were members of the Harvard Glee Club and the Radcliffe Choral Society. Mr. Schumann was recalled twice, sharing the applause with G. Walter Woodworth, conductor of the chorus.

Samuel Barber's Essay for orchestra and Aaron Copland's "A Lincoln Portrait" were the other works by native composers. Beethoven's Fifth Symphony was the final offering.

* * *

AT BALLET THEATRE.

The Ballet Theatre's program at its first matinee yesterday attracted a soldout house to the Metropolitan. "Swan Lake" was the initial bill with Markova refreshingly delightful as the Queen of the Swans and Anton Dolin as the romantic Prince Siegfried. Laughter from the many children present mingled with Prokofieff's quaintly melodic music in "Peter and the Wolf."

In the droll fairy ballet were Yura Lazovsky as Peter; Nora Kaye, the Bird; Jean Hunt, a Duck; Sono Ozato, the sly Cat; Hugh Laing, the Grandfather; and Rex Cooper, the bad, bad Wolf.

Antal Durati was again in charge of the orchestra for "Coppelia" presented by Hightower, Eglevsky and Semenoff as the leading dancers.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 4 - 1943

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall yesterday afternoon, assisted by Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, conductor. The program:

"A Free Song," Secular Cantata No. 2 ..... Schuman
(First New York performance)
Essay No. 1 ..... Barber
A Lincoln Portrait ..... Copland
(Will Geer, speaker)
Symphony No. 5 ..... Beethoven

Superficially Warlike

THE Boston Symphony Orchestra offered yesterday afternoon in Carnegie Hall a program without much inner unity. Such external cohesion as it had consisted of indirect references to the war. But musically the works played seemed rather to contradict one another than to set one another off.

* * *

The title of Mr. William Schuman's secular cantata, "A Free Song," refers, I take it, since the composition is partly fugal in style, not to musical freedom but to freedom of some other kind, economic, social, religious, amorous or political, no doubt. The times being what they are, one would probably be safe in betting it was the latter, though of certain evidence I have none, the chorus's effective enunciation of the text being zero in row U. The music's intrinsic interest seemed, also, to this listener to add up to a not high figure.

* * *

Private Samuel Barber's "Essay for Orchestra, No. 1," is a pretty piece but not a very strong one. It resembles more a meditation than it does the kind of logical exposition one usually associates with the classical prose form of that name. Perhaps Mr. Barber thinks of the word essay in its contemporary sense of a reflective composition on some relatively trivial subject. Certainly his musical material here is not striking. Neither, unfortunately, is his development of it, though there is, as always in this composer's music, grace. The military note was added to this performance by the composer's presence, bowing, in uniform.

* * *

Mr. Aaron Copland's "A Lincoln Portrait" consists of a pastorale, a scherzo and a melodrama. The first is plain but pleasant; the second, a sort of County Fair scene made up of phrases out of Stephen Foster, is brilliantly picturesque. Lincoln himself comes into the portrait only by quotation, when an actor (yesterday it was Mr. Will Geer) speaks, as finale, over a slight orchestral accompaniment selected passages from the addresses of the great President. Even if Mr. Geer had not seen fit to utter these in the flat and twangy accent usually adopted in theatrical productions to characterize Vermont storekeepers, they would still have seemed, for all their grandeur, an unhappy ending to a musical work.

* * *

It is not easy to make a portrait of a person no longer living, as any artist will tell you. But the problem, difficult or not, is what it is; and Mr. Copland has chosen to essay it. By leaving off in the middle and simply inserting quotations from Mr. Lincoln's speeches, he has achieved a result comparable to what a painter would achieve if, after sketching in a period background of some kind, he were to substitute for a full rendering of his subject a half-dozen snapshots taken at various periods of the latter's life. Including something from the war period, of course.

* * *

The afternoon ended with an excellent performance of Beethoven's Fifth Symphony, of which the principal theme is currently thought to resemble the letter V in Morse code—three dots and a dash. This theme really consists, in its most frequent statement, of four dots and in its initial, or motto, form of three dots and something the length of about fifteen dashes, a signal not admitted, so far as I know, in any telegraphic alphabet. Yesterday's rendition was a fine one, all the same.

William Schuman

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[6a]

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
APR 4 - 1943

Dr Serge Koussevitsky, conductor of the Boston Symphony orchestra, ranked first in this year's balloting for artists whom Springfield people want to hear next season.

Hemidemisemiquavers: Aaron Copland has written four original folk-type songs for the movie on Russia, "The North Star." Using lyrics by Ira Gershwin, Mr. Copland has done "No Village Like Mine," "Younger Generation," "Song of the Guerrillas" and "Collective Loading Time." . . . Avril Coleridge-Taylor, daughter of the late composer, Samuel Coleridge-Taylor, has written a symphony in tribute to General Douglas MacArthur and the Philippine campaign, "An Historic Episode." . . . In his recent war-bond concert in Providence, admission to which was by purchase of war bonds, Jascha Heifetz, violinist, produced $1,165,000 in sales. . . . The Weaver Piano Company, York, Pa., has developed a piano with a plastic plywood plate, plastic plywood action brackets and several other parts, reducing the critical material almost 50 per cent to less than 10 per cent of the weight of the instrument. . . . The name of Aram Khachaturian, young Soviet Armenian composer, will appear soon on a marble tablet in the hall of the Moscow Conservatory, where it will join the names of other famous alumni, including those of Rachmaninoff and Taneieff.

Darius Milhaud, French composer now living in California, has entered the dispute now going on in San Francisco concerning the inclusion of modern music in that city's symphony orchestra.

"I have just learned," he writes in a letter to the conductor, "that you have been asked to give up presenting contemporary works. * * * I shall at least have the consolation of knowing that it was not the presence of my works in your programs of the last two years which caused this veto imposed upon you."

The composer tells of sending the San Francisco Symphony Orchestra his "Second Suite Symphonique" last year, without its being produced, and of looking forward this year to hearing Mr. Monteux direct his "Opus Americanum," No. 21, dedicated to the conductor.

"I was very happy to be able to reserve the first world audition of this work for the San Francisco Symphony," he continues. "I see now that I shall have to forego the pleasure. * * * Even if there should be a change of attitude, following protests, I prefer definitely to withdraw this new work."

Claudio Arrau, Chilean pianist, has been meeting wartime adventures in his concert tour of this country, including a five-hour ride in a box car of a freight train to get to an engagement in Iowa. The four wooden benches provided for the passengers to sit on were so unsteady that they almost tipped over with every jolt of the train. The only light was provided by a brakeman's lantern. In one city, the piano arrived only fifteen minutes before the recital was scheduled to begin, and the audience broke into cheers when stagehands finally rolled the instrument into position.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
APR 4 - 1943

FEATURE U. S. COMPOSERS IN CONCERT HERE

By GRENA BENNETT

At the Boston Symphony Orchestra's farewell concert for the season yesterday afternoon in Carnegie Hall, Conductor Sergei Koussevitzky devoted the greater part of the program to works by young American composers.

The opening number was William Schumann's secular cantata, "A Free Song," which had its inspiration in three poems by Whitman, all of patriotic flavor.

The cantata possesses much that is heroic in its fabric and suggests the import and impulse of the poems. The performance, the first in this city, was a credit to both the singers and the instrumentalists. The vocalists were members of the Harvard Glee Club and the Radcliffe Choral Society. Mr. Schumann was recalled twice, sharing the applause with G. Walter Woodworth, conductor of the chorus.

Samuel Barber's Essay for orchestra and Aaron Copland's "A Lincoln Portrait" were the other works by native composers. Beethoven's Fifth Symphony was the final offering.

* * *

AT BALLET THEATRE.

The Ballet Theatre's program at its first matinee yesterday attracted a soldout house to the Metropolitan. "Swan Lake" was the initial bill with Markova refreshingly delightful as the Queen of the Swans and Anton Dolin as the romantic Prince Siegfried. Laughter from the many children present mingled with Prokofieff's quaintly melodic music in "Peter and the Wolf."

In the droll fairy ballet were Yura Lazovsky as Peter; Nora Kaye, the Bird; Jean Hunt, a Duck; Sono Ozato, the sly Cat; Hugh Laing, the Grandfather; and Rex Cooper, the bad, bad Wolf.

Antal Durati was again in charge of the orchestra for "Coppelia" presented by Hightower, Eglevsky and Semenoff as the leading dancers.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 4 - 1943

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert in Carnegie Hall yesterday afternoon, assisted by Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, conductor. The program:

"A Free Song," Secular Cantata No. 2 ..... Schuman
(First New York performance)
Essay No. 1 ..... Barber
A Lincoln Portrait ..... Copland
(Will Geer, speaker)
Symphony No. 5 ..... Beethoven

Superficially Warlike

THE Boston Symphony Orchestra [illegible] yesterday afternoon in Carnegie Hall a program without much inner unity. Such external cohesion as it had consisted of indirect references to the war. But musically the works played seemed rather to contradict one another than to set one another off.

* * *

The title of Mr. William Schuman's secular cantata, "A Free Song," refers, I take it, since the composition is partly fugal in style, not to musical freedom but to freedom of some other kind, economic, social, religious, amorous or political, no doubt. The times being what they are, one would probably be safe in betting it was the latter, though of certain evidence I have none, the chorus's effective enunciation of the text being zero in row U. The music's intrinsic interest seemed, also, to this listener to add up to a not high figure.

* * *

Private Samuel Barber's "Essay for Orchestra, No. 1," is a pretty piece but not a very strong one. It resembles more a meditation than it does the kind of logical exposition one usually associates with the classical prose form of that name. Perhaps Mr. Barber thinks of the word essay in its contemporary sense of a reflective composition on some relatively trivial subject. Certainly his musical material here is not striking. Neither, unfortunately, is his development of it, though there is, as always in this composer's music, grace. The military note was added to this performance by the composer's presence, bowing, in uniform.

* * *

Mr. Aaron Copland's "A Lincoln Portrait" consists of a pastorale, a scherzo and a melodrama. The first is plain but pleasant; the second, a sort of County Fair scene made up of phrases out of Stephen Foster, is brilliantly picturesque. Lincoln himself comes into the portrait only by quotation, when an actor (yesterday it was Mr. Will Geer) speaks, as finale, over a slight orchestral accompaniment selected passages from the addresses of the great President. Even if Mr. Geer had not seen fit to utter these in the flat and twangy accent usually adopted in theatrical productions to characterize Vermont storekeepers, they would still have seemed, for all their grandeur, an unhappy ending to a musical work.

* * *

It is not easy to make a portrait of a person no longer living, as any artist will tell you. But the problem, difficult or not, is what it is; and Mr. Copland has chosen to essay it. By leaving off in the middle and simply inserting quotations from Mr. Lincoln's speeches, he has achieved a result comparable to what a painter would achieve if, after sketching in a period background of some kind, he were to substitute for a full rendering of his subject a half-dozen snapshots taken at various periods of the latter's life. Including something from the war period, of course.

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NEW YORK, N.Y.
PM
APR 5 - 1943

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By Henry Simon

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SYMPHONY IN SERIOUS MOOD

Tribute to Rachmaninoff Marks Programme

Apr 9, 1943

BY WARREN STOREY SMITH

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This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
APR 5 - 1943

3,100 Attend Sunday Concert By Boston Orchestra in Gym

Dr. Serge Koussevitzky Conducts Inspirational Presentation of Four Great Composers' Contributions

By MARY PURNELL

It takes a program like that played yesterday afternoon by the Boston Symphony Orchestra at Rutgers Gymnasium to measure the full accomplishment of Dr. Serge Koussevitzky and his players.

The concert, which was heard by a capacity audience of 3,100 persons, consisted of some familiar works of four of the great composers, certain to have been for some time favorites of those present. On the program were Mozart's Symphony in C Major 34 (K. No. 338); The Prelude to "The Afternoon of a Faun" of Debussy, inspired by a poem of the symbolist Stephane Mallarme; the Second "Daphnis and Chloe" Suite of Ravel; and finally Beethoven's Symphony No. 5 In C minor.

To add deeper meaning to the already significant, to restate in fresh, glowing tones the familiar message of beloved works was, then, the task of the orchestra, a standard by which the distinctive, individual genius of players and conductor may be most fully realized.

Beethoven emerged as the high spot of the afternoon, with a memorable performance that spoke directly of the great heart and noble intellect which conceived the symphony. The enigmatic third movement was strikingly played and it swept with absorbing interest into the full-blooded glories of the final movement.

It is on great classics like this that conductors sometimes like to put the stamp of their personalities with the result that the symphony has often been the victim of mannerisms and even of a whipped up tempo that produced a grim, relentless interpretation. It is to Dr. Koussevitzky's credit that he showed his authority by letting Beethoven's own voice have free expression.

Discovering in the opening notes of the work the rhythm of the Morse code letter V, Allied propagandists have linked this symphony to the V-for-Victory campaign and have hailed it as the symbol of striving for liberty. Those who had this thought in mind must have found such a performance very satisfying, for the V-rhythm which they have fastened on for their purposes is the very pulse and animating force of the work.

However, it may some day be regretted that this symphony has been artificially connected with such a campaign, an alliance that will provide material for centuries for the Sherlock Holmes school of musical commentators, who love best to dream up strange meanings and interpretations of straightforward classics.

Besides this work the audiences will not soon forget the impact of the "Daphnis and Chloe" ballet suite, the climax of the first part of the program. Given the same electrifying performance here some years ago, the suite almost overwhelmed the audience. Yesterday its effectiveness was thus anticipated; but matchless tone of the orchestra and the exhilarating rhythms still made it a work to prickle the scalp and tingle the spine.

In this and the Debussy piece the members of the orchestra demonstrated their usual superiority as instrumentalists. The delicious beauty of the woodwinds in the Prelude to "The Afternoon of a Faun," the shimmering strings and thrilling brasses left nothing to be desired.

In company with these arresting works, the delicate Mozart symphony had its own peculiar charm. Written in only three movements, it had a neat, precise and truly Mozartian opening Allegro vivace. The delicate strings of the second movement presented a tenuous grace which contrasted well with the hearty finale.

"The Star-Spangled Banner" opened the program.

The audience, whose musical fare has been slim this year, was like a starving man who finally has a meal. There was resounding applause.

The fact that 3,100 could surmount the obstacles of transportation and the pressure of wartime duties is certainly convincing proof of the value of music to morale at this time. It is to be hoped that this demonstration will indicate the wisdom of re-establishing the Rutgers concert series in the usual manner next season. There were many new faces in the audience yesterday, including a great number of those in service, a sign that people are turning increasingly to the solace of music.

PROVIDENCE, R. I.
BULLETIN
APR 7 - 1943
PROVIDENCE, R. I.
JOURNAL
APR 7 - 1943

MUSIC

Boston Symphony Gives Last in Series of Five Concerts

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra performed the last of its five concerts for the season in Metropolitan Theatre last night. There was the customary large and responsive audience.

In memory of Rachmaninoff, his tone poem, "The Island of the Dead," was played by Dr. Serge Koussevitzky. The program also included a recent novelty, "A Lincoln Portrait," by Aaron Copland.

Dr. Koussevitzky began with a concerto grosso by Handel, in D minor, Op. 6, No. 10, a pleasant set of sounds. The strings delivered it with charm and fluency; once or twice, in pizzicato, they were ever so slightly out of step. Messrs. Burgin and Theodorowicz, violins, and Bedetti, 'cello, received special recognition from conductor and audience for their labors.

It might have been better to remember Rachmaninoff by some other work than "The Island of the Dead." It has moments of impassioned sonority but it is not, all in all, an interesting piece, and it contains many plain reminderse of other composers. Dr. Koussevitzky was obviously working like mad to get something out of it, but the attempt was only moderately significant.

Mr. Copland's piece requires the aid of a speaking voice; it is a patchwork of Lincoln utterances sewed together by fairly unrelated biography and comment. A composer who undertakes to set Lincoln to music has not much else to do than to stand out of the way, because Lincoln's words are already orchestra and music. Mr. Copland puts forth a lively prologue aimed to evoke the turbulent atmosphere of Lincoln's presidential years and then subsides to an effective comment while the words are being said. Will Geer, who looks something like the pictures of the young Lincoln, did the speaking and did it admirably. During the prelude his pained frown of one getting into the mood to be Abraham Lincoln was distracting, but when he got up to speak he, like Mr. Copland, didn't try to polish the words, he just let them go, and they were very moving. Though they were first spoken 80 years ago, they are words for today and words for tomorrow, words for individuals as well as words for nations. Mr. Copland has done well to bring them forward again.

The evening ended with Sibelius's second symphony, in D major. It was, of course, done with brilliance and refinement, which are noble virtues in an orchestra. But a touch of frenzy helps out in affairs of this kind, and, I am glad to report, there was this touch in the finale. The gentlemen from Boston were bowing, blowing and beating with that estimably controlled abandon that Dr. Koussevitzky wisely takes into the last movement of the last piece of the season. It was fine.

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By MARY PURNELL

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The concert, which was heard by a capacity audience of 3,100 persons, consisted of some familiar works of four of the great composers, certain to have been for some time favorites of those present. On the program were Mozart's Symphony in C Major 34 (K. No. 338); The Prelude to "The Afternoon of a Faun" of Debussy, inspired by a poem of the symbolist Stephane Mallarme; the Second "Daphnis and Chloe" Suite of Ravel; and finally Beethoven's Symphony No. 5 In C minor.

To add deeper meaning to the already significant, to restate in fresh, glowing tones the familiar message of beloved works was, then, the task of the orchestra, a standard by which the distinctive, individual genius of players and conductor may be most fully realized.

Beethoven emerged as the high spot of the afternoon, with a memorable performance that spoke directly of the great heart and noble intellect which conceived the symphony. The enigmatic third movement was strikingly played and it swept with absorbing interest into the full-blooded glories of the final movement.

It is on great classics like this that conductors sometimes like to put the stamp of their personalities with the result that the symphony has often been the victim of mannerisms and even of a whipped up tempo that produced a grim, relentless interpretation. It is to Dr. Koussevitzky's credit that he showed his authority by letting Beethoven's own voice have free expression.

Discovering in the opening notes of the work the rhythm of the Morse code letter V, Allied propagandists have linked this symphony to the V-for-Victory campaign and have hailed it as the symbol of striving for liberty. Those who had this thought in mind must have found such a performance very satisfying, for the V-rhythm which they have fastened on for their purposes is the very pulse and animating force of the work.

However, it may some day be regretted that this symphony has been artificially connected with such a campaign, an alliance that will provide material for centuries for the Sherlock Holmes school of musical commentators, who love best to dream up strange meanings and interpretations of straightforward classics.

Besides this work the audiences will not soon forget the impact of the "Daphnis and Chloe" ballet suite, the climax of the first part of the program. Given the same electrifying performance here some years ago, the suite almost overwhelmed the audience. Yesterday its effectiveness was thus anticipated; but matchless tone of the orchestra and the exhilarating rhythms still made it a work to prickle the scalp and tingle the spine.

In this and the Debussy piece the members of the orchestra demonstrated their usual superiority as instrumentalists. The delicious beauty of the woodwinds in the Prelude to "The Afternoon of a Faun," the shimmering strings and thrilling brasses left nothing to be desired.

In company with these arresting works, the delicate Mozart symphony had its own peculiar charm. Written in only three movements, it had a neat, precise and truly Mozartian opening Allegro vivace. The delicate strings of the second movement presented a tenuous grace which contrasted well with the hearty finale.

"The Star-Spangled Banner" opened the program.

The audience, whose musical fare has been slim this year, was like a starving man who finally has a meal. There was resounding applause.

The fact that 3,100 could surmount the obstacles of transportation and the pressure of wartime duties is certainly convincing proof of the value of music to morale at this time. It is to be hoped that this demonstration will indicate the wisdom of re-establishing the Rutgers concert series in the usual manner next season. There were many new faces in the audience yesterday, including a great number of those in service, a sign that people are turning increasingly to the solace of music.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
APR 7 - 1943

MUSIC

Last in Series of Concerts by Boston Symphony Orchestra Given at Metropolitan.

BY G. Y. LOVERIDGE

The Boston Symphony Orchestra performed the last of its five concerts for the season in Metropolitan Theatre last night. There was the customary large and responsive audience.

In memory of Rachmaninoff, his tone poem, "The Island of the Dead," was played by Dr. Serge Koussevitzky. The program also included a recent novelty, "A Lincoln Portrait," by Aaron Copland.

Dr. Koussevitzky began with a concerto grosso by Handel, in D minor, Op. 6, No. 10, a pleasant set of sounds. The strings delivered it with charm and fluency; once or twice, in pizzicato, they were ever so slightly out of step. Messrs. Burgin and Theodorowicz, violins, and Bedetti, 'cello, received special recognition from conductor and audience for their labors.

It might have been better to remember Rachmaninoff by some other work than "The Island of the Dead." It has moments of impassioned sonority but it is not, all in all, an interesting piece, and it contains many plain reminderse of other composers. Dr. Koussevitzky was obviously working like mad to get something out of it, but the attempt was only moderately significant.

Mr. Copland's piece requires the aid of a speaking voice; it is a patchwork of Lincoln utterances sewed together by fairly unrelated biography and comment. A composer who undertakes to set Lincoln to music has not much else to do than to stand out of the way, because Lincoln's words are already orchestra and music. Mr. Copland puts forth a lively prologue aimed to evoke the turbulent atmosphere of Lincoln's presidential years and then subsides to an effective comment while the words are being said. Will Geer, who looks something like the pictures of the young Lincoln, did the speaking and did it admirably. During the prelude his pained frown of one getting into the mood to be Abraham Lincoln was distracting, but when he got up to speak he, like Mr. Copland, didn't try to polish the words, he just let them go, and they were very moving. Though they were first spoken 80 years ago, they are words for today and words for tomorrow, words for individuals as well as words for nations. Mr. Copland has done well to bring them forward again.

The evening ended with Sibelius's second symphony, in D major. It was, of course, done with brilliance and refinement, which are noble virtues in an orchestra. But a touch of frenzy helps out in affairs of this kind, and, I am glad to report, there was this touch in the finale. The gentlemen from Boston were bowing, blowing and beating with that estimably controlled abandon that Dr. Koussevitzky wisely saves into the last movement of the last piece of the season. It was fine.

Boston Symphony in New York

By Oscar Thompson

New York

With three American compositions on his final program, Dr. Serge Koussevitzky has conducted the Boston Symphony in the last of the 10 concerts of its fifty-seventh season in New York.

All things considered, there need be no hesitation in saying that in these 10 concertas the orchestra maintained the highest level of playing that can be credited to any one of the four major symphonic bodies heard here in the 1942-43 music year, the others being the Philadelphia Orchestra, the NBC Symphony and the New York Philharmonic-Symphony.

The Philadelphians also have been heard but 10 times in Carnegie Hall—their usual number—but it is to be remembered that the NBC Symphony and the Philharmonic - Symphony have presented many more programs. When the last-named has completed its regular subscription schedule on April 18, its total, exclusive of the children's concerts and special programs, will have run to 98, involving always three and frequently four concerts a week.

The superiority of the Boston orchestra's playing has been primarily that of perfection of ensemble. Old arguments may persist as to the kind of tonal quality preferred by Dr. Koussevitzky, as compared to that sought and obtained by certain other conductors, notably Arturo Toscanini and Leopold Stokowski. But at the moment only the NBC Symphony is within challenging distance of the Bostonians as a polished and precisely integerated whole, and in the opinion of this writer there is still an appreciable gap to be bridged before either Mr. Toscanini or Mr. Stokowski can be said to have under his beat an instrument so finished and so tempered as that which serves Koussevitzky.

The Philadelphia ensemble is still a noteworthy one, but it has never played for Eugene Ormandy quite as sumptuously as it once played for Mr. Stokowski. The Philharmonic-Symphony indisputably has lost ground since its peak days under Mr. Toscanini, and is at the moment a battleground of reorganization, though its personnel undoubtedly is with a few exceptions of the highest caliber.

The Koussevitzky concerts in Carnegie Hall have been welcomed by the fastidious for the substance of their programs as well as for their adroitly knit and uncommonly eloquent performances. For New York, novelties at the hands of the Bostonians have included the Martinů First Symphony, the Harris Fifth, Copland's "A Lincoln Portrait" and Schuman's "A Free Song"—all composed in this country and all but the first a native-born American. Each of these had qualities to justify the care lavished on their introduction, though critical reactions were various and not always flattering. Messrs. Harris, Copland and Schuman have much to thank Dr. Koussevitzky for, though whether—as is sometimes asserted by their less fortunate brethren—he has been the "making of them" is for time to show.

As in past seasons, Russian and French music has figured extensively on Dr. Koussevitzky's Carnegie Hall programs. There has been heavy emphasis on the symphonies of Shostakovitch, with performances of the Fifth, Sixth and Seventh of the series. The Fifth has had a persistent advocate in the Boston conductor, season after season, and his popular success with it would seem to vindicate, at least for the time being, his enthusiasm for a work that has had, at best, a spotty reception from the critical fraternity.

Mr. Toscanini's first presentation of the Seventh, a summer adventure with the NBC Symphony, has remained in the memory as the most exciting of several experiences with much-discussed opus, but possibly because the interest of its colossal first-movement crescendo was found to decline with each subsequent performance, including those that Mr. Toscanini himself gave in the second week of the Philharmonic-Symphony's season. The Sixth has attracted no such attention as either the Fifth or the Seventh. Even Dr. Koussevitzky's devoted performances have scarcely kindled a real interest such as would promise for it a continuing life with our audiences in America.

Miaskovsky's Symphony No. 21, which was among the Russian works played by the Bostonians in their visits to Manhattan, was a tour-de-force, as this orchestra achieved it, but the symphony might as well have been any other one of this composer's long array, so far as the after impression is concerned. One recalls the performance rather than the work. The little "Classical" of Prokofieff has been something of a specialty with the Boston conductor and is always welcomed when he brings it back. Its briskly pointed return this season was no exception. For Dr. Koussevitzky, there is always Tchaikovsky among the Russians as there is always the lonely Finn Sibelius; and of course Haydn, Mozart, Beethoven, Schumann and Brahms among the Germans and the Austrians.

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NEW YORKER
NEW YORK CITY
APR 10 1943

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School Year of Four 12-\ Gets Approval of Board

April 10 1943

Photo by Kaganowich

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A thunderous ovation of many minutes' duration poured forth from the delighted listeners at the conclusion of the playing, in fitting tribute to Dr. Koussevitzky and his fine group of musicians, and the conductor was compelled to return to the podium time after time, to receive the acclaim of the assemblage.

The enthusiastic comment which was heard as the audience left the auditorium was sufficient evidence of the appreciation felt each of those present, of the fineness of quality of the music which it had heard, and of the orchestra which presented it.

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School Year of Four 12-\ Gets Approval of Board

April 9 1943
Rutgers University New Brunswick

Photo by Kaganowich

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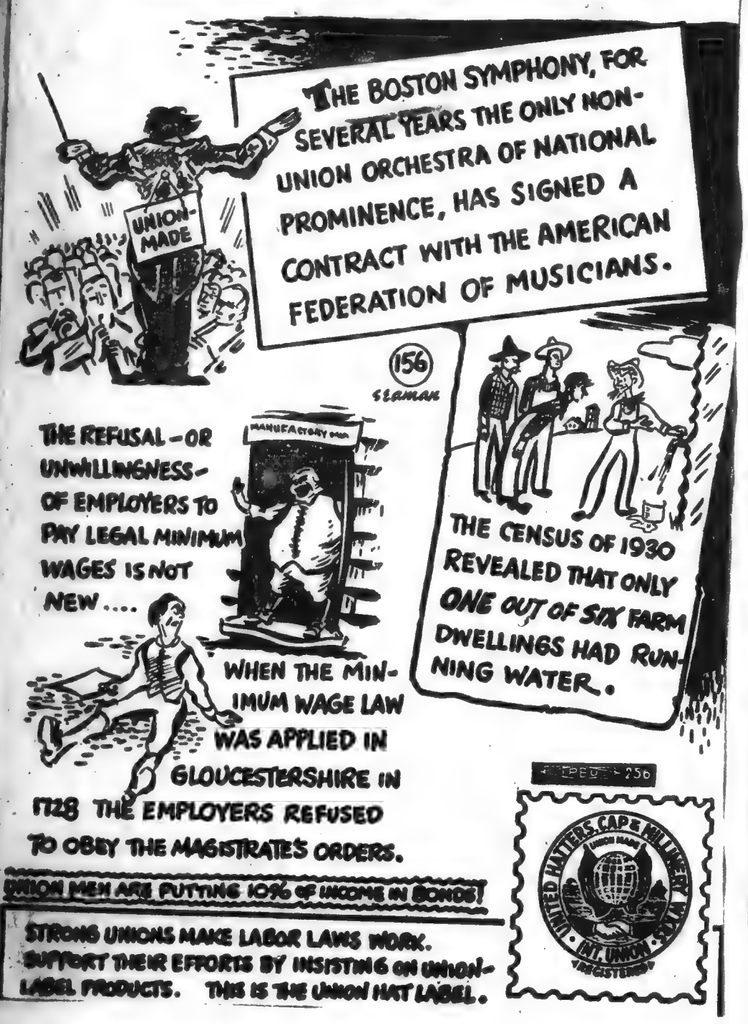
LABOR NEWS
SEATTLE, WASH
4/9/43

THE MARCH OF LABOR



This Clipping From
FLINT, MICH.
JOURNAL
APR 11 1943

This Clipping From
UTICA, N.Y.
OBSERVER DISPATCH
APR 11 1943

Berkshire Center Closed This Year

Boston—Dr. Serge Koussevitzky and directors of the organizations concerned, including the Boston Symphony, have decided not to renew the Berkshire Music Center this summer because of war conditions, including transportation.

However, it is only a suspension and plans are being made to reopen the center on the same scale as soon as war conditions permit.

"Cultural education and activities are now necessarily being curtailed in many directions," Dr. Koussevitzky said.

"But after this period of sacrifice, or deprivation and of terrific concentration on the immediate task of the war effort, students of all ages and the public as well will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts, especially music."

MUSIC

By RUDOLPH ELIE, JR.

Monday Symphony

The Boston Symphony orchestra, Serge Koussevitzky conducting, offered the sixth program of its supplementary series in Symphony Hall last night, presenting the following program:

Dubensky.....Prelude and Fugue
Debussy.....Prelude a "L'Apres-midi d'un Faune"
Ravel....."Daphnis and Chloe," 2d Suite
Beethoven.....Symphony No. 5 in C minor, Op. 67

A catholic sort of program culminating inevitably in Beethoven's Fifth Symphony brought the Monday evening series of concerts to a close last night. There was a first performance of a Prelude and Fugue by Dubensky; there was Debussy's ever green "Afternoon of a Faun"; there was Ravel's extraordinary tour de force and there was Beethoven, and it is hard to see what more could be asked.

The Dubensky pieces came as something of a shock, and had not the composer walked out on the stage to receive one of the most cordial audience receptions of the season, it would have been hard to believe they had been written in this century.

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Yet the passing of Sergei Rachmaninoff heightens the extrinsic value of his music, for the time being in any case, and yesterday it was impossible to listen to the E minor symphony objectively. There was no sense in trying to. Next year or the year after is time enough to think about its faults, its reminiscence, its cloying lyricism; yesterday it was wonderful.

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DALLAS, TEX.
NEWS
APR 17 1943

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Now, such is the progress of art, the "Schéhérazade" Suite goes for something that school pupils from the upper grades, and from those way down we won't say how far, listen to and accept with lively enthusiasm and complete understanding.

Matters like the "Eroica" and the "Choral" symphonies of Beethoven, because of their great length; elaborate tone poems, like those of Strauss; tedious constructions like the works of Bruckner and Mahler, and advanced exploits in sonority, like the pieces lately put out by Shostakovitch and Harris, are all that is left for the public of the Youth Concerts to catch up with.

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The remainder of Mr. Koussevitzky's rather conventional program offered Debussy's Prelude to "The Afternoon of a Faun," the Second Suite of orchestral excerpts from Ravel's "Daphnis and Chloe" and, after the interval, the Fifth Symphony of Beethoven.

So far as can be determined Mr. Dubensky's unpretentious and very pleasant Prelude and Fugue was written in 1932, a year which was evidently (according to several references) the beginning of a period during which he composed numerous works in this form for several orchestral and chamber combinations.

The Prelude and Fugue is in slow time; the first, an adagio which exploits the sonoroties of strings alone; the second, andante con moto for full orchestra. The work is couched in a romantic idiom and constructed of a counterpoint which properly belongs to the 19th Century, something quite different from the counterpoints of the Golden Age of Polyphony, the 16th Century, and of Bach's time. The composer was present to acknowledge cordial applause.

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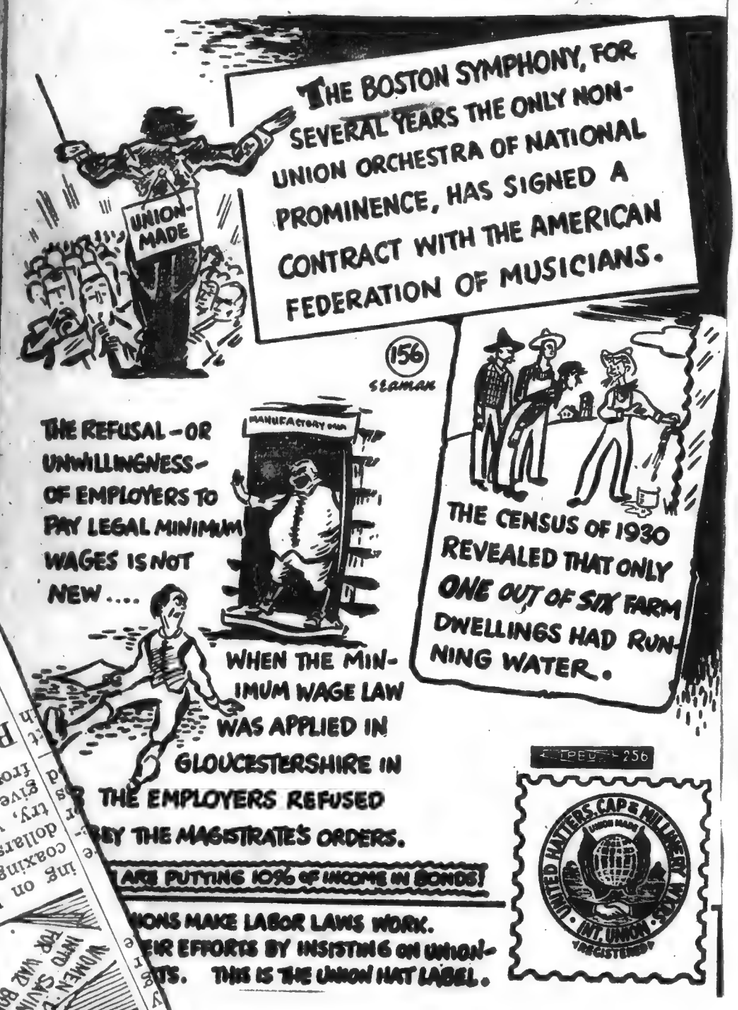
[65]

INFORMATION OBSCURED

LABOR NEWS
SEATTLE, WASH
4/9/43

THE MARCH OF LABOR



From
H.

Music Center

Boston — Dr. Sergei Koussevitzky and directors of the organidations concerned, including the Boston Symphony, have decided not to renew the Berkshire Music Center this Summer because of war conditions, including transportation.

However, it is only a suspension and plans are being made to reopen the center on the same scale as soon as war conditions permit.

"Cultural education and activities are now necessarily being curtailed in many directions," Dr. Koussevitzky said. "But after this period of sacrifice, of deprivation and of terrific concentration on the immediate task of the war effort, students of all ages and the public as well will turn to the Berkshire Music Center and other institutions of art deepened by their experience and with a greater need and appreciation for the arts, especially music."

MUSIC

By RUDOLPH ELIE, JR.

Monday Symphony

The Boston Symphony orchestra, Serge Koussevitzky conducting, offered the sixth program of its supplementary series in Symphony Hall last night, presenting the following program:

Dubensky.....Prelude and Fugue
Debussy.....Prelude a "L'Apres-midi d'un Faune"
Ravel....."Daphnis and Chloe," 2d Suite
Beethoven.....Symphony No. 5 in C minor, Op. 67

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Herald Apr. 10

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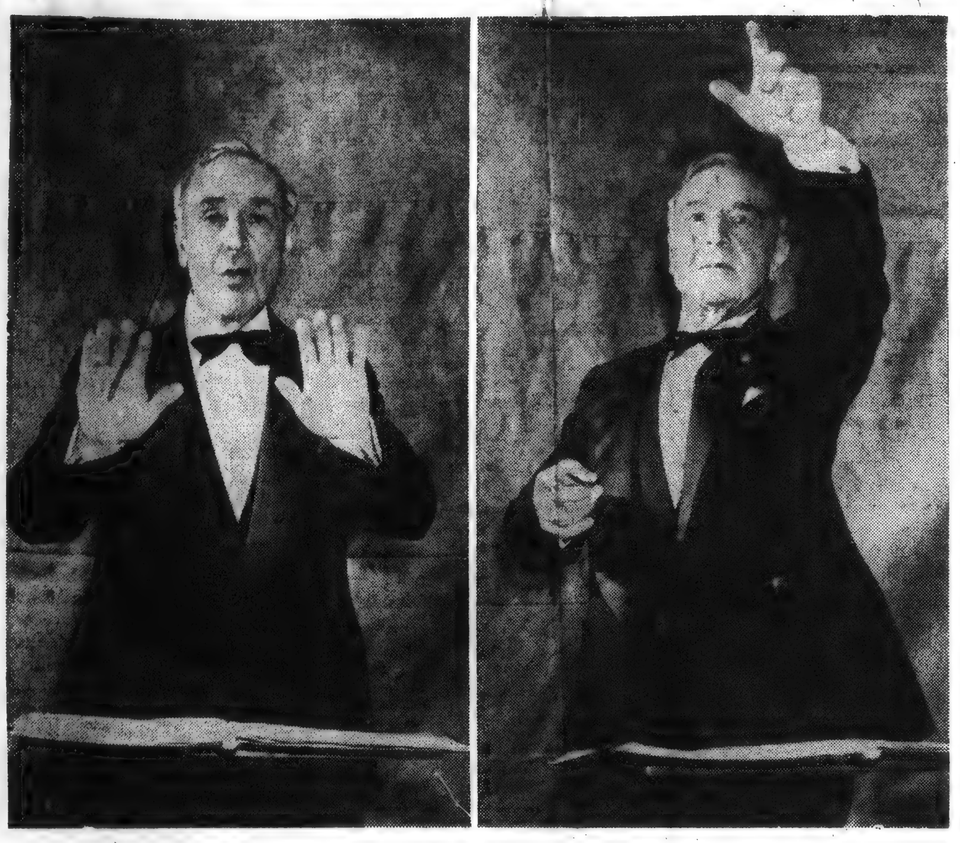
[65]

WORCESTER, MASS.
TELEGRAM
APR 18 1943

Koussevitzky's Volcanic Temperament Made Possible Multiple Accomplishments



By looking at any picture of himself conducting, Dr. Koussevitzky can tell what composition is being played—and here are several which he recognized as Ravel's "Daphnis et Chloe." He described them thusly: (Left), "This is undoubtedly the beginning of Ravel's 'Daphnes et Chloe'—the Second Suite. The sound of the orchestra must be heard coming softly and suddenly out of silence." (Right), "Culmination of a crescendo in 'Daphnis.'" (AP Photo.)

By TOM CHASE

BOSTON, April 17 (AP)—Serge Koussevitzky can look at a picture of himself conducting and tell what composition is being played.

The world famous leader of the Boston Symphony Orchestra studied a series of pictures in the backstage green room at Symphony Hall. The gray-haired head was down-bent, and the marvelously expressive hands slowly turned the snapshots.

"See," the soft Russian-accented voice made it sound like zee. "See, here I am in the third movement of the Beethoven fifth." He looked at other photographers and named scores.

The test was definitive. For the pictures were made without Koussevitzky's knowledge—by a candid camera expert, wearing a black mask and black gloves to prevent reflections, from a peephole behind the organ pipes at Symphony Hall.

A similar thing happened in reverse order after the Berkshire symphonic festival. Week after the festival, while watching a silent motion picture of Koussevitzky, conducting at Tanglewood, members of the orchestra suddenly began singing, recognizing the music from his gestures.

More than 50 years of discipline and training produced this exquisitely exact conducting technique. During the last 19 of those years, the 68-year-old Russian-born "dictator of the baton" has moulded the Boston Symphony.

A VOLCANIC temperament, rigidly controlled, made possible his multiple accomplishments. A boy conductor at 12, acknowledged the world's finest double bass virtuoso before he was 30, he formed his own orchestra in Russia, and conducted in many European capitals before coming to Boston in 1924.

Noted for interpretations of contemporary works, especially Russian, and for his interest in modern American composers, Koussevitzky today is being heard throughout the country. Recently the orchestra signed a contract with the American Federation of Musicians permitting its return to the air after a five-year lapse. Already more than 5000 letters have been received from the vast radio audience which listens in on the Saturday night nation-wide hookup.

Yet few realize the hours of rehearsing necessary for a successful concert. Symphony Hall audiences see an impeccably-dressed conductor laboring over his musicians, pulling the music from their hearts, almost as though he himself were playing all the parts.

On occasion, however, during an arduous rehearsal, the mild-mannered man becomes a shouting, gesticulating demon, demanding the impossible from the 105 men under him—and often getting it.

As everything goes well, he murmurs "fine, fine," and half-sits, half leans against the chair placed on the podium, his right foot keeping time, his arms and face mirroring the music.

Suddenly something is wrong. The little man—actually he's not much over five feet six—in the well-worn dark blue jacket and gray trousers, impeccably creased even for rehearsal, stops the performance. "No, no," he shouts. "That is just noise. I must have the music." And he hums the measures, glaring at the men.

"So you want me to teach it you," he asks them. "So. If you want, we do it one thousand times."

Or again, while rehearsing a chorus with the orchestra, he explains: "Ladies and gentlemen, you have very beautiful voices. I not. But we must work together for best results. So, if you sing good I will love you all." And then adds, in a very matter-of-fact tone: "If you sing bad I will drown you with the orchestra."

Serge Koussevitzky, world famous leader of the Boston Symphony Orchestra, can look at a picture of himself conducting and tell what composition is being played. Here are four pictures of the 68-year-old Russian-born conductor which he readily recognized as the conducting of Sibelius' Second Symphony. He described them thusly: (Upper left), I want the trombones, forte"; (lower left), "crescendo in the symphony"; (upper right), "building up the climax in the last movement"; (lower right), "the chorale in the finale.' (AP Photo.)

KOUSSEVITZKY works as hard as the men. Invariably he leaves the hall bathed in perspiration, with a great black cape (no red lining for him) flung over his shoulders.

But even before the rehearsals there is much preparation. The preliminaries occur in the study of Koussevitzky's suburban Brookline, Mass., home—a study littered with scores, piled on the piano, on tables and chairs.

"No matter how many times I have played a standard classic," he explains, "I sit down and bury myself in it with the feeling: Ah, here is an astonishing work by a remarkable new composer."

While working on the score Koussevitzky develops the necessary accompanying gestures, singing, humming or shouting the orchestral parts to himself. "Sometimes I imagine the men are in front of me and that helps to get it (the music) just so," he says.

There is nothing unusual about this. [illegible]-old in the little [illegible] Russian town of Vyshny Volochek, where he was born, Koussevitzky remembers practicing conducting before a mute group of chairs and packing boxes and yelling the music at the top of his lungs.

Indicative of the conductor's devotion to his art was his refusal to permit political differences to affect his musical tastes. Although a voluntary exile from Russia in 1920, he recently hailed the twenty-fifth anniversary of the Soviet Union during the Second World War.

"The greatest music of our day," he said, "is now being written in war-torn Russia. It carries a message of courage, comfort and faith amidst untold suffering and destruction."

KOUSSEVITZKY became an American citizen in 1941. Earlier honorary doctorates were awarded him by Brown University, in 1926, by Harvard, in 1929, by Yale, Rutgers, Rochester.

At the Brown ceremony the conductor felt that his English—then a mixture of Russian, French and German—would be inadequate to express his thanks. So, to show his appreciation, he played a solo on the double bass—and brought down the house. (As the university's president said afterward. "Dr. Koussevitzky has made the bull-fiddle sing like a nightingale.")

In his spare time Koussevitzky walks, reads philosophy and surprisingly enough, writes, because: "I like to spoil papers. That is my relaxation between concerts."

Among the conductor's most prized possessions are numerous letters from men in the armed forces. "These writings, sometimes they bring tears to my eyes," he says.

One, from Private Bernard Brown, a member of the U. S. Airforce stationed at Miami, Florida, told of listening to a broadcast while on duty in barracks.

"I only wish to say that I have never enjoyed a piece of classical music played by anyone, as I did your rendition," Brown wrote. "Accept my sincerest thanks for helping a soldier pass part of a pretty lonely night."

Cecilia Society, Apollo Club Aid in Brilliant Symphony

Herald Date 4/19

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 22d program of its 62d season in Symphony Hall yesterday afternoon. The choruses of the Cecilia Society and the Apollo Club, Arthur Fiedler, conductor, assisted in the following program:

Bach....Brandenburg Concerto No. 3 in G major (with the Sinfonia from the Cantata "Christ Lag in Todesbanden")
Brahms....Variations on a Theme by Haydn, Op. 56 a
Strauss....."Don Juan," Op. 20
Brahms....."Ein Schicksallied," for Chorus and Orchestra, Op. 54
Wolf....."Der Feuerreiter" for Chorus and Orchestra
Borodin....Polovetsian Dances from "Prince Igor" for Chorus and Orchestra

Safely out of its mid-winter programmatic doldrums, the Symphony continued its long reach towards the finish line yesterday in an exciting program, excitingly performed from beginning to end. In point of fact, when it comes time to re-examine the season, yesterday's concert may well forge its way within hailing distance of the top.

The biggest surprise was the performance of the choruses of the Cecilia Society and the Apollo Club. This is not to cast down their laurels hitherto gained, for they always sing the notes, but yesterday they made the notes mean something. They'd obviously been groomed for the occasion by Arthur Fiedler within a tone of their topmost C's, and they responded to Dr. Koussevitzky's subtlest gestures with exceptional fluency. Moreover, they achieved an unusual warmth of tone; there wasn't a moment of dryness or shrillness in the vocal production. If you couldn't have seen the choruses, you would have thought them composed of singers in the first flush of maturity, so rich and glowing was the tone.

The pieces they sung couldn't have been better chosen either for them or for us. The Brahms, a fine work although not up to the choral movements of the Requiem, was expressively done; the Wolf, a hair-raising ballad, was given with all the necessary verve, and the Borodin, a wonderful rabblerouser, brought the program to a brilliant close. Needless to say, the orchestra went through all this with its usual virtuosity, but it was nothing to what it accomplished in the opening half of the program.

The third Brandenburg Concerto, whose incredible, uncapturable forward motion has been driving modernists into imitative despair, could open every second Symphony concert so far as we are concerned, especially when it is played so miraculously by the string band. The Variations on "St. Anthony's Chorale," one of the best things Brahms ever did, were given the finest performance both instrumentally and interpretatively we have ever heard. Come to think of it, the same might well be said for Strauss's heady tone poem delineating the romantic ups and downs of Lenau's Don Juan. Possibly that particular hero didn't have quite as much romance in him as Dr. Koussevitzky made out for him in the long lyric section, but how could any character of fiction have such ardour, such emotional intensity as the good doctor himself? His was, in short, a conception of great vividness and drive coupled with the acme of romantic feeling. How it could have been more impressively conceived or performed we just do not know. Next week's program, consisting of compositions by Handel Schubert, Wagner, Jacobi, Ravel and Rimsky-Korsakov looks good, too. It will be given on Thursday afternoon and Saturday night.

[66]

This Clipping From
NEW YORK, N.Y.
TIMES

APR 19 1937

T. ADAMOWSKI, 86, BOSTON VIOLINIST

Soloist of Symphony Orchestra 22 Years, Long Conductor of 'Pops' Concerts, Dies

ORGANIZED OWN QUARTET

Also Toured Country With Trio He Formed—Taught at New England Conservatory

Special to THE NEW YORK TIMES.

BOSTON, April 18—Timothée Adamowski, violin virtuoso and former first violinist and soloist for the Boston Symphony Orchestra, died today in the Phillips House after a short illness. His age was 86.

Mr. Adamowski, who made his American debut here in 1879, later toured the country and in 1884 joined the Boston Symphony Orchestra, remaining until 1907 except for a year, 1887, when he traveled in Europe.

In 1888 he formed the Adamowski Quartet, the other members of which were Emmanuel Fiedler, Daniel Kuntz and Giuseppe Campanari. For many years, starting in 1890, he was conductor of the "pop concerts" and was referred to by newspapers as the "Idol of the Pops."

Mr. Adamowski as violin soloist had appeared more than eighty times with the Boston Symphony Orchestra. He also had played with the Colonne Orchestra in Paris, the Philharmonic in London, under Arthur Nikisch, and with the opera orchestra in Warsaw.

In 1896 he organized the Adamowski Trio, consisting of himself, his brother, Josef, as 'cellist, and the latter's wife, the former Mme. Antoinette Szumowska, a pupil of Paderewski. The trio toured the country, winning considerable acclaim.

Mr. Adamowski joined the faculty of the New England Conservatory of Music in 1908 as a teacher of advanced classes in violin. He trained many students who have since achieved prominence as violinists and several of whom are now in the Boston Symphony Orchestra.

He was born in Warsaw, Poland, exhibited at an early age a talent for music and when 7 years old began studying the violin. While at college he continued his musical studies and then entered the Conservatory of Music at Warsaw as a pupil of Apollinaire Kontski.

Mr. Adamowski made his first public appearance in 1872, when he played a solo at a conservatory concert. He served as first violinist with the conservatory orchestra, was graduated in 1874 with the highest honors and was engaged as solo violinist by the Musical Society of Warsaw.

He married in 1903 at Narragansett, R. I., Miss Gertrude Lewis Pancoast of Philadelphia, who survives.

Wald **Norma Bertolami**

Soloist with the Pops Orchestra in Rimsky-Korsakoff's Piano Concerto, Radcliffe Night, May 5.

GOOD CONCERT AT SYMPHONY

Appropriate Programme for Easter

BY WARREN STOREY SMITH

This week's Symphony programme which, because of Good Friday, had its first hearing yesterday afternoon, has an appropriately churchly flavor. It is also one of the longest on record. Of the six pieces which make it, three are religious in character, namely, Wagner's "Parsifal" Prelude, Frederick Jacobi's "Ode" for Orchestra, heard here for the first time, and Rimsky-Korsakov's "The Russian Easter."

Through an association of ideas Handel's Organ Concerto, No. 10, in which E. Power Biggs is the soloist, fits perfectly into the above picture and since the harp had once a hieratic function, one might almost extend the same privilege to Ravel's Introduction and Allegro for that instrument, with light orchestral accompaniment, that features Bernard Zighera, like Mr. Biggs an orchestra member, as the solo player. That leaves only the second number, Schubert's "Unfinished" Symphony, completely out in the secular cold and Dr. Koussevitzky's extremely slow and solemn pacing of the second movement virtually lifted at least that division into the sacred class.

As the novelty of the afternoon Mr. Jacobi's "Ode" deserves the first detailed mention, but there is not a great deal that may be said about it. Its inspiration was a prayer in the Jewish liturgy and it had its first performance in San Francisco last February. In this piece, at least, Mr. Jabocci makes no effort to write in what is loosely called the modern manner. There are several influences at work in his not too individual score, but none of them is exactly contemporaneous. One might almost hear the voice of Ravel, who follows him on the programme, and of d'Indy. Smooth and sonorous, with a church-chimes climax, anticipating that in the Overture of Rimsky, the "Ode" plainly won favor with the audience and when the composer was brought to the platform by Dr. Koussevitzky, the applause returned him thither several times.

Much of the organ part of Handel's Concerto seems disappointingly thin in texture, which was not the fault of the excellent Mr. Biggs. For the most part it is solid and sturdy Handel, while the orchestral prelude to the first Adagio is singularly impressive.

The Ravel piece had gone unheard at these concerts since 1931 and Rimsky's Overture since '36. Replete with displayful possibilities for the harp, of which Mr. Zighera made the most, it is hardly one of its composer's more distinguished utterances. The "Russian Easter" has a flavor all its own and even at the end of yesterday's lengthy programme it was good to hear. Good to hear, too, was the "Parsifal" Prelude though the so-called "Good Friday Spell" makes a better concert number. The "Unfinished" Symphony is, of course, one of music's rarest treasures. However, it would be nice to hear for a change one of its earlier and lesser predecessors. There are arguments against as well as for Dr. Koussevitzky's predilection for masterpieces

Pension Fund Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave its 96th Pension Fund concert in Symphony Hall yesterday afternoon. The program offered Beethoven's Overture to "Leonore" No. 3 (Op. 72) and the Symphony No. 9 in D minor (Op. 125). The soloists were Zina Lisichkina, soprano; Anna Kaskas, contralto; Kurt Baum, tenor and Julius Huehn, bass. The orchestra and soloists were assisted by the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor.

It is hardly possible to conceive of a more stunning performance of Beethoven's Ninth than Dr. Koussevitzky, the orchestra, soloists and chorus gave yesterday afternoon. It was not short of stupendous in conception and little short of stupendous in execution.

We thought the same last year, and if Dr. Koussevitzky chooses to do it again next year, we'll think the same thing. It's just local pride or provincialism or maybe plain stubbornness, but we can't bring ourselves to believe that any other conductor, orchestra or chorus can recreate this incredible masterpiece with such devastating cumulative effect.

Not forgetting the role or the musicianship of the performers, instrumental and vocal, the responsibility for so extraordinary an effect lies squarely upon the conductor's shoulders. It is difficult to say where any virtuoso conductor's showmanship leaves off and his musical conviction begins, but with Dr. Koussevitzky and the Ninth, the conviction unquestionably begins at the opening bar.

It is also difficult to capture the precise nature of the catalystic role he assumes in such a performance. It is more than mere conviction, obviously, for there have been many sincere bunglers, and it is more than mere technical proficiency, for there are hordes of time beaters. What it is that Dr. Koussevitzky brings with him to the stand is a lifetime spent in the painful assimilation of musical insight, of style, of understanding of the creative forces which brought so great a work as the Ninth into being. That there are those who could question a tempo here or a dynamic distortion there makes no difference whatever; those who heard the Ninth yesterday heard it in the ultimate conception of a very great man.

Naturally, it bespeaks a formidable force of executants to make this conception a reality. The orchestra's part was by all odds the most astonishing, the traversal by the violins, for instance, of the long phrase in triplets of the third variation of the adagio being of unparalleled beauty. The choral finale is effective even when it isn't well sung, but the Harvard Glee Club and the Radcliffe Choral Society, trained to a fine edge by Mr. Woodworth, sang it exceedingly well. It is the soloists who have the ungrateful parts to sing, but the quartet comprising Zina Lisichkina, Anna Kaskas, Kurt Baum and Julius Huehn acquitted itself notably well. The performers were given an ovation, and Dr. Koussevitzky's final appearance on the stand brought cheers.

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 23d concert of its 62d season in Symphony Hall yesterday afternoon. The soloists were E. Power Biggs, organ, and Bernard Zighera, harp. The program was as follows:

Concerto in D minor, for Organ and Orchestra ..... Handel
Symphony in B minor ("Unfinished") ..... Schubert
Prelude to "Parsifal" ..... Wagner
"Ode" for Orchestra ..... Jacobi
Introduction and Allegro for Harp and Orchestra ..... Ravel
"The Russian Easter," Op. 30 ..... Rimsky-Korsakov

A programmatic bouillabaisse evidently designed to clean up various commitments gave the penultimate concert of the Symphony a sort of victory dinner aspect yesterday, and it can't be said to have provided one of the memorable affairs of the year. It wasn't terribly well played, either, although there were two solo performances of considerable distinction.

It did supply, however, an opportunity to hear side by side two of the most oddly contrasted pieces of "Easter" music possible to select. The first was the Prelude to Wagner's "Parsifal," a composition that creaks with a pseudo-religious aura, and the second was Rimsky-Korsakov's "Russian Easter," a composition that groans with pseudo-religious bombast.

They're on opposite sides of the fence, those two pieces, but both have in common a complete failure in the realization of any truly devotional flavor whatever. There is more religion in four bars of the St. Matthew Passion, or in four pages of almost any hymn book you want to choose than in the whole half-hour we heard yesterday, and that for the simple reason that the authors of that half-hour of music were obviously, even painfully, self-conscious they were writing religious music. Wagner, as is well known, was especially eager in "Parsifal" to convince his enemies that he was as good a Christian as anyone else. True, he wrote some wonderful music in "Parsifal" (although the Prelude is by no means the best of it), but it is faulty to impute religious purity in its pious framework. Rimsky, on the other hand, was sincere enough in his motive in writing "Russian Easter," but he was too much the showman in his orchestration to hold himself in check. Thus the piece today is merely a lesser tour de force on liturgical themes. The Easter season, in short, was not any to satisfactorily recognized, except by implication.

E. Power Biggs, whose exceptional talents as an organist have long been recognized, performed the solo part of Handel's Concerto very capably, while the string band never sounded much better. The Schubert was given a good performance, although Dr. Koussevitzky's conception of it was strangely restrained and his tempos certainly slower than we've ever heard, while Ravel's enchanting Introduction and Allegro with Bernard Zighera performing the solo part magnificently, achieved the best impression of the entire concert.

Jacobi's "Ode," receiving its first performance here, was harmless enough and was, in fact, rather attractive, if smelling here and there of the lamp. It seemed to need supporting movements, and gave you the impression of having been lifted out of its context. The composer was in the audience and was cordially received. Generally speaking, the performance of the concert was not up to the usual standard, but then, that standard is so formidable we've all been badly spoiled.

The season comes to an end next week, the program offering Liadov's "From the Apocalypse," Brahms' Symphony No. 4 and Shostakovitch's Symphony No. 5.

MUSIC

SYMPHONY HALL
Pension Fund Concert

The Boston Symphony Orchestra's annual concert in aid of its pension fund, given at Symphony Hall yesterday afternoon, was devoted to Beethoven of the "Leonore" Overture No. 3 and the Ninth Symphony. Serge Koussevitzky conducted. The soloists were Zina Lisichkina, soprano; Anna Kaskas, contralto; Kurt Baum, tenor, and Julius Huehn, bass-baritone. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth.

An especial occasion like a pension fund concert is just the right time for a performance of Beethoven's huge and difficult Ninth Symphony. And no finer preface to the Symphony could be chosen than the "Leonore" No. 3. The Symphony is one of the great and visionary masterpieces in all music; the Overture contains the drama and pathos and final triumph of justice which is "Fidelio," the opera for which the Overture was written.

All in all, both Overture and Symphony were superbly done yesterday. Perhaps the Ninth was not quite so sheerly thrilling, so incandescent as it had been at that transcendant performance at the pension fund concert of a year ago. Perhaps the "Leonore" No. 3 has on other occasions been more gripping. Yet each work, yesterday, had a cumulative tension.

Mr. Koussevitzky took much of the slow movement of the Ninth a little faster than he used to do, if memory is correct, which did not disturb either the mood or the sustained motion of the music. The first movement was clear and majestic, the scherzo muscular and very fleet. Cellos and double-basses gave a fine account of that recitative at the outset of the finale, passages which must be phrased and timed exactly, else they lose their vitality. And the whole afternoon through, the orchestral tone was magnificent, even on a humid day that must have hampered stringed instruments and tympani.

Apart from Mr. Baum, who was singing for the first time in Boston, the soloists were those of last year's Ninth Symphony. The tenor part of this work is just as difficult, just as "ungrateful" as the other three vocal solos. Mr. Baum made a good deal of it with his strong and resonant, if somewhat constricted voice. Miss Lisichkina and Miss Kaskas again created a favorable impression, and Mr. Huehn, though he has been heard here in better voice, contributed musicianly singing.

Such exacting and massive music as Beethoven here wrote for chorus is hard under any circumstances, and notably so for young, immature voices. Thus a performance of the general caliber of the Harvard and Radcliffe choruses yesterday speaks well for their efforts and the direction of Mr. Woodworth.

All concerned received a genuine ovation at the end of the concert, with stamping and "bravos" swelling the applause.—C. W. D.

This Clipping From
BALTIMORE, MD.
MORNING SUN

APR 25 1943

Music Notes

By ROBERT B. COCHRANE

ON Tuesday afternoon of this week some 600 Baltimore men and women will begin to try the cultural temper of our time and our town.

More specifically, they will for the first time ask public support for the new Baltimore Symphony Orchestra, and they have set a goal of $150,000, which is intended to cover any deficits for the next two seasons of orchestral operation, assure continued engagement of ninety-five front-rank musicians, and underwrite twenty weeks of rehearsal and concert-giving for each of the next two seasons.

None Pays Its Way

No symphony orchestra, of course, pays its way. Neither, for that matter, does any library or art gallery, and neither do many of our best educational institutions and hospitals. But when any Baltimorean begins to tell outlanders of our civic assets, if he is at all articulate he is likely to number the Baltimore Symphony pretty early in his list.

This city probably supports more orchestral music by steady patronage than any other community of comparable size in the nation. There were more than forty symphonic programs at the Lyric this season, twenty-six by the Baltimore Symphony, seven by the Philadelphia, and close to a dozen by the National Symphony.

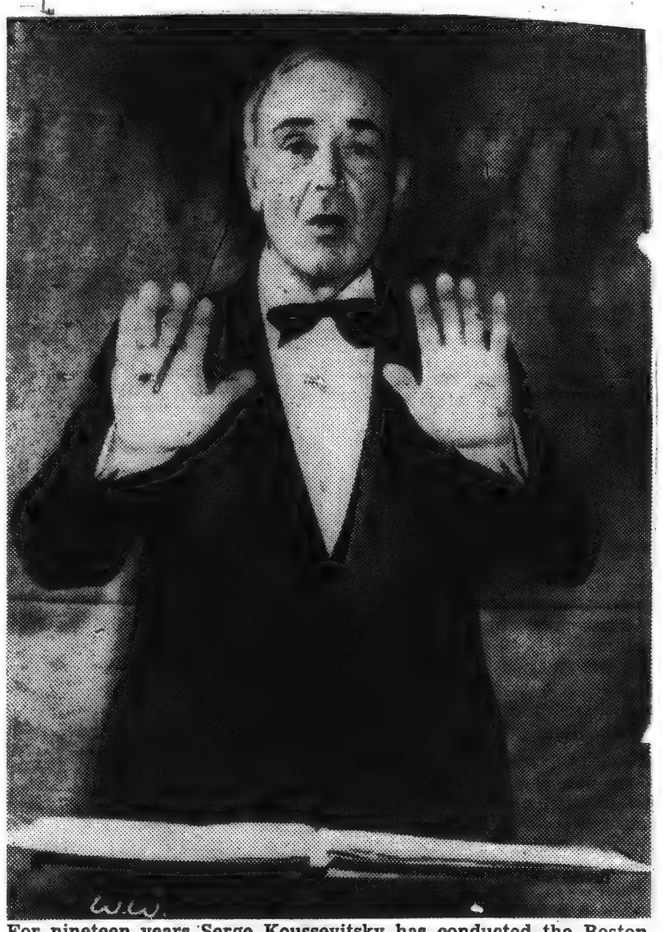
But in respect to the visiting orchestras it must be said Baltimore enjoys the fruits of similar fund-raising in other cities. In Washington, for instance, there is an annual campaign for public subscriptions of upward of $100,000. This applies to the orchestra's operating deficit no matter where incurred, and the Baltimore concerts certainly operate under the fund's protection.

An Idea To Advance

While the money is the important thing right now—for without it the orchestra may be seriously handicapped—the chief by-product of this campaign is hoped to be a realization by those who are approached and who contribute that this orchestra is something indigenous to Baltimore, that it is a part of the town like the Community Fund or the Battle Monument.

There is no getting around the fact that an orchestra is expensive. Any group of men with skills developed through experience ranging from five to forty years would be expensive to maintain. But its benefits are great, also. There is a renaissance of music in the making—witness the fact that today America has about 400 symphony orchestras, large and small. Some cities have become discouraged and dropped out of the musical parade—for example, Detroit, which abandoned its symphony last fall—but literally hundreds of orchestras have been born and have grown through depression years of the last decade and stand as testimonals to the determination of American music lovers to provide themselves with adequate and well-balanced musical recreation.

The Baltimore Symphony itself is a manifestation of this urge. The old Baltimore Symphony had died in unquiet confusion last season. The summer passed and nothing much was thought or done, but with the approach of the music season last fall it seemed that dozens of Baltimoreans were galvanized simultaneously into action and a season that outdid anything ever previously provided by the orchestra was hastily arranged.



For nineteen years Serge Koussevitsky has conducted the Boston Symphony. When he looked at this picture, taken at a concert without his knowledge, he said: "That is undoubtedly the beginning of Ravel's 'Daphnis et Chloe'—the Second Suite." And he was right

For Better Soloists

With less haste necessary and more deliberate preparations possible, the coming season's schedule should dwarf the first year's efforts. Last year's soloists were generally fine, but this year's should be better. Some of the first ones may be brought back—notably Miss Eleanor Steber, the young Metropolitan Opero soprano whose personable appearance and unquestionably superior musicianship instantly endeared her to the orchestra, and you can't fool orchestra players on real musicianship.

Another consideration at hand in regard to the orchestra is the matter of the purely orchestral Sunday night concerts. These were extremely successful last season, either because of the movie-level prices or other factors, and so they will be extended next fall.

Reginald Stewart, the conductor, and C. C. Cappel, the manager, are keen to diagnose the trend of public wishes in regard to orchestral matters, and this change is dictated by the apparent wishes of their patrons.

Giving Them More Rope

With an ample sustaining fund to rely upon, they can, of course, obtain better soloists and better regular players. They can dare a little and anticipate their public's wishes, whereas last season they had to be cautious.

The raising of this fund is a case of "many a mickle makes a muckle." The 600 solicitors, under team captains and majors, are going to contact as many Baltimoreans as possible during the eleven-day campaign. Obviously they won't be able to get to nearly all.

If it were possible that each of Baltimore's 1,000,000 residents could give 15 cents for the purpose the fund would be in hand at once. That is manifestly impossible.

But there are many thousands who know the Baltimore Symphony, who know the beneficent influence of the great music it recreates, and who can make some contribution toward its continuance. It is these who will be sought on Tuesday and in the next two weeks.

Beethoven's Ninth Under Koussevitzky

C.S.M. Apr 26

By L. A. Sloper

The Boston Symphony Orchestra gave its annual Pension Fund Concert in Symphony Hall yesterday afternoon. The main item of the program was again Beethoven's Ninth Symphony, which was offered at the Pension Fund Concert a year ago. On this occasion the orchestra was assisted once more by the Harvard and Radcliffe choruses, trained by G. Wallace Woodworth, and by Zina Lisichkina, soprano; Anna Kaskas, contralto; Kurt Baum, tenor, and Julius Huehn, bass.

The symphony was preceded by the "Leonore" No. 3 Overture, which received the customary highly dramatized reading at Dr. Koussevitzky's hands, and the usual brilliant performance by the orchestra. The dynamic range, which seemed if anything wider than usual, produced an overwhelming effect.

The three orchestral movements of the symphony, which to some of us remain its most attractive pages, were voiced with extraordinary eloquence. The Finale profited by the freshness and vigor of the choral singing as well as by the expertness of the orchestral contribution.

In this movement the conductor's predilection for dynamic extravagances was again conspicuous, especially in the statement of the principal theme by the lower strings pianissimo. This method unquestionably makes it possible to build up to a powerful climax, but at some cost of purely musical values.

Of the soloists, Mr. Baum was new to Symphony Hall. He revealed a tenor voice of pleasing qaulity, and well produced. Mr. Huehn, though he was not in his best voice, and though he seemed to have difficulty at times in keeping up with the pace maker, sang with his usual musical intelligence. The ladies performed their lesser roles satisfactorily.

The audience, which filled the hall, lingered at the end to give an ovation to conductor and performers.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 31 1943

Koussevitzky Plans Final Tribute To Rachmaninoff in Concert Here

Conductor of Boston Symphony Announces Alteration in Program to Include "Isle of the Dead"; Calls Late Musician "Master of Towering Stature"

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced last night he has altered the program he is to give in Providence next Tuesday evening, in memory of his friend and early colleague, Sergei V. Rachmaninoff, Russian pianist, conductor and composer, who died in Beverly Hills, Cal., Sunday.

The Boston Symphony will play Rachmaninoff's tone poem, "Isle of the Dead," here as a tribute to its composer. Programs being given in New York and Boston during the next week by the Boston Symphony also are being altered to include Rachmaninoff compositions.

In a tribute to Rachmaninoff last night in Boston, Koussevitzky described him as a man to whom "death came as a delivery from the nightmare into which the present war has thrown the world."

Rachmaninoff came to the United States in 1909 and played with the Boston orchestra. He and Koussevitzky were close associates. The Boston conductor-composer issued the following statement in tribute to the dead musician:

"Sergei Rachmaninoff is dead. The sorrowful news reaches the world. Its reality opens up a profound emptiness—an emptiness that can not be filled.

"The world of music mourns a master of towering stature, who was a symbol of dignity, integrity and inmost conscience in music. Indeed he will be thus remembered.

"Admired and esteemed as he was throughout the world, he remained unassuming, reserved, outwardly detached yet inwardly aching for suffering humanity. Only those who were close to him know the full measure of his tender devotion.

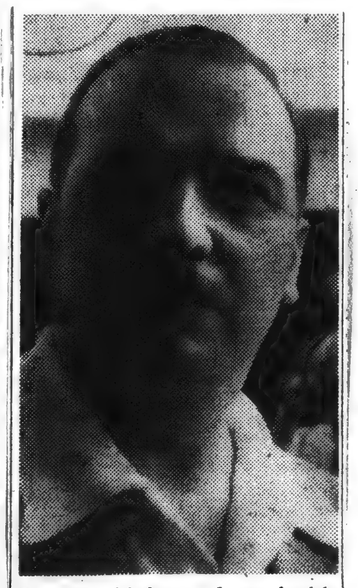
"These last years of world cataclysm weighed heavily upon him so sensitive and great was his heart.

"To him, death came as a delivery from the nightmare into which the present war has thrown the world.

"To us, the loss is even greater to bear because today of all times one like Sergei Rachmaninoff—an artist of his unique genius and his profound conscience — can not be spared."

Bernhard Weiser, pianist, who will be the soloist at the Pops concert next Saturday night. Mr. Weiser will play Grieg's piano concerto in A minor.

Olivia Hall, who will be soloist in Handel's Organ Concerto with the Pops Orchestra at Symphony Hall on Thursday night.



Georges Moleux, first double bass of the Boston Symphony Orchestra, who will play Koussevitsky's Concerto for bass and Orchestra at Symphony Hall on Friday evening.

Music Lovers Schedule More Luncheon Recitals

Extra Events Set for May 7 and 14; Prominent Bostonians Attend Finale

By ALISON ARNOLD

Realizing that many changes will have taken place in the world by next fall when they gather in Symphony Hall, subscribers to the Friday afternoon concerts were particularly appreciative yesterday of the last program of the season. On this occasion their beloved conductor, Dr. Serge Koussevitzky, presented Liadov's "From the Apocalypse," Brahms' 4th Symphony, and Shostakovitch's Fifth. And those music lovers who have been attending the Symphony Luncheons, inaugurated this year, made plans to prolong the season with two extra recitals scheduled by Boris Goldovsky for 1 o'clock May 7 and May 14 at the Copley Plaza.

In the enthusiastic audience yesterday were Mr. and Mrs. George Lewis, Jr., the latter a sister of Gov. Saltonstall. Also enjoying the concert which ended the 62d season were Mrs. Channing H. Cox and Mrs. Alvan T. Fuller, both wives of former governors. Others whose names long have been associated with Boston's cultural development were Mrs. Robert Treat Paine, Mrs. S. Huntington Wolcott and Mrs. Charles Sumner Bird, Jr.

Ever since the publication of her husband's book about gardening on 20 minutes a day, Mrs. Albert Cameron Burrage, Jr., herself a successful herb-gardener, has been besieged by questions from novice friends. Yesterday, chatting with many during the intermission, she looked very slim in a gray suit and a veiled hat. Mrs. George Putnam who does her bit for the war effort through training Dogs for Defense, also attended the Symphony, and with Mrs. Hugh Bancroft was her daughter, Mrs. Ernest E. Decker, Jr., who devotes so much time to the Children's Hospital, as does Mrs. Edward Wendell, who took a few minutes off yesterday for the concert.

White hats were worn by the majority of those who braved the rain in spring costumes, and calots were the most popular. Mrs. Robert W. Emmons wore a calot of white pique with her dark suit as she chatted during intermission with Mrs. W. Arthur Dupee, Jr., and Mrs. Richard K. Thorndike, Jr.

The small white hat which Mrs. Edward B. Simmons wore with her gray frock, with frilly white collars and cuffs, was trimmed with narrow black bows. She was a guest of Mrs. Sheldon E. Wardwell, who also entertained Miss Eleanor Dewey and Mrs. Lawrence L. Reeve at the Symphony Luncheon before the concert.

At another table was Mrs. Harold D. Hodgkinson with her sister, Mrs. Richard W. Lyman, who wore a bow tie with her suit and postillion hat. Mrs. Robert Cram was with Mrs. Parker Converse. Others noted in the Copley's Oval Room were Mrs. Willard Everett, and Mrs. Edward Grew, Jr.

Miss Mary Amory, who will become a post-debutante tonight, was among the many young Symphony-goers who also included Miss Hilda Ayer, Miss Betsey Rimmer, Miss Louise Sargent, Miss Barbara Phippen, Miss Jean Clark and Miss Priscilla Thorndike. Mrs. George Saltonstall West was chatting with Mrs. Malcolm Bradley French and others glimpsed were Mrs. Robert Stevenson, Mrs. William Dana Orcutt, Mrs. George Megrew and her daughter, Miss Jane Megrew, Mrs. Frank H. Stewart and her daughter, Mrs. C. Stewart Black, Mrs. John T. Bottomley and Mrs. Harris J. Nelson.

SYMPHONY HAS NOTABLE FINAL

Shostakovitch's Fifth Gets Place of Honor

BY WARREN STOREY SMITH

It is Dr. Koussevitzky's belief that the piece which actually ends a Boston Symphony season should be something pretty special, a climax that is a real climax. His favorite choice for this purpose has long been the First Symphony of Brahms, with Tchaikovsky's Fifth running it a poor second. Yesterday afternoon and this evening, however, the Shostakovitch Fifth Symphony occupied, and will occupy, this place of honor and it fills it very well indeed.

Brahms is also on hand this week but in the Fourth Symphony, not the First, and its place is before the intermission, with Liadov's Symphonic Picture, "From the Apocalypse," to precede it. It is these two works that the radio audience will hear tonight and, in this reviewer's humble opinion, it will miss much the best part of the show.

Evidently Dr. Koussevitzky thinks highly of "The Apocalypse." The present performances are the fourth at Symphony Hall. One cannot deny the piece a certain effectiveness but it can also be summarized as a blend of Liszt and Gounod in their more pompous moments, with a considerable infusion of Rimsky-Korsakov's "Russian Easter." At least it served to display certain tonal virtues of the orchestra that neither of the symphonies call for. Shostakovitch's brilliance, when he chooses to be brilliant, is of another sort.

It is the fashion to call Brahms' Fourth Symphony autumnal and the characterization is an apt one. On a bright spring day it might almost have appeared out of place. As it was, the Symphony and the weather seemed made for each other. Dr. Koussevitzky prefers to read it in an heroic, occasionally tempestuous fashion and by his vigorous treatment of it yesterday aroused a great deal of applause.

There was even more to do over the Shostakovitch, which has a really exciting finish and one that does not altogether escape a touch of banality. The composer might have spared us that over-worked "How Dry I Am" sequence at the beginning of the coda. But the Symphony as a whole stands up well and seems to be Shostakovitch's masterpiece to date. This gifted Russian can invent salient symphonic themes and very often these ideas compare favorably with those of his great predecessors. Nor does it appear now that any of his active contemporaries really share that valuable gift. If he has not disdained popular appeal, he has also achieved power and beauty and in present-day music these two commodities are not exactly a drug on the market. Dr. Koussevitzky has faith

DR. KOUSSEVITZKY'S PLAN TO SUBSIDIZE U. S. COMPOSERS

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

IN THE old days a composer often found employment in some noble or royal household. This post of Kapellmeister was not calculated to increase his self-respect, since his status was that of an upper servant, but his material wants were provided and he had ample opportunity for creative work. Indeed, that was the principal part of his job. The outcome was not always as fortunate as it was in the case of Haydn and the Esterhazy family and seldom so unfortunate as in that of Mozart and the Prince Archbishops of Salzburg. With the passing of this system the composer's social position improved but in other respects he was not always so well off.

If Mozart had taken up the offer of the King of Prussia he probably would not have died at 35 and he certainly would not have been laid to rest in a pauper's grave. The appointment that Schubert didn't get would have prolonged his life also and the world would have been much the richer. It is appalling to think of how much of Wagner's energy was expended in the mere effort to get along. We are not too happy over the dreary round of piano lessons that Franck was forced to administer, and for a wretched compensation. Mahler brought on his death at 51 trying to make enough money by conducting to enable him to retire and find some time other than his summer vacations for composition, and MacDowell might not have cracked up as he did if he could have been spared the teaching at Columbia that he found so distasteful. These are but a few instances out of many but they are typical and they point to a state of affairs that is far from ideal.

* * * *

There have been cases of composers who were sustained by private munificence for a longer or shorter period, such as that of Beethoven and his three Viennese nobles or of Tchaikovsky and Mme von Meck. There have also been instances of government pensions like that which Sibelius has so long enjoyed from Finland. There have even been composers (outside the popular field), who made money at it, for example, Verdi, Brahms and Puccini. Strauss has made money, too, but conducting has taken up a lot of his time and Rachmaninoff, a successful musician, might be alive today if he could have afforded to abandon his concert tours and stick to composing, which was the thing he really wanted to do.

To come right down to the present we hear that certain European composers now residing in this country are having a hard time of it, while many of their fellows are able to subsist only by means of a teaching position in some school or college. It is, of course, the old issue of supply and demand. If what you have to sell is something the public does not want to buy in sufficient quantity, that is your hard luck. The publication of symphonic music is expensive and the copying of it by hand, ditto. And how many pieces get into the repertory and stay there?

* * * *

Most people would say that unless a paternalistic government takes matters in hand—something of the sort does go on in Russia—the composer must remain the victim of his gifts and ambitions. But Boston's Serge Koussevitzky believes that he has found a solution. In a recent letter to the New York Times he makes the suggestion that if every performing musician in the country were to contribute $1 annually the amount raised would be sufficient to keep many composers creating and incidentally supply these same musicians with worthwhile music to perform. Other groups, he said, might co-operate and thus swell the total. That there would be difficulties of administration the conductor freely admitted but he was confident that such details could be worked out. Obviously, however, all the deserving composers in the country could not be provided for—there are more of them than you might imagine—and the choosing of the recipients of this bounty, not to mention the choosing of the choosers, would still be a very ticklish job.

In other words, who would get the assistance, the budding genius or the man who has already made his name and reputation? How many similarly appointed judges would have gone out of their way to save Schubert's life? After all, the detection of talent is not always easy. There probably have been many more false alarms than blighted geniuses.

So far as administration goes Dr. Koussevitzky may have had in mind the foundation he has established as a memorial to his wife and which, with limited resources, has already done a lot in this same direction. A fortnight ago this colum listed the composers from whom works had lately been commissioned and recalled those who had completed similar assignments or were at work upon them. The attractive and distinctive Symphony of Martinu is certainly a feather in the Foundation's cap.

There may be some significance in the fact that a proposal of this sort should have been put forth at this particular time. Not so long ago composers seemed to be doing pretty well for themselves, even though the problem outlined above was by no means solved. May we not take it, then, as a sort of reflection on the state of music itself? What we call modern music, though less extreme than it was a while ago, has certainly not captured the popular fancy. And this brings us back to that old bogey, supply and demand. Nevertheless, we must grant Dr. Koussevitzky this much: the rewards for serious music have very seldom been proportionate to its composers' deserts, while far too often they have been miserably inadequate. In last Sunday's Times, a week after the article appeared, two correspondents, not professional musicians, said that they would be very glad to contribute their dollar. So perhaps the idea will catch on.

Radcliffe Night Set For Pops Wednesday

Flowers will bloom in Symphony Hall next Wednesday for Radcliffe Night at the Pops. Starting at 4:15, 10 Radcliffe students in bright dirndls and white blouses will sell gardenias to help swell the coffers of the Music Club, which will use the proceeds of the concert for a music scholarship. Miss Persia Ladd of New Haven heads this committee, which includes Miss Cynthia Bishop, Quincy; Miss Eleanor Perry, Dover, and Miss Suzanne Hagler, Springfield.

Miss Norma Bartolami, a Radcliffe senior, will play Rimsky-Korsakov's concerto for piano and orchestra, and Miss Ellinor Benedict, a junior, will perform Saint-Saens' cello concerto in A minor. Sponsors include, President Ada L. Comstock and Dean Bernice Brown Cronkhite of Radcliffe; Mlle. Nadia Boulanger, Mr. and Mrs. Walter Piston, Mr. and Mrs. Edward Ballantine, Mr. and Mrs. Melville Smith, Dr. Hugo Leichtentritt, Mr. and Mrs. Keyes DeWitt Metcalf, Mr. and Mrs. Alfred Tozzer, Prof. and Mrs. G. Wallace Woodworth, Dr. and Mrs. Archibald T. Davison, Mr. and Mrs. A. Calvert Smith, Mr. and Mrs. John F. Moors, Mr. and Mrs. John H. Bartolami, Mr. and Mrs. S. Burt Wolbach, Mr. Morris Carter, Mr. Allston Burr, and Prof. Edward Burlingame Hill.

JUNE 30, 1943

Free Concerts Due Again This Summer

The free outdoor concerts on the Charles River Esplanade will go on as usual this Summer, Arthur Fiedler said yesterday. The 15th season will begin Thursday evening, July 22, and will continue through Wednesday, Aug. 18. Concerts will be given six nights a week, omitting Mondays. They will start at 7:30 and will end at 9 o'clock to conform with dim-out regulations.

Mr. Fiedler and his orchestra of Boston Symphony men will again play in the Edward Hatch Memorial Shell on the Esplanade near the foot of Mt. Vernon st. It was decided to omit Mondays this season, instead of Saturdays as in the past, so that the large numbers of men and women in the military services, in Boston on weekend leave, could enjoy the programs.

Special concerts for children will again be played, on the Wednesday mornings of July 28, Aug. 4, 11 and 18. Support of the concerts will depend on contributions from the public. These should be sent to the

MUSICAL AMERICA
NEW YORK, N. Y.
MAY -- 1943

Boston

By GRACE MAY STUTSMAN

SERIES COMPLETED BY KOUSSEVITZKY

Biggs Is Soloist in Handel Organ Concerto—Choruses Aid in 'Ninth'

BOSTON—The Boston Symphony completed its sixty-second of formal concerts on May 1. The year has marked the end of an honorable career as an independent orchestral unit. Membership in the Musician's Union has brought a few advantages, however, not the least of which has been the orchestra's return to the air. The effect of these broadcasts has been evident in the make-up of the programs.

The twenty-third pair of concerts was a case in point. The program numbers seemed peculiarly disjointed, yet so cleverly did Serge Koussevitzky lead from one item to the next that such things as key relationship, contrast and climax were almost forgotten in admiration for the individual performances. As something of a novelty, the conductor opened the program with the Handel Concerto No. 10 in D Minor, for Organ and Orchestra. The soloist was E. Power Biggs, distinguished English organist now resident in Boston. The work had not been heard at these concerts since Mlle. Nadia Boulanger played it in 1925. Mr. Biggs revived it two years ago at the Berkshire Symphonic Festival and it easily bears repetition, especially as heard under his skillful fingers. A smooth performance of the Schubert 'Unfinished' Symphony followed, and the first half of the program closed with an impressive presentation of the Prelude to 'Parsifal', by Wagner.

A first performance in Boston of Frederick Jacobi's 'Ode' for Orchestra opened the second half of the program. Composed in 1941, the work was given its premiere in San Francisco by Pierre Monteux last February. It was inspired, according to the composer, by a prayer from the Hebrew Morning Sabbath Service. It is entirely program music, and very dependent upon the text. Without a legend, the work might easily be misconstrued, as its relation to a biblical passage is not too apparent. The composer was present to take a bow from the stage at the conclusion of a brilliant performance.

There followed a superb publication of the Ravel Introduction and Allegro for Harp and Orchestra. Bernard Zighera, first harpist of the orchestra, was the soloist. Orchestra and artist combined to make the performance a memorable one. A colorful interpretation of Rimsky-Korsakoff's 'Russian Easter' Overture on Themes of the Russian Church, Op. 36, closed this penultimate concert.

The final pair of concerts were given on April 30 and May 1, Dr. Koussevitzky conducting. Liadoff's 'From the Apocalypse'—Symphonic Picture Op. 66, was revived to open the program, which also contained the Brahms Symphony No. 4, Op. 98, and the Shostakovich Symphony No. 5, Op. 47. The Apocalypse is essentially program music, and in common with the Jacobi 'Ode' depends for its inspiration upon a biblical text. The chief defference lies in the musical speech of the two composers. Whereas Liadoff is content to use harmonic progressions of what may be termed orthodox though colorful character, Jacobi attempts to depart from regularity with the result that many of his measures seemed forced, instead of a spontaneous expression. Dr. Koussevitzy appeared to realize the Liadoff score to the fullest extent.

It is now something of a tradition that Brahms should be heard on the final program of the year. Dr. Koussevitzky's conducting any one of the four is always welcome. The Shostakovich symphony came off brilliantly.

Beethoven, Brahms and Rimsky

There have been the customary murmurings against so much "modern" music and the inclusion of so many American works. In this connection it is amusing to find out that out of forty-seven composers listed during the season, only eight have been found to produce scores which met Dr. Koussevitzky's requirements. Even so, this is a fair average. Beethoven, Brahms, and of all composers, Rimsky-Korsakoff, lead off with five performances each. Wagner was runner-up with four performances and Debussy, Prokofieff, Ravel, Schubert, Shostakovich, Smetana and Strauss tied for third place with three performances each.

For the final Pension Fund Concert this year, the orchestra performed Beethoven's Ninth Symphony with the assistance of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists were Zina Lisichkina, soprano, Anna Kaskas, contralto, Kurt Baum, tenor and Julius Huehn, bass. Prefacing the symphony with an effective performance of the 'Leonore' Overture No. 3. Dr. Koussevitzky conducted one of the most brilliant readings of the Beethoven which has come to our ears in a long time. Not only was the orchestra in top form, but the singers also were considerably more than adequate. The choral numbers were delivered neatly and melodiously, and while the chorus was large it lacked the body that comes from mature voices, despite which it did far more than a passable job.

Mesdames Lisichkina and Kaskas are well endowed with vocal excellences and were wholly equal to the demands made upon them. Likewise Messrs. Baum and Huehn were heard to good advantage, although it is possible that Mr. Huehn's deeper voice made the more lasting impression.

Programs for Service Men

Among the season's extra-curricula activities of the orchestra, many special concerts have been given by its members for war benefits and the armed forces which have included two series of concerts in Symphony Hall exclusively for uniformed men and women; a memorable concert in Constitution Hall, Washington, D. C., for the Russian War Relief; three victory Concerts at the Boston Museum of Fine Arts; a United Nations Concert in Symphony Hall and concerts at Fort Devens, Camp Edwards and Camp Myles Standish, in Massachusetts, and at the United States Naval Training Station in Newport, R. I. These are only a few of the concerts which our orchestra has given the past season as its contribution to the war effort.

With the closing of our formal orchestra concerts, came the opening of the fifty-sixth season of Pops, with Arthur Fiedler conducting. The novelty of the opening night on May 4 was an excerpt from the Symphonic Poem 'Bouriati-Monoglie', by Glière. We believe this to have been the first performance in Boston of Glière's tribute to the hardy herdsmen of the RSSA to the south of Siberia. The composer wrote this work in 1940 and it is an arresting piece of orchestration. Also played were: 'Semper Fidelis' by Sousa; the Overture to the 'Barber of Seville' by Rossini; a portion of the Nutcracker Suite by Tchaikovsky; an interesting arrangement of a Frescobaldi Toccata made by Hans Kindler; and works by Steiner, Komzak, Morton Gould and Peter Bodge.

The second night brought forward a pair of young American girls. Ellinor Benedict, Radcliffe '44, was heard in the Saint Saens concerto in A Minor, Op. 33, for 'cello and orchestra, and Norma Bertolami, Radcliffe '42, played a first performance in Boston of the Rimsky-Korsakoff Concerto for piano and orchestra. Officially this was Radcliffe night and the soloists were chosen through competitive examination. Miss Benedict, who is a pupil of Jean Bedetti, first 'cellist of the Boston Symphony, played with the authority of one many years her senior. Miss Betrolami, a pupil of Heinrich Gebhard, played with poise and clarity. In addition to the solo items, Mr. Fiedler offered an assortment of orchestral works by Schubert, Berlioz, Saint-Saëns, Mozart, Wagner, Rimsky-Korsakoff and others.

The seventeenth season of the Boston Civic Symphony closed on April 25 with Joseph Wagner, conductor, again arranging an attractive program. The orchestra was assisted by the Apollo Club of Boston, Dean Winslow Hanscom, conductor, and Artiss DeVolt, harpist. The concert was held in Jordan Hall, as usual, and the program comprised items by Beethoven, Grieg, Debussy ('Danse Sacree and Dance Profané) for harp, Rimsky-Korsakoff, Saint-Saëns, and Sullivan. Choral numbers included works by Bach, Jacob Handl, Mendelssohn, Orlando di Lasso and Frederick S. Converse. George Faulkner was the organist. The solos by Miss deVolt were particularly well received.

GRACE MAY STUTSMAN

SCHENECTADY, N. Y.
UNION-STAR
MAY 1 - 1943

Musical Quiz Scheduled on Blue Network

Program To Be Part Of Boston 'Pops' Concerts Saturdays

NEW YORK, May 1—(AP)—The Boston Symphony "pops" concerts, which takes over the Boston Symphony's Saturday hour on the Blue after tonight, will incorporate a musical quiz. It will be under the guidance of Milton J. Cross, opera boradcaster, who also will provide the commentary.

While the music of the lighter popular nature in contrast to the winter series will be primary, quiz periods will be injected. Arthur Fielder, who has directed the "pops" concerts since 1930, will be the conductor.

Guests for Bondwagon

The Saturday Bondwagon on MBS tonight will be extended to 45 minutes to dedicate the network's new Broadway theater-studio. Special guests have been invited. . . . Mrs. Philip Crowlie, OPA selected "typical American housewife," will be guest on Roy Porter's commentary on the Blue Sunday night. They will discuss point rationing and its problems.

MANCHESTER, CONN.
HERALD
MAY 1 - 1943

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[70]

MAY MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

Another season, the 62d. of the Boston Symphony Orchestra, has gone by in no time at all. Yesterday afternoon the last Friday concert was given, and tonight the season will be ended.

Serge Koussevitzky's final program, conforming to the custom of only "familiar" music on such occasions, brings forward the Symphonic Picture, Op. 66, "From the Apocalypse," by Liadoff; Brahms' Fourth Symphony and the Fifth Symphony of Shostakovich. The first of the three was last heard in these series in 1937; both the Brahms and Shostakovich were done in 1941-42.

Liadoff wanted to depict, with all the resources of the modern orchestra, the Angel of St. John who stood upon the sea and the earth and whose voice was answered by seven thunders. That is a large order.

Needless to say, Liadoff came nowhere near accomplishing his purpose. He was talented but he was not a musical giant. Richard Wagner or Gustav Mahler or, in another form of expression, Cecil B. De Mille, could have done it better.

There are many pleasant and some impressive sonorities in "From the Apocalypse," but the work is earthbound and ineffectual. It seems, too, that Liadoff had in the back of his mind the "Russian Easter" Overture of Rimsky-Korsakoff, and the Astrologer from that composer's opera, "The Golden Cockerel," lurks about at the beginning.

Liadoff's music, like that of Brahms and Shostakovitch, fared magnificently at the hands of Mr. Koussevitzky and the Boston Symphony. Brahms had all the vitality and weight latent in the notes, but and conductor can bring to actuality.

There will be many to disagree which only such a great orchestra with the opinion that the four Brahms symphonies could be put by for a few years. Of their stature there can be no dispute. They are great masterpieces. But, as all fish withereth like the grass, even can a masterpiece become staled by frequent hearing.

Yesterday one was only too aware of the structure beneath the decoration of sound; the seams and the jointure of each movement—except the Dionysiac scherzo—were all too apparent. If these symphonies were to go unheard for a time their freshness would be renewed, and their prestine luster would be regained.

One still holds the conviction that the Shostakovich Fifth Symphony does not equal his Sixth and Seventh. True, there are marvelous pages, but there are also places where his inspiration flags and the ideas are thinned by dilution.

Passages exist in first movement and finale when the tempo slackens and the music begins to wander. And at such places this listener begins to squirm. Nor is the slow movement very substantial. But the fast portions of the first and last movements and all of the scherzo are first-rate music, with their breezy spirit and their cheerful din.

Some people walked out on Shostakovich. Of course they may have been late for cocktails or tea. But otherwise the afternoon was characterized by most cordial applause. Both the Friday and Saturday audiences are responsive to ceremonial occasions. The opening and closing concerts are such.

It was appropriate and expected, therefore, that Mr. Koussevitsky and the orchestra, at another leave-taking, were tendered an enthusiastic demonstration at the end of the concert. C. W. D.

HOUSTON, TEX.
CHRONICLE
MAY 1 - 1943

ANNAPOLIS, MD.
CAPITAL
MAY 1 - 1943

By C. E. BUTTERFIELD
Eastern War Time

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"Pops" Enter the Lists: Open May 2 Tuesday

The Pop Concerts in Symphony Hall, with Arthur Fiedler as conductor, will open their 58th season next Tuesday. There will be an orchestra of more than 85 symphony players and concerts each night through the spring and early summer. Arthur Fiedler will spare no pains to bring his programs up to the minute, while relying in larger part upon the standing favorites which make the Pops as popular as they are.

Wednesday night will be Radcliffe night, with Norma Bertolami, pianist, and Elinor Benedict, 'cellist, as soloists; and Thursday will be Harvard Night, with Malcolm Holmes and G. Wallace Woodworth as guest conductors and numbers by the Harvard Glee Club and Radcliffe Choral Society. On Saturday the soloist will be Leo Litwin in Weber's Conzertstueck. Sunday will bring a concert for the benefit of the Orchestra's Pension Fund, with a program drawn from Request Nights of the past and featuring Jesus Maria Sanroma in the Rhapsody in Blue. The programs of the week follow:

Opening Night
Tuesday, May 4, at 8:15

"Semper Fidelis," March ..... Sousa
Overture to "The Barber of Seville" ..... Rossini
Hora Burlesca ..... Steiner
Suite from the Ballet "Nutcracker" ..... Tchaikovsky
Heroic March (Symphonic Poem) ..... Glière
"Bouriati-Mongolie" ..... Glière
Toccata ..... Frescobaldi-Kindler
Ouverture Solemelle, "1812" ..... Tchaikovsky
"Girls of Baden," Waltzes ..... Komzak
"When Johnny Comes Marching Home," American Salute ..... Gould
Salute to our Armed Forces ..... Bodge
Arranged by Bodge.

Radcliffe Night
Wednesday, May 5, at 8:15

Marche Militaire ..... Schubert
Overture, "The Roman Carnival" ..... Berlios
Concerto for Violoncello in A minor, Op. 53 ..... Saint-Saens
Soloist: Ellinor Benedict
"Eine Zleine Nachtmusk," Serenade for String Orchestra ..... Mozart
Overture to "Rienzi" ..... Wagner
Concerto for Piano ..... Rimsky-Korsakov
Soloist: Norma Bertolami
"Roses from the South," Waltzes ..... Strauss
Jazz Pizzicato ..... Anderson
Navy Wings ..... Weeks-Faziol

Harvard Night
Thursday, May 6, at 8:15

Guest Conductor: Malcolm Holmes—
Triumphal March from "Peter and the Wolf" ..... Prokofieff
Overture to "Russian and Ludmilla" ..... Glinka
Pavane for a Dead Infanta ..... Ravel
Finale from the Fourth Symphony ..... Tchaikovsky
Guest Conductor: G. Wallace Woodworth
Masonic Music ..... Mozart
Casey Jones ..... American Folk Song
Choruses from "Iolanthe" ..... Sullivan
Incidental Music to "Alice in Wonderland" ..... Irving G. Fine
(With the assistance of the Radcliffe Choral Society)
Guest Conductor: Malcolm Holmes—
"Emperor" Waltzes ..... Strauss
"Peacock Pie," Suite for Piano and Strings ..... Armstrong Gibbs
Solo Piano: Leo Litwin
Prayer of Thanksgiving ..... Valeritus
Fair Harvard

Friday, May 7, at 8:15

Wedding March from "Le Coq d'Or" ..... Rimsky-Korsakov
Waltzes from "Der Rosenkavalier" ..... R. Strauss
Sarabande and Gavotte for Strings ..... Ferris Cox
Bolero ..... Ravel
Piano concerto in A minor ..... Schumann
Soloist: Denise Bacon
Peer Gynt Suite ..... Grieg
Polka from the Ballet "The Golden Age" ..... Shostakovitch
Farandole from "L'Arlesienne" ..... Bizat

Saturday, May 8, at 8:15

"Pomp and Circumstance," March ..... Elgar
Overture to "Oberon" ..... Weber
Roumanian Rhapsody No. 1 ..... Enesco
"Artists' Life," Waltzes ..... Strauss
Salute to Our Armed Forces ..... Bodge
Arranged by Bodge
Regis College Glee Club,
Conducted by Mary Louise Gallen
The Year's at the Spring ..... Cain
Moonlight Serenade ..... Drigo
Dance, Ye Gypsies! ..... Brahms
Ave Maria ..... Bach-Gounod
Conzertstuck for Piano and Orchestra ..... Weber
Soloist: Leo Litwin
Strike Up the Band ..... Gershwin

Sunday, May 9, at 3:15

"Stars and Stripes Forever," March ..... Sousa
Overture to "William Tell" ..... Rossini
The Flight of the Bumblebee ..... Rimsky-Korsakov
Marche Slave ..... Tchaikovsky
Ballet Music from "Faust" ..... Gounod
Largo from the Opera "Xerxes" ..... Handel
Bolero ..... Ravel
Rhapsody in Blue ..... Gershwin
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes ..... Strauss

SALEM, O.
NEWS
MAY 1 - 1943

ROME, N. Y.
SENTINEL
MAY 1 - 1943

Radio Day By Day

By C. E. BUTTERFIELD

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UNION-STAR
MAY 1 - 1943

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MANCHESTER, CONN.
HERALD
MAY 1 - 1943

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[70]

MAY MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

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Needless to say, Liadoff came nowhere near accomplishing his purpose. He was talented but he was not a musical giant. Richard Wagner or Gustav Mahler or, in another form of expression, Cecil B. De Mille, could have done it better.

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Some people walked out on Shostakovich. Of course they may have been late for cocktails or tea. But otherwise the afternoon was characterized by most cordial applause. Both the Friday and Saturday audiences are responsive to ceremonial occasions. The opening and closing concerts are such.

It was appropriate and expected, therefore, that Mr. Koussevitsky and the orchestra, at another leave-taking, were tendered an enthusiastic demonstration at the end of the concert. C. W. D.

HOUSTON, TEX.
CHRONICLE
MAY 1 - 1943

ANNAPOLIS, MD.
CAPITAL
MAY 1 - 1943

By C. E. BUTTERFIELD
Eastern War Time

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"Pops" Enter the Lists: Open May 2 Next Tuesday

The Pop Concerts in Symphony Hall, with Arthur Fiedler as conductor, will open their 58th season next Tuesday. There will be an orchestra of more than 85 symphony players and concerts each night through the spring and early summer. Arthur Fiedler will spare no pains to bring his programs up to the minute, while relying in larger part upon the standing favorites which make the Pops as popular as they are.

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Opening Night
Tuesday, May 4, at 8:15

"Semper Fidelis," March.....Sousa
Overture to "The Barber of Seville" Rossini
Hora Burlesca.....Steiner
Suite from the Ballet "Nutcracker" Tchaikovsky
Heroic March (Symphonic Poem)
"Bouriati-Mongolie".....Gliere
Toccata.....Frescobaldi-Kindler
Ouverture Solennelle, "1812"..Tchaikovsky
"Girls of Baden," Waltzes.....Komzak
"When Johnny Comes Marching Home," American Salute.....Gould
Salute to our Armed Forces
Arranged by Bodge

Radcliffe Night
Wednesday, May 5, at 8:15

Marche Militaire.....Schubert
Overture, "The Roman Carnival"...Berlios
Concerto for Violoncello in A minor, Op. 53.....Saint-Saens
Soloist: Ellinor Benedict
"Eine Zleine Nachtmusk," Serenade for String Orchestra.....Mozart
Overture to "Rienzi".....Wagner
Concerto for Piano.....Rimsky-Korsakov
Soloist: Norma Bertolami
"Roses from the South," Waltzes.....Strauss
Jazz Pizzicato.....Anderson
Navy Wings.....Weeks-Fazioli

Harvard Night
Thursday, May 6, at 8:15

Guest Conductor: Malcolm Holmes—
Triumphal March from "Peter and the Wolf".....Prokofieff
Overture to "Russlan and Ludmilla" Glinka
Pavane for a Dead Infanta.....Ravel
Finale from the Fourth Symphony Tchaikovsky
Guest Conductor: G. Wallace Woodworth
Masonic Music.....Mozart
Casey Jones.....American Folk Song
Choruses from "Iolanthe".....Sullivan
Incidental Music to "Alice in Wonderland".....Irving G. Fine
(With the assistance of the Radcliffe Choral Society)
Guest Conductor: Malcolm Holmes—
"Emperor" Waltzes.....Strauss
"Peacock Pie," Suite for Piano and Strings.....Armstrong Gibbs
Solo Piano: Leo Litwin
Prayer of Thanksgiving.....Valerius
Fair Harvard

Friday, May 7, at 8:15

Wedding March from "Le Coq d'Or" Rimsky-Korsakov
Waltzes from "Der Rosenkavalier" R. Strauss
Sarabande and Gavotte for Strings Persis Cox
Bolero.....Ravel
Piano concerto in A minor.....Schumann
Soloist: Denise Bacon
Peer Gynt Suite.....Grieg
Polka from the Ballet "The Golden Age".....Shostakovitch
Farandole from "L'Arlesienne".....Bizet

Saturday, May 8, at 8:15

"Pomp and Circumstance," March..Elgar
Overture to "Oberon".....Weber
Roumanian Rhapsody No. 1.....Enesco
"Artists' Life," Waltzes.....Strauss
Salute to Our Armed Forces Arranged by Bodge
Regis College Glee Club,
Conducted by Mary Louise Gallen
The Year's at the Spring.....Cain
Moonlight Serenade.....Drigo
Dance, Ye Gypsies!.....Brahms
Ave Maria.....Bach-Gounod
Concertstuck for Piano and Orchestra Weber
Soloist: Leo Litwin
Strike Up the Band.....Gershwin

Sunday, May 9, at 8:15

"Stars and Stripes Forever," March Sousa
Overture to "William Tell".....Rossini
The Flight of the Bumblebee Rimsky-Korsakov
Marche Slave.....Tchaikovsky
Ballet Music from "Faust".....Gounod
Largo from the Opera "Xerxes"....Handel
Bolero.....Ravel
Rhapsody in Blue.....Gershwin
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes.....Strauss

SALEM, O.
NEWS
MAY 1 - 1943

ROME, N. Y.
SENTINEL
MAY 1 - 1943

Radio Day By Day

By C. E. BUTTERFIELD

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INFORMATION OBSCURED

MUSICAL AMERICA
NEW YORK, N. Y.
MAY -- 1943

Boston

By GRACE MAY STUTSMAN

SERIES COMPLETED BY KOUSSEVITZKY

Biggs Is Soloist in Handel Organ Concerto—Choruses Aid in 'Ninth'

BOSTON—The Boston Symphony completed its sixty-second of formal concerts on May 1. The year has marked the end of an honorable career as an independent orchestral unit. Membership in the Musician's Union has brought a few advantages, however, not the least of which has been the orchestra's return to the air. The effect of these broadcasts has been evident in the make-up of the programs.

The twenty-third pair of concerts was a case in point. The program numbers seemed peculiarly disjointed, yet so cleverly did Serge Koussevitzky lead from one item to the next that such things as key relationship, contrast and climax were almost forgotten in admiration for the individual performances. As something of a novelty, the conductor opened the program with the Handel Concerto No. 10 in D Minor, for Organ and Orchestra. The soloist was E. Power Biggs, distinguished English organist now resident in Boston. The work had not been heard at these concerts since Mlle. Nadia Boulanger played it in 1925. Mr. Biggs revived it two years ago at the Berkshire Symphonic Festival and it easily bears repetition, especially as heard under his skillful fingers. A smooth performance of the Schubert 'Unfinished' Symphony followed, and the first half of the program closed with an impressive presentation of the Prelude to 'Parsifal', by Wagner.

A first performance in Boston of Frederick Jacobi's 'Ode' for Orchestra opened the second half of the program. Composed in 1941, the work was given its premiere in San Francisco by Pierre Monteux last February. It was inspired, according to the composer, by a prayer from the Hebrew Morning Sabbath Service. It is entirely program music, and very dependent upon the text. Without a legend, the work might easily be misconstrued, as its relation to a biblical passage is not too apparent. The composer was present to take a bow from the stage at the conclusion of a brilliant performance.

There followed a superb publication of the Ravel Introduction and Allegro for Harp and Orchestra. Bernard Zighera, first harpist of the orchestra, was the soloist. Orchestra and artist combined to make the performance a memorable one. A colorful interpretation of Rimsky-Korsakoff's 'Russian Easter' Overture on Themes of the Russian Church, Op. 36, closed this penultimate concert.

The final pair of concerts were given on April 30 and May 1, Dr. Koussevitzky conducting. Liadoff's 'From the Apocalypse'—Symphonic Picture Op. 66, was revived to open the program, which also contained the Brahms Symphony No. 4, Op. 98, and the Shostakovich Symphony No. 5, Op. 47. The Apocalypse is essentially program music, and in common with the Jacobi 'Ode' depends for its inspiration upon a biblical text. The chief defference lies in the musical speech of the two composers. Whereas Liadoff is content to use harmonic progressions of what may be termed orthodox though colorful character, Jacobi attempts to depart from regularity with the result that many of his measures seemed forced, instead of a spontaneous expression. Dr. Koussevitzy appeared to realize the Liadoff score to the fullest extent.

It is now something of a tradition that Brahms should be heard on the final program of the year. Dr. Koussevitzky's conducting any one of the four is always welcome. The Shostakovich symphony came off brilliantly.

Beethoven, Brahms and Rimsky

There have been the customary murmurings against so much "modern" music and the inclusion of so many American works. In this connection it is amusing to find out that out of forty-seven composers listed during the season, only eight have been found to produce scores which met Dr. Koussevitzky's requirements. Even so, this is a fair average. Beethoven, Brahms, and of all composers, Rimsky-Korsakoff, lead off with five performances each. Wagner was runner-up with four performances and Debussy Prokofieff, Ravel, Schubert, Shostakovich, Smetana and Strauss tied for third place with three performances each.

For the final Pension Fund Concert this year, the orchestra performed Beethoven's Ninth Symphony with the assistance of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists were Zina Lisichkina, soprano, Anna Kaskas, contralto, Kurt Baum, tenor and Julius Huehn, bass. Prefacing the symphony with an effective performance of the 'Leonore' Overture No. 3. Dr. Koussevitzky conducted one of the most brilliant readings of the Beethoven which has come to our ears in a long time. Not only was the orchestra in top form, but the singers also were considerably more than adequate. The choral numbers were delivered neatly and melodiously, and while the chorus was large it lacked the body that comes from mature voices, despite which it did far more than a passable job.

Mesdames Lisichkina and Kaskas are well endowed with vocal excellences and were wholly equal to the demands made upon them. Likewise Messrs. Baum and Huehn were heard to good advantage, although it is possible that Mr. Huehn's deeper voice made the more lasting impression.

Programs for Service Men

Among the season's extra-curricula activities of the orchestra, many special concerts have been given by its members for war benefits and the armed forces which have included two series of concerts in Symphony Hall exclusively for uniformed men and women; a memorable concert in Constitution Hall, Washington, D. C., for the Russian War Relief; three victory Concerts at the Boston Museum of Fine Arts; a United Nations Concert in Symphony Hall and concerts at Fort Devens, Camp Edwards and Camp Myles Standish, in Massachusetts, and at the United States Naval Training Station in Newport, R. I. These are only a few of the concerts which our orchestra has given the past season as its contribution to the war effort.

With the closing of our formal orchestra concerts, came the opening of the fifty-sixth season of Pops, with Arthur Fiedler conducting. The novelty of the opening night on May 4 was an excerpt from the Symphonic Poem 'Bouriati-Monoglie', by Glière. We believe this to have been the first performance in Boston of Glière's tribute to the hardy herdsmen of the RSSA to the south of Siberia. The composer wrote this work in 1940 and it is an arresting piece of orchestration. Also played were: 'Semper Fidelis' by Sousa; the Overture to the 'Barber of Seville' by Rossini; a portion of the Nutcracker Suite by Tchaikovsky; an interesting arrangement of a Frescobaidi Toccata made by Hans Kindler; and works by Steiner, Komzak, Morton Gould and Peter Bodge.

The second night brought forward a pair of young American girls. Ellinor Benedict, Radcliffe '44, was heard in the Saint Saens concerto in A Minor, Op. 33, for 'cello and orchestra, and Norma Bertolami, Radcliffe '42, played a first performance in Boston of the Rimsky-Korsakoff Concerto for piano and orchestra. Officially this was Radcliffe night and the soloists were chosen through competitive examination. Miss Benedict, who is a pupil of Jean Bedetti, first 'cellist of the Boston Symphony, played with the authority of one many years her senior. Miss Betrolami, a pupil of Heinrich Gebhard, played with poise and clarity. In addition to the solo items, Mr. Fiedler offered an assortment of orchestral works by Schubert, Berlioz, Saint-Saëns, Mozart, Wagner, Rimsky-Korsakoff and others.

The seventeenth season of the Boston Civic Symphony closed on April 25 with Joseph Wagner, conductor, again arranging an attractive program. The orchestra was assisted by the Apollo Club of Boston, Dean Winslow Hanscom, conductor, and Artiss DeVolt, harpist. The concert was held in Jordan Hall, as usual, and the program comprised items by Beethoven, Grieg, Debussy ('Danse Sacree and Dance Profané') for harp, Rimsky-Korsakoff, Saint-Saëns, and Sullivan. Choral numbers included works by Bach, Jacob Handl, Mendelssohn, Orlando di Lasso and Frederick S. Converse. George Faulkner was the organist. The solos by Miss deVolt were particularly well received.

GRACE MAY STUTSMAN

SCHENECTADY, N. Y.
UNION-STAR
MAY 1 - 1943

Musical Quiz Scheduled on Blue Network

Program To Be Part Of Boston 'Pops' Concerts Saturdays

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HOUSTON, TEX.
CHRONICLE
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[illegible] Va.

[illegible] report for duty at Fort Mon-

[illegible] Charlotte Duvall, who was a [illegible] in a Texas and Oklahoma [illegible] a field artillery unit during the [illegible] war, has been commissioned [illegible] lieutenant-colonel in an artillery unit, and will leave Monday

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Soloist: Ellinor Benedict
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Jazz Pizzicato ..... Anderson
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Fair Harvard

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Bolero ..... Ravel
Piano concerto in A minor ..... Schumann
Soloist: Denise Bacon
Peer Gynt Suite ..... Grieg
Polka from the Ballet "The Golden Age" ..... Shostakovitch
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Moonlight Serenade ..... Drigo
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Ave Maria ..... Bach-Gounod
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Marche Slave ..... Tchaikovsky
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Largo from the Opera "Xerxes" .... Handel
Bolero ..... Ravel
Rhapsody in Blue ..... Gershwin
Soloist: Jesus Maria Sanroma
"Tales from the Vienna Woods," Waltzes ..... Strauss

SALEM, O.
NEWS
MAY 1 - 1943

Musical Quiz To Be Part of Symphony Hour

By The Associated Press

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Dr. Koussevitzky Scores Triumph in Season's Final Concert

Herald May 7

-Pops Begin at Symphony Hall Tuesday

Globe May 2 '43

was as follows:
Liadov....."From the Apocalypse," Op. 66
Brahms Symphony No. 4 in E minor, Op. 98
Shostakovitch...Symphony No. 5, Op. 47

Yesterday was, as it should be, Dr. Koussevitzky's day. The music was as expected; that is to say, the Liadov was noisily trivial, the Brahms spoke as gratefully as it always does and the Shostakovitch, wearing better than expected, came to a triumphant conclusion with everything but the firing off of cannons and the descent, from the proscenium arch, of the flag of the four freedoms.

It was not only Koussevitzky's day, it was the culmination of Koussevitzky's season, for no man has shown so profound an inward change as he in this his 19th season as conductor and musical director of the Boston Symphony. We have had occasion to note this inexplicable growth and development before and have been confounded by it. The exact nature of the flowering of his art escapes definition at the moment; indeed, it may well be of so personal a nature as make discussion of it an impropriety. But it exists none the less, and has brought about a profoundly more spiritual quality in his reading of those works which seem to speak most urgently to him.

It developed yesterday, in all places, in the Shostakovitch. It is plain to be seen that Shostakovitch strikes a remarkably sympathetic chord in Dr. Koussevitzky. Many of us may sit by quite unaffected; wondering in point of fact, how so astute a musician cannot hear its manufactured banalities, its screaming artificialities and its essentially rabble-rousing motivation. This is not to deny it any musical standing whatever for it is striking purely as sound and it has some undeniably bright spots in it.

The first two movements are, it seems to us, far and away the best, and they more than anything else keep it alive. Then along comes that interminable largo and that outrageously tinny finale, and life becomes a husk . . . except that the conductor's vivid conception of it nearly sweeps you off your feet, and though you go protesting, you go along with him. When a conductor can make you do that, you cannot but give him his due. The point is, though, he has never demonstrated his mastery over both orchestra and audience quite so overwhelmingly as he has in the truly memorable programs of this season. Regrettably enough, those memorable programs have been too few for our liking, but they've been frequent enough to prove beyond question when they came along that Dr. Koussevitzky's powers, so far from declining, have actually increased beyond measure.

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TRIBUNE
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Conductor Says Youth Likes "Heavy Music" If It's Good

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"The trouble with most orchestra concerts for young people," Beckett said, "is that the programs are made up of the foam and froth of music, not the real soul-stirring music of the great composers.

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"The boys and girls listen more or less respectfully. But they are bored with the music appreciation lecture which accompanies the concert and find little in the music really to move them. They have never given one which was not for a capacity house of high school students who listened, enjoyed and applauded—is to play the best music of the best composers, to make the program notes brief and the lecture briefer.

"If we do not spread the idea of youth concerts," he warned, "we are going to lose our audiences for the symphony orchestras. The concerts, given by the symphony orchestras, for high school students at reasonable prices, will build up the orchestra audiences of the future.

Interest Future Players

"The concerts should be arranged with cooperation of the board of education, as they were in New York, and directed especially to the music students, but not entirely confined to them."

Beckett said the youth concerts also would stir up the interest of future orchestra players. The supply of future material, he said, is dwindling rapidly.

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INFORMATION OBSCURED

Dr. Koussevitzky Scores Triumph in Season's Final Concert

Herald May 7

MUSIC

By RUDOLPH ELIE, Jr.

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 24th concert of its 62d season in Symphony Hall yesterday afternoon. The program was as follows:
Liadov..."From the Apocalypse," Op. 66
Brahms..Symphony No. 4 in E minor, Op. 98
Shostakovitch...Symphony No. 5, Op. 47

Yesterday was, as it should be, Dr. Koussevitzky's day. The music was as expected; that is to say, the Liadov was noisily trivial, the Brahms spoke as gratefully as it always does and the Shostakovitch, wearing better than expected, came to a triumphant conclusion with everything but the firing off of cannons and the descent, from the proscenium arch, of the flag of the four freedoms.

It was not only Koussevitzky's day, it was the culmination of Koussevitzky's season, for no man has shown so profound an inward change as he in this his 19th season as conductor and musical director of the Boston Symphony. We have had occasion to note this inexplicable growth and development before and have been confounded by it. The exact nature of the flowering of his art escapes definition at the moment; indeed, it may well be of so personal a nature as make discussion of it an impropriety. But it exists none the less, and has brought about a profoundly more spiritual quality in his reading of those works which seem to speak most urgently to him.

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THE BOSTON SUNDAY GLOBE MAY 2, 1943

Courier May 4 '43

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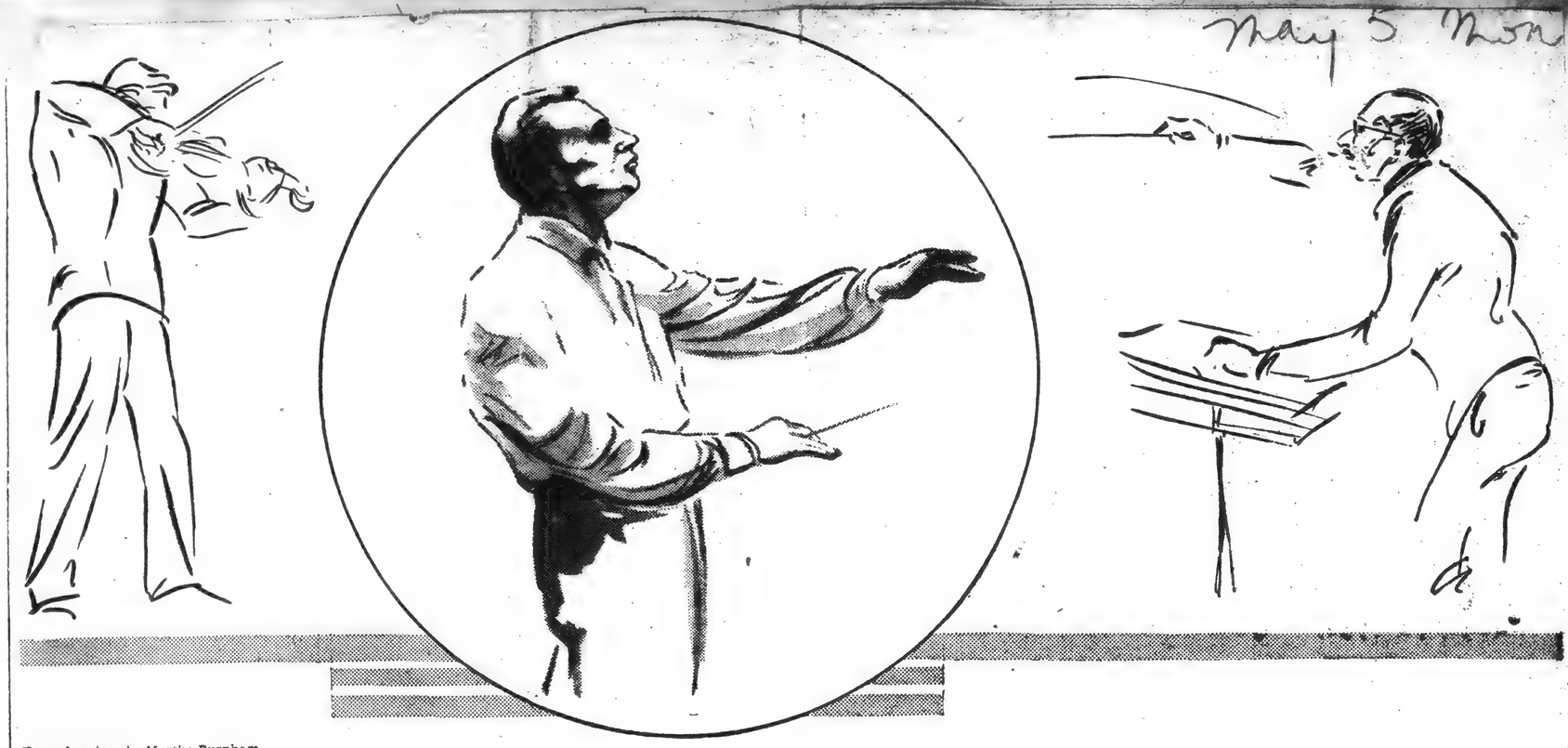

From drawings by Martha Burnham

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SODUS, N.Y.
RECORD
5/6/43

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CINCINNATI, O.
POST

MAY 8 - 1943

WEEK-END MUSICAL PROGRAMS

Boston "Pops" Orchestra In First Summer Concert

The famed Boston "Pops" Orchestra, under the direction of Arthur Fiedler, will be heard in its first concert of the 1943 summer season at 8:15 p. m., Saturday over WSAI. Milton J. Cross, announcer for the new series, will offer recordings by the "pops" orchestra for the correct answers to music questions to be asked the radio audience during the hour-long concert.

Opening with a medley of patriotic airs including "Halls of Montezuma," "Semper Paratus," "Army Air Corps," "When the Caissons Go Rolling Along" and "God Bless America." Mr. Fiedler will also conduct Elgar's "Pomp and Circumstance," Weber's overture to "Oberon," Enesco's "Roumanian Rhapsody No. 1" and the Johann Strauss "Artist's Life" waltzes.

THE ARGONAUT
SAN FRANCISCO, CALIF.

MAY 7 - 1943

ANOTHER forward step in the progress of the wide-awake Blue Network has just been announced. Starting tomorrow, Saturday, May 8, at 5:15 p.m., KGO will broadcast the first in the series of Boston Symphony Pop Concerts. This has, for fifty-seven years, been one of the outstanding musical events of the cultural life of the famous old New England city.

Interesting to note, and of definite historical background, is that where the regular winter programs of the Boston Symphony Orchestra, as conducted by Dr. Serge Koussevitsky, were the epitome of decorum and pin-drop silence, the Pop concerts are held in an atmosphere of gaiety and inter-audience sociability. For this series of concerts, staid Boston Symphony Hall is given a thorough "going-over," seats being ripped from the floor and tables substituted. Smoking is permitted, whispering encouraged, and waitresses summoned for the inevitable "Pops Punch."

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DALLAS, TEX.
NEWS

MAY 8 - 1943

Radio Program Notes:

Boston Pops Begins Series; Music Week

NTSTC Symphony Plays Compositions By Hanson, Barlow

With Maestro Arthur Fielder on the podium, the Boston Symphony Pops Orchestra Saturday (KGKO, 7:15 p.m.), will begin an eleven-week series of radiobroadcasts, Saluting America's Armed Forces, the opening program will include Halls of Montezuma, Semper Paratus, Army Air Corps, When the Caissons Go Rolling Along and God Bless America. Concert numbers will be Elgar's Pomp and Circumstance, Weber's Overture to Oberon, Enesco's Rumanian Rhapsody No. 1 and Strauss' Artists Life. Milton J. Cross, commentator for the Metropolitan Opera's broadcasts, will be the program's master of ceremonies. . . . Edwin MacArthur will conduct the Southern Symphony Orchestra in a special concert (WFAA, 3 p.m.), at the 1943 Columbia (S.C.) Music Festival

ALTOONA, PA.
MIRROR

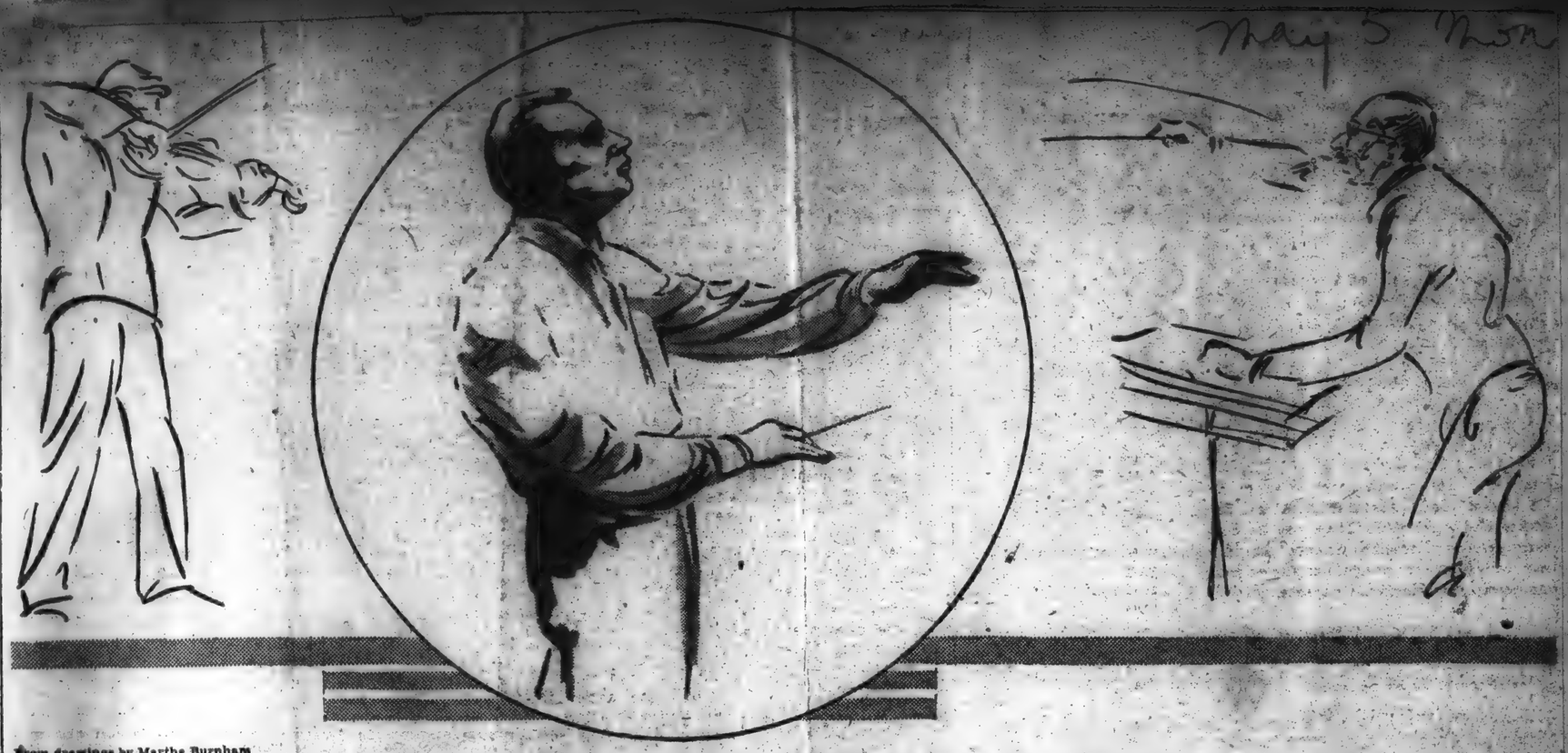
MAY 7 - 1943

BASS CLARINET HITS NEW "LOW"

BOSTON—The bass clarinet has hit a new low note with the Boston Symphony orchestra.

For its first performance of the Shostakovitch Seventh symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano.

Rosario Mazzeo(bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.



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WEEK-END MUSICAL PROGRAMS

Boston "Pops" Orchestra In First Summer Concert

The famed Boston "Pops" Orchestra, under the direction of Arthur Fiedler, will be heard in its first concert of the 1943 summer season at 8:15 p. m., Saturday over WSAI. Milton J. Cross, announcer for the new series, will offer recordings by the "pops" orchestra for the correct answers to music questions to be asked the radio audience during the hour-long concert.

Opening with a medley of patriotic airs including "Halls of Montezuma," "Semper Paratus," "Army Air Corps," "When the Caissons Go Rolling Along" and "God Bless America." Mr. Fiedler will also conduct Elgar's "Pomp and Circumstance," Weber's overture to "Oberon," Enesco's "Roumanian Rhapsody No. 1" and the Johann Strauss "Artist's Life" waltzes.

THE ARGONAUT
SAN FRANCISCO, CALIF.
MAY 7 - 1943

ANOTHER forward step in the progress of the wide-awake Blue Network has just been announced. Starting tomorrow, Saturday, May 8, at 5:15 p.m., KGO will broadcast the first in the series of Boston Symphony Pop Concerts. This has, for fifty-seven years, been one of the outstanding musical events of the cultural life of the famous old New England city.

Interesting to note, and of definite historical background, is that where the regular winter programs of the Boston Symphony Orchestra, as conducted by Dr. Serge Koussevitsky, were the epitome of decorum and pin-drop silence, the Pop concerts are held in an atmosphere of gaiety and inter-audience sociability. For this series of concerts, staid Boston Symphony Hall is given a thorough "going-over," seats being ripped from the floor and tables substituted. Smoking is permitted, whispering encouraged, and waitresses summoned for the inevitable "Pops Punch."

The Pops possess what the critics proclaim "A smooth and happy blending of music and sociability"—light music and what are termed the "light classics," all integrated into a palatable musical dish for the listeners, who will be legion in view of the broadcasting aspect.

Conductor will be Arthur Fielder, inspired young American who has directed the orchestra during these Pops series since 1930. Fielder was born in Boston, son of a noted European artist who came to this country to become a member of the Boston Symphony Orchestra. The parent, Emmanuel Fielder, was a member of the famed original Kneisel Quartet.

Milton J. Cross, commentator of the Metropolitan Opera Company broadcast and a pioneer announcer in radio, will offer the commentaries during each program.

DALLAS, TEX.
NEWS
MAY 8 - 1943

Radio Program Notes:

Boston Pops Begins Series; Music Week

NTSTC Symphony Plays Compositions By Hanson, Barlow

With Maestro Arthur Fielder on the podium, the Boston Symphony Pops Orchestra Saturday (KGKO, 7:15 p.m.), will begin an eleven-week series of radiobroadcasts, Saluting America's Armed Forces, the opening program will include Halls of Montezuma, Semper Paratus, Army Air Corps, When the Caissons Go Rolling Along and God Bless America. Concert numbers will be Elgar's Pomp and Circumstance, Weber's Overture to Oberon, Enesco's Rumanian Rhapsody No. 1 and Strauss' Artists Life. Milton J. Cross, commentator for the Metropolitan Opera's broadcasts, will be the program's master of ceremonies. . . . Edwin MacArthur will conduct the Southern Symphony Orchestra in a special concert (WFAA, 3 p.m.), at the 1943 Columbia (S.C.) Music Festival

ALTOONA, PA.
MIRROR
MAY 7 - 1943

BASS CLARINET HITS NEW "LOW"

BOSTON—The bass clarinet has hit a new low note with the Boston Symphony orchestra.

For its first performance of the Shostakovitch Seventh symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano.

Rosario Mazzeo(bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

NEW YORK, N.Y.
TIMES
MAY 8 - 1943

VOICE AWARDS WON BY CINCINNATI GIRL

Nan Merriman Is Only Winner of $1,000 From Federation of Music Clubs

ALSO TAKES OPERA HONOR

Texas Violinist and 2 Women Pianists Get Checks for Best in Their Class

At the victory concert given by the National Federation of Music Clubs for its War Service Fund last night at the Waldorf-Astoria Hotel, Nan Merriman, 23-year-old mezzo-soprano, of Cincinnati, Ohio, was announced as the only winner of a $1,000 award in the organization's biennial Young Artists Auditions held earlier this week at the Biltmore Hotel. Miss Merriman also was declared the winner of the award offered by the New Opera Company in collaboration with the federation, guaranteeing her an appearance next season with the company in one of its productions.

Dr. Walter Damrosch presented the federation's $1,000 check to Miss Merriman, who is a pupil of Lotte Leonard and last June won an award of the Cincinnati Zoo Opera Company entitling her to sing the role of Cieca in a performance of Ponchielli's "La Gioconda," in which she appeared with a cast including Giovanni Martinelli, Stella Roman and Kerstin Thorborg.

No award was made in the male voice classification, but the federation's usual award to those judged best in their respective class were received by Fredell Lack, 21-year-old violinist of Houston, Texas, who was presented with a check for $500, and by Gladys Gladstone of Whipple, Ariz., and Zadel Skolovsky of Boston, Va., pianists, who had tied, and were the recipients of $250 each.

The checks for these awards were presented on the federation's behalf by Edward Johnson, general manager of the Metropolitan Opera Association; Mme. Yolanda Meron-Irion, general manager of the New Opera Company, and Ruth Ferry, chairman of the Young Artists Auditions.

Since there were no instrumentalist winners, the customary Schubert Memorial Association's award of an appearance with the Boston Symphony Orchestra and the Philadelphia Orchestra by the best instrumentalist was not made.

In the course of the concert Miss Merriman sang the aria O mio Fernando from Donizetti's "La Favorita" and the Habanera from Bizet's "Carmen," with Joseph Teague at the piano. Miss Lack, assisted at the keyboard by Morland Kortkamp, played the first movement of Lalo's "Symphonie Espagnole," and Miss Gladstone and Mr. Skolovsky were heard respectively in the first movement of Beethoven's Sonata, Op. 53, and Chopin's "Ballade" in A flat.

The rest of the program was devoted to offerings by the federation's Victory Chorus, composed of 400 women's voices, led by Dr. John Warren Erb, and two groups of songs presented by James Melton, Metropolitan tenor. The program opened with a massing of the colors by a group of Waves and the singing of the national anthem by Mr. Melton, the chorus and the audience.

The jury which selected the award winners at the Young Artists Auditions was composed of Fritz Reiner, Robert Casadesus, George Chavchavadze, Efrem Kurtz, Adolf Busch, Bronsilaw Huberman, Erich Leinsdorf, Elisabeth Schumann, Paul Althouse, Paul Stassevitch, Richard Burgin, Mrs. Eugene Ormandy, Annie Friedberg, Lawrence Evans and Marks Levine. Emil Cooper, conductor, represented the New Opera Company in its award.

NEW YORK, N.Y.
TIMES
MAY 13 1943

STOESSEL'S CAREER STARTED IN EUROPE

After Studying in Berlin He Played With Hess Quartet and as Violin Soloist

ORATORIO SOCIETY LEADER

Widely Known Also as Festival Conductor, Composer and Musical Educator

Albert Stoessel was widely known as a violinist and conductor and was especially associated with the Juilliard Graduate School, the Chautauqua Institution and the Oratorio Society of New York. He was director of the opera and orchestra at the Juilliard School, musical director of the Chautauqua Symphony Orchestra and conductor of the Oratorio Society.

He was also a composer, some of his compositions being widely played in Europe and this country.

Born in St. Louis in 1894, he studied music as a child in that city and at the age of 15 entered the Royal Academic High School of Music in Berlin as a violin student of Emanuel Wirth and Willy Hess. Upon completing his course at that institution he became a member of the Hess String Quartet and appeared extensively as a soloist in Germany, Holland and Switzerland.

Made Debut Here in 1915

He made his debut as a violinist here in 1915 with the St. Louis Symphony Orchestra. During the first World War he served as an infantry lieutenant and later as bandmaster of the 301st Infantry Regiment. After the armistice he became director of the A. E. F. bandmaster's school in France. During this period he met Walter Damrosch, who invited him to become assistant director of the Oratorio Society. Thereafter he divided his time between playing and conducting for a number of years. He was assisting artist to Enrico Caruso on his last tour of this country.

When Mr. Damrosch retired as conductor of the Oratorio Society Mr. Stoessel succeeded him, and soon afterward became musical director of the Worcester Festival and the Chautauqua Institution. In 1923 he was invited to establish and head the Music Department of New York University, from which he received a Master's degree.

Mr. Stoessel joined the faculty of the Juilliard Graduate School in 1930 and also took over the directorship of the Westchester County Music Festival for the next five years.

Later Work as Conductor

He restricted his violin playing to the field of chamber music about this time and devoted more of his energies to conducting and teaching. He directed the first complete performance of the B Minor Mass and St. Matthew Passion in this city, and made many appearances as conductor of leading orchestras, including the Boston Symphony. Under his leadership performances of more than twenty-five operas were given at the Juilliard School.

The French Government made him an Officier d'Academie et Instruction Publique with the Silver Palm.

Mr. Stoessel's compositions include "Suite Antique" for Chamber Orchestra; "Cyrano de Bergerac," a symphonic portrait; "A Festival Fanfare," for chorus and orchestra; "Hispania Suite," for orchestra; Concerto Grosso, for strings and piano, and "Garrick," an opera in three acts, completed in 1936.

Besides his widow, the former Julia Pickard, he leaves two sons Edward and Frederick Stoessel.

GOSHEN, IND.
NEWS-DEMOCRAT
MAY 13 1943

Five Low Notes Added To Play New Symphony

BOSTON.—The bass clarinet has hit a new note with the Boston Symphony orchestra. For its first performance of the Shostakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano. Rosario Mezzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the composer.

GRADUAL EMERGENCE OF SHOSTAKOVITCH GAIN FOR MUSIC

THE NEWS OF THE WORLD OF MUSIC

Post MAY 9

By WARREN STOREY SMITH

THE most striking development of the past few orchestral seasons has been the gradual emergence of Dmitri Shostakovitch as a popular symphonist. In these melodically sterile days—and no symphony ever became popular without fetching themes—that is more of an achievement than might be imagined. The last recruit to those particular ranks was Sibelius, and he made the grade many years ago. Indeed, before Shostakovitch came along it was easy to predict that the symphony as an art form was rapidly on the way out. Representative composers were ignoring it, and when they did pay it passing recognition it was always in a work that quickly fell into the category of lesser efforts. Take those of Stravinsky and Hindemith, for example.

It was Stokowski who discovered Shostakovitch over here. When the First Symphony, written before the composer had attained his majority, came out, the Philadelphia conductor pounced upon it, announced the advent of a new and important talent, and made a recording of the piece which soon established itself in the standard repertory. Artur Rodzinski, late of Cleveland, soon to be of New York, quickly got on the bandwagon, but Koussevitzky and Toscanini remained aloof. The latter had been offered his chance at the American premiere of the Fifth Symphony, now the general favorite, and turned it down.

It was the Fifth, introduced here, like the First, by Richard Burgin, that first caught Dr. Koussevitzky's eye, and when he fell he fell hard. The same thing had already happened to him in the case of Sibelius, to whom he had long been completely indifferent. He played the Fifth Symphony frequently, and got quite a lot of publicity for himself and it by getting into a verbal war with the Boston critics. Your humble servant was the first of these to cry "Uncle." The Sixth Symphony intrigued him in the same way, and was good for a quick repetition, and last fall he made the most of the then new Seventh. Always anxious to put his beliefs into words, he rushed into print with the unguarded statement that the young Russian had more real popular appeal than any composer since Beethoven!

In the past season we had Shostakovitch in the first concert (No. 7), in the last concert (No. 6), and in the 11th (No. 6). We had been promised No. 1, the repetition of which is now considerably overdue, but didn't get it. For most people who were not swept off their feet by the avalanche of publicity, the battle-born Seventh or "Leningrad" Symphony was a disappointment. Nor is there yet anything like critical agreement over the merits of the others. (No. 4, it will be recalled, was withdrawn for reasons never fully explained, and the frankly propagandistic Two and Three have never registered here.) Shostakovitch's melodic directness, his occasional resort to what has been called musical "rabble rousing" have made him the butt of the superior, but he can take it. Final judgments are always expressed by the public.

* * * *

Actually a new symphonist is something we badly needed. Ultimately one may weary of Beethoven, Brahms and Tchaikovsky, and in these parts certain symphonies of Sibelius have quite definitely been run into the ground. It is good to see Mahler getting, if slowly, the recognition that had been long denied him. In the past two seasons Mr. Burgin has given us parts of the Fourth and Third, in that order, and revived the First. We can probably count on some Mahler every year. It is Bruckner now who lags behind. For some time Dr. Koussevitzky has got no farther than his annual promises. It is a pity, too, for the basic orchestral repertory stands in increasing need of freshening, and it is symphonies that are its mainstay.

Novel music was relatively scarce this season, but what there was of it was mostly worth hearing. This department extends its preference to the romantic Symphony No. 21 of Miaskovsky; the agreeable First Symphony of Martinu; Hindemith's "Noblissima Visione," despite its palpable derivation from "Mathis der Maler"; Guarnieri's "Abertura Concertante" and Lopatnikoff's spicy Sinfonietta; Dukelsky's Violin Concerto (Ruth Posselt); Schuman's cantata, "A Free Song," and Copland's "A Lincoln Portrait" (Will Greer, reader) were good in spots. Harris' Fifth Symphony showed increased maturity of style and technique, but was not free from the typical Harris quality of striving for something not fully attained. Bennett's "Sights and Sounds" and Jacobi's "Ode" seemed distinctly outmoded, although the latter was comparatively new. Not only the fragment of the Mahler Third counted as a local novelty, but also Mozart's early Piano Concerto in E-flat (Emma Boynet) and Smetana's "From My Life," as orchestrated by Szell, came under that head. In all, 85 works were played, representing 47 composers, of which seven were native-born Americans. But Dukelsky, Hindemith, Lopatinkoff and Martinu have cast their lot with us, as did Loeffler, whose "Pagan Poem" added to the store of romantic music in which the season was so rich—you would have to be pretty conservative to find the present run of Symphony Concerts too "modern."

Friday's final "Symphony Luncheon" at the Copley-Plaza will take the form of a joint recital by Boris Goldovsky, pianist and commentator, and his mother, the distinguished violinist, Lea Luboshutz.

BURLINGTON, VT.
NEWS
MAY 12 1943

Compositions Commissioned

BOSTON. (AP)—Awards for symphonic compositions to be written by Igor Stravinsky, Bela Bartok and William Schuman were approved by the Koussevitzky Music Foundation at its annual meeting, the foundation announced today.

[73]

BOSTON TRAVELER, WEDNESDAY, MAY 12, 194

NATION HEARS "POPS"—After a six years' absence from the airways, Boston's celebrated Pops concerts will return to radio Saturday in a coast-to-coast "music spotting" contest. Conductor Arthur Fiedler is shown with some of the 10,000 letters attesting the program's popularity throughout the land.

3 Composers Are Named For Koussevitzky Award

Stravinsky, Bartok, Schuman Get Symphonic Grants

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

MAY 14 1943

Fresh Honor Won By Composer at Eastman School

BUFFALO, N.Y.
NEWS

MAY 15 1943

Koussevitzky Foundation Authorizes Awards

THE Koussevitzky Music Foundation, founded in 1942 in memory of Natalie Koussevitzky, approved at its recent annual meeting awards for symphonic compositions to be written by Igor Stravinsky, Bela Bartok and William Schuman. The foundation also authorized grants for chamber music compositions by two young American composers, William Bergsma, now at the Eastman School of Music, and Robert M. Palmer, an instructor at the University of Kansas.

Directors authorizing these awards are Dr. Serge Koussevitzky, Richard Burgin, Aaron Copland, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorski.

These are the second series of grants by the foundation. Last year, grants were made to Bohuslav Martinu, whose commissioned symphony was played with great success this season by the Boston Symphony Orchestra in Boston and New York, to Nicolai Berezowsky, whose new symphony will be played by the Boston Symphony this Fall and to Samuel Barber and Benjamin Britten, both of whom are working on new operas.

Music Notes

BOSTON, MASS.
POST

MAY 16 1943

MUSICAL HIGHBROWS NUMEROUS NOW FAN MAIL PROVES

MORE THAN 10,000 WROTE TO BOSTON ORCHESTRA

By WARREN STOREY SMITH

THERE is nothing remarkable about radio fan mail, as such, but the 10,000-odd letters received by Symphony Hall since the Boston Symphony went on the air late in December have a very special interest. They prove that musical culture is widely diffused both in this country and in Canada, or in blunter terms, that there are plenty of musical highbrows in localities where you would least expect to find them.

Thanks to the radio and to what was once derisively described as "canned music" it is possible today to have a wide and deep acquaintance with symphonic pieces of all degrees and kinds; with opera, chamber music and the literature of song. Several of these correspondents stated that they had become acquainted with the Boston Symphony through its recordings and were pleased to discover that it sounded just as well over the air. One or two went so far as to declare that they had suspected that the records had been doctored.

There are those who seriously doubt the value of programme notes. It is perfectly true that a great many concert-goers appear to disregard them and sit complacently with their programme books unopened, ignoring alike the texts of songs and choruses and the "argument" in the case of programme music. Such individuals have not learned how to listen and they must be left to enjoy their half-pleasures. Anyway, an overwhelming majority of the 10,000 letter and postcard writers now under discussion asked for the explanatory leaflet with notes on forthcoming programmes, available at a nominal cost.

A great many of these communications have been marked with the letter Q for query—it might as well have been R for request—and these are the ones in which musical preferences are expressed. Some say "let us have the classics" or "none of this modern stuff." Others, more broad-minded, wish to be informed as to what is going on today. Several mention the composer they wish to hear rather than specific works. Beethoven and Tchaikovsky are especially favored in such instances. One correspondent asked for "all of Strauss," while a Southern clergyman said that he and his associates wanted 18th century music and Mahler!

The really surprising thing was that almost nobody asked for the wrong sort of music, though there were requests for works not in the orchestra's repertory, such as Bruckner's Sixth Symphony and Mahler's Sixth and Seventh, or for pieces that have gone long unheard at Symphony Hall, for example, the Symphony of Hermann Goetz, Wolf's "Penthesilea," Reger's Boecklin tone poems, the Ninth of Bruckner. There was one letter that asked for Suppe's "Pique Dame" Overture and the "Dance of the Hours" from "La Gioconda," items to be referred to Arthur Fiedler, and another that put in a bid for Paderewski's Minuet, the Overture to "The Barber of Seville" and "lots of operatic selections."

Among the other composers wanted were Shostakovitch and Sibelius. Some people liked the former's Sixth Symphony, heard in the second concert, others did not. And this is what you might expect. One fellow wished to hear Balakirev and Cui. There is virtually nothing available from the latter, of course, and what little there is of the former has not been played here in years. Unusual items noted in a batch of these letters the other day were Tchaikovsky's "Manfred" Symphony, the "Faust" Symphony of Liszt, Liadov's "The Enchanted Lake," d'Indy's "Symphony on a French Mountain Song," Mahler's "The Song of the Earth," Reger's Variations on a Theme of Mozart, Shostakovitch's Seventh Symphony, Bruckner's Seventh, Schumann's Second and the orchestral transcription (is there such a thing?) of Beethoven's "Pastoral" Sonata, a name sometimes given to Opus 28. On the negative side was a plea for "no Harris, Schuman or Virgil Thomson."

A Japanese writing from an internment camp said that while the elder Japanese in this country had not acquired a taste for western music most of the younger generation wanted it. Many, by the way, were the letters from men in armed forces both in this country and Canada.

* * * * *

Speaking of William Shuman, that able American composer is one of three commissioned by the Koussevitzky Music Foundation to write a symphonic work. The others are Igor Stravinsky and Bela Bartok. Two more Americans, William Bergsma and Robert M. Palmer, were commissioned to write each a piece of chamber music. The directors of the Foundation authorizing these awards are Dr. Serge Koussevitzky, Richard Burgin, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorsky. The above constitute the second series of grants by the Foundation, established in 1942 as a memorial to Natalie Koussevitzky. The first fruits of this benevolence were the Symphony of Martinu, one of the successes of the past season, and a Symphony by Berezowsky, announced for performance and then withdrawn. It will be heard in the autumn. Samuel Barber and Benjamin Britten are at work on commissioned operas.

THIRD WEEK OF POPS

THIS EVENING

Entrance of the Boyards ..... Halvorsen
Overture on Three Greek Themes, Op. 3 ..... Glasounov
Dance of the Blessed Spirits, from "Orpheus" ..... Gluck
Variations on a Dutch Theme, for String Orchestra ..... Langendoen
Piano Concerto in A minor, Op. 16 .... Grieg
Soloist: Ezon Petri
United Nations Anthem ..... Langendoen
Streets of Pekin (Chinese Impressions) ..... Hadley
Prayer of Thanksgiving, Old Dutch Hymn ..... Valerius
New China March ..... Gould

MONDAY

March, "Up the Street" ..... Morse
Overture to "Poet and Peasant" ..... Suppe
"Drink to Me Only With Thine Eyes" ..... Arranged by Poehon
Procession of Bacchus, from "Sylvia" ..... Delibes
"Carmen," Fantasia ..... Bizet
The Lost Chord ..... Sullivan
Roumanian Rhapsody No. 1 ..... Enesco
"Showboat," Selection ..... Kern
Turkey in the Straw ..... Guion
March, "Boston Commandery" ..... Carter

TUESDAY

March, "El Capitan" ..... Sousa
Overture to "The Bartered Bride" .. Smetana
"Molly on the Shore" ..... Percy Grainger
The Ride of the Valkyries ..... Wagner
"The Animals' Carnival," Grand Zoological Fantasy ..... Saint-Saens
Pianos: Jesus Maria Sanroma, Lee Litwin
Overture to "Tannhauser" ..... Wagner
Victor Herbert Favorites ..... Arranged by Sanford
"Brazil," Samba, from "Saludos Amigos" ..... Barroso-Gould
American Patrol ..... Meacham

WEDNESDAY

Coronation March from "The Prophet" ..... Meyerbeer
Overture-Fantasia, "Romeo and Juliet" ..... Tchaikovsky
March of the Little Lead Soldiers ... Pierne
Dance of the Buffoons, from "Snow Maiden" ..... Rimsky-Korsakov
Minuet and Carillon, from "L'Arlesienne" ..... Bizet
"When Johnny Comes Marching Home," American Salute ..... Morton Gould
Finale of the Symphony No. 5 ... Shostakovitch
"Wine, Woman and Song," Waltzes .. Strauss
"Night and Day" ..... Porter
March, "Only One Vienna" ..... Schrammel

INFORMATION OBSCURED

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From Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
MAY 14 1943

Fresh Honor Won By Comp[illegible]rt [illegible]ol

[illegible] one of two chosen for grants for chamber music compositions. The other was Robert M. Palmer, an instructor at the University of Kansas. Bergsma recently won the Joseph H. Bearnes prize, awarded annually by Columbia University, his String Quartet No. 1 being considered the best composition by an American composer between the ages of 18 and 25 years.

The Koussevitzky Music Foundation was founded last year in memory of Natalia Koussevitzky, wife of Serge Koussevitzky, conductor of the Boston Symphony. Directors of the foundation authorizing the awards include Dr. Howard Hanson, director of the Eastman School.

From Clipping From
BOSTON, MASS.
POST
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March, "Boston Commandery" ..... Carter

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March, "El Capitan" ..... Sousa
Overture to "The Bartered Bride" ..... Smetana
"Molly on the Shore" ..... Percy Grainger
The Ride of the Valkyries ..... Wagner
"The Animals' Carnival," Grand Zoological Fantasy ..... Saint-Saens
Pianos: Jesus Maria Sanroma, Leo Litwin
Overture to "Tannhauser" ..... Wagner
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"Brazil," Samba, from "Saludos Amigos" ..... Barroso-Gould
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WEDNESDAY

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Overture-Fantasia, "Romeo and Juliet" ..... Tchaikovsky
March of the Little Lead Soldiers ..... Pierne
Dance of the Buffoons, from "Snow Maiden" ..... Rimsky-Korsakov
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"When Johnny Comes Marching Home," American Salute ..... Morton Gould
Finale of the Symphony No. 5 ..... Shostakovitch
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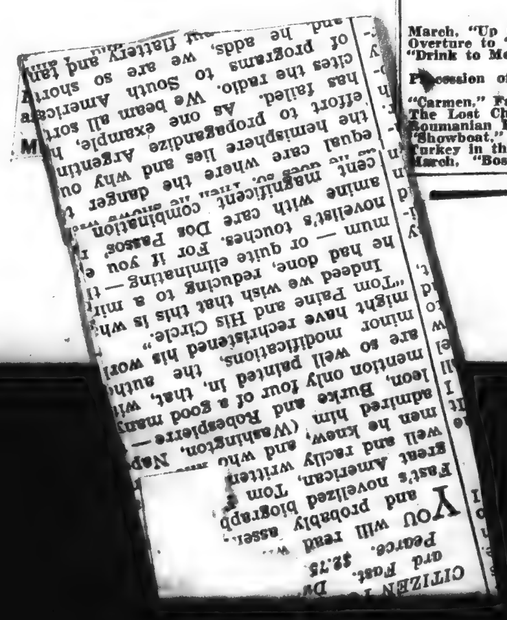
"Night and Day" ..... Porter
March, "Only One Vienna" ..... Schrammel



INFORMATION OBSCURED

BOSTON TRAVELER, WEDNESDAY, MAY 12, 194

NATION HEARS "POPS"—After a six years' absence from the airways, Boston's celebrated Pops concerts will return to radio Saturday in a coast-to-coast "music spotting" contest. Conductor Arthur Fiedler is shown with some of the 10,000 letters attesting the program's popularity throughout the lan

3 Composers Are Named For Koussevitzky Award

Stravinsky, Bartok, Schuman Get Symphonic Grants

Stravinsky, [illegible]Bartok & [illegible]iam Schuman[illegible] the co[illegible] selected by [illegible]s-sevitzky [illegible]sic Founda[illegible] its annual meeting to be t[illegible]cipients of the symphonic composition award, it was announced yesterday. May 13 Bos

Two young American composers, William Bergsma, now at the Eastman School of Music, and Robert Palmer, an instructor at the University of Kansas, are to receive grants for chamber music compositions.

The society was founded in 1942 in memory of Natalie Koussevitzky. The directors of the foundation authorizing these awards are Dr. Serge Koussevitzky, Richard Burgin, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorsky.

This is the second series of foundation grants. Last year awards were made to Bohuslav Martinu, whose commissioned symphony was played this season by the Boston Symphony here and in Boston; to Nicolai Berezowsky, whose new symphony will be played by the Boston Symphony Orchestra this autumn, and to Samuel Barber and Benjamin Britten, both of whom are working on new operas.

BOSTON, MASS.
POST

MAY 16 1943

MUSICAL HIGHBROWS NUMEROUS NOW FAN MAIL PROVES

MORE THAN 10,000 WROTE TO BOSTON ORCHESTRA

By WARREN STOREY SMITH

THERE is nothing remarkable about radio fan mail, as such, but the 10,000-odd letters received by Symphony Hall since the Boston Symphony went on the air late in December have a very special interest. They prove that musical culture is widely diffused both in this country and in Canada, or in blunter terms, that there are plenty of musical highbrows in localities where you would least expect to find them.

Thanks to the radio and to what was once derisively described as "canned music" it is possible today to have a wide and deep acquaintance with symphonic pieces of all degrees and kinds; with opera, chamber music and the literature of song. Several of these correspondents stated that they had become acquainted with the Boston Symphony through its recordings and were pleased to discover that it sounded just as well over the air. One or two went so far as to declare that they had suspected that the records had been doctored.

There are those who seriously doubt the value of programme notes. It is perfectly true that a great many concert-goers appear to disregard them and sit complacently with their programme books unopened, ignoring alike the texts of songs and choruses and the "argument" in the case of programme music. Such individuals have not learned how to listen and they must be left to enjoy their half-pleasures. Anyway, an overwhelming majority of the 10,000 letter and postcard writers now under discussion asked for the explanatory leaflet with notes on forthcoming programmes, available at a nominal cost.

A great many of these communications have been marked with the letter Q for query—it might as well have been R for request—and these are the ones in which musical preferences are expressed. Some say "let us have the classics" or "none of this modern stuff." Others, more broad-minded, wish to be informed as to what is going on today. Several mention the composer they wish to hear rather than specific works. Beethoven and Tchaikovsky are especially favored in such instances. One correspondent asked for "all of Strauss," while a Southern clergyman said that he and his associates wanted 18th century music and Mahler!

The really surprising thing was that almost nobody asked for the wrong sort of music, though there were requests for works not in the orchestra's repertory, such as Bruckner's Sixth Symphony and Mahler's Sixth and Seventh, or for pieces that have gone long unheard at Symphony Hall, for example, the Symphony of Hermann Goetz, Wolf's "Penthesilea," Reger's Boecklin tone poems, the Ninth of Bruckner. There was one letter that asked for Suppe's "Pique Dame" Overture and the "Dance of the Hours" from "La Gioconda," items to be referred to Arthur Fiedler, and another that put in a bid for Paderewski's Minuet, the Overture to "The Barber of Seville" and "lots of operatic selections."

Among the other composers wanted were Shostakovitch and Sibelius. Some people liked the former's Sixth Symphony, heard in the second concert, others did not. And this is what you might expect. One fellow wished to hear Balakirev and Cui. There is virtually nothing available from the latter, of course, and what little there is of the former has not been played here in years. Unusual items noted in a batch of these letters the other day were Tchaikovsky's "Manfred" Symphony, the "Faust" Symphony of Liszt, Liadov's "The Enchanted Lake," d'Indy's "Symphony on a French Mountain Song," Mahler's "The Song of the Earth," Reger's Variations on a Theme of Mozart, Shostakovitch's Seventh Symphony, Bruckner's Seventh, Schumann's Second and the orchestral transcription (is there such a thing?) of Beethoven's "Pastoral" Sonata, a name sometimes given to Opus 28. On the negative side was a plea for "no Harris, Schuman or Virgil Thomson."

A Japanese writing from an internment camp said that while the elder Japanese in this country had not acquired a taste for western music most of the younger generation wanted it. Many, by the way, were the letters from men in armed forces both in this country and Canada.

* * * * *

Speaking of William Shuman, that able American composer is one of three commissioned by the Koussevitzky Music Foundation to write a symphonic work. The others are Igor Stravinsky and Bela Bartok. Two more Americans, William Bergsma and Robert M. Palmer, were commissioned to write each a piece of chamber music. The directors of the Foundation authorizing these awards are Dr. Serge Koussevitzky, Richard Burgin, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorsky. The above constitute the second series of grants by the Foundation, established in 1942 as a memorial to Natalie Koussevitzky. The first fruits of this benevolence were the Symphony of Martinu, one of the successes of the past season, and a Symphony by Berezowsky, announced for performance and then withdrawn. It will be heard in the autumn. Samuel Barber and Benjamin Britten are at work on commissioned operas.

THIRD WEEK OF POPS

THIS EVENING

Entrance of the Boyards ..... Halvorsen
Overture on Three Greek Themes, Op. 3 ..... Glazounov
Dance of the Blessed Spirits, from "Orpheus" ..... Gluck
Variations on a Dutch Theme, for String Orchestra ..... Langendoen
Piano Concerto in A minor, Op. 16 ..... Grieg
Soloist: Egon Petri
United Nations Anthem ..... Langendoen
Streets of Pekin (Chinese Impressions) ..... Hadley
Prayer of Thanksgiving, Old Dutch Hymn ..... Valerius
New China March ..... Gould

MONDAY

March, "Up the Street" ..... Morse
Overture to "Poet and Peasant" ..... Suppe
"Drink to Me Only With Thine Eyes" ..... Arranged by Poehon
Procession of Bacchus, from "Sylvia" ..... Delibes
"Carmen," Fantasia ..... Bizet
The Lost Chord ..... Sullivan
Roumanian Rhapsody No. 1 ..... Enesco
"Showboat," Selection ..... Kern
Turkey in the Straw ..... Guion
March, "Boston Commandery" ..... Carter

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NEW YORK, N. Y.
TIMES
(B'klyn, Queens Sect.)

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The committee will discuss plans for the 1943-44 Brooklyn subscription season. Concert dates have been announced by Mrs. Davenport, the executive secretary, as Nov. 19, Jan. 7, Feb. 11, March 10 and March 31.

The five concerts will be held in the opera house of the Academy of Music. The concert series is presented under the auspices of the Brooklyn Institute of Arts and Sciences in cooperation with the Philharmonic Society of Brooklyn and the Brooklyn Committee for Boston Symphony Orchestra Concerts.

ST. PETERSBURG, FLA.
INDEPENDENT

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This Clipping From
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NEW YORK, N. Y.

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Woods, who was instrumental in signing the Boston Orchestra to an exclusive long term contract with the Blue, said that he was commissioning the new symphony as a result of the splendid response, both here and abroad, to the world premiere of the Harris Fifth Symphony, which was dedicated by the composer to the people of the Soviet Union, and was first played by the Boston Symphony on February 27.

After the initial broadcast performance of the Fifth, the OWI received a record number of requests for overseas broadcasts of the work, 11 in one week. Recordings were also sent at the request of the British and Russian governments for their own broadcasting systems.

NEW YORK, N.Y.
PM

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The decision to commission the writing of the symphony was reached following a conference between Woods, Harris and Koussevitzky. Mr. Woods expressed the hope that just as the composer's Fifth Symphony was dedicated to the people of the Soviet Union, the new work would be dedicated to the fighting forces of the U. S. Mr. Harris said that he was planning to write a choral Symphony based on the Lincoln era as being significant today in time of war.

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SPRINGFIELD, MASS.
REPUBLICAN

MAY 19 1943

HAWTHORNE PINES AT LENOX WRECKED BY HEAVY WIND

Twister Destroys 28 of Them —Snaps Tops Off 30 Trees at Pinecroft — Damage at Tanglewood

Pittsfield, May 18—Twenty-eight of the historic Hawthorne pines on Hawthorne avenue at Lenox were destroyed in last night's miniature tornado, which also blew over or snapped off the tops of 30 of the tallest pines at Pinecroft, the Lenox estate of Charles R. Blakely of New York city. The famous Hawthorne trees were immortalized by the novelist when he wrote in one of his diaries, kept during his Lenox sojourn of three years from 1850: "After loitering awhile on the shores of the lake we strolled through the wood among the tall pillars of those primeval pines and thence home along the margin of the swamp."

Hawthorne at that time was a tenant in a little red cottage located on what is now Tanglewood, owned by the Boston Symphony orchestra. This cottage was burned in June, 1900. For more than 60 years Hawthorne avenue has been a favorite drive for Lenox visitors.

Pinecroft Damage

Almost as widely known have been the Pinecroft pines. Mr Blakely said tonight the trees ruined were from 120 to 140 feet high and from two to three feet in diameter. They have long been known as the "Cathedral pines."

Huge trees also were blown over at Highwood, the estate of Mrs William Norton Bullard, where windows were broken at her home and also at Ventfort hall, the estate of the late Mrs W. Roscoe Bonsal, and at Tanglewood. Traffic was blocked on the Lenox-Stockbridge highway at Brook farm, the summer home of Rev Dr Anson Phelps Stokes.

Charles J. Galvin, Berkshire county state forest fire inspector, and Ocar Hutchinson, Lenox fire chief, inspected the centers of the damage caused by the worst twister that has hit Lenox in many years.

Brockton, Mass.
Enterprise

MAY 20 1943

Press Comment of the Hour

Making Music Under a Master.

(Providence Journal.)

Serge Koussevitzky, the famous conductor, conducted a critique before 1200 students the other day. A 100-piece orchestra played. A student conductor conducted. Mr. Koussevitzky sat in the front row with a microphone between his knees. Mr. Petrillo evidently hadn't said no, and everything was dandy.

And what do you think was the first thing Mr. Koussevitzky did? Stopped the orchestra. Stopped it cold. Advanced on it gesticulating and said this wouldn't do. It wouldn't do at all. For the musicians hadn't tuned up.

We're delighted at this. For though we are not as naive as the Oriental potentate who insisted on having "that first piece" repeated, we do like the tuning up tremendously. It is different from Shostakovitch, of course. In many ways it differs from most of the moderns. For one thing, its chaotic drift is less ominous. For another, it is always pastoral, like tipsy shepherds at a fair without their wives.

It has a way of gathering volume without gathering headway, voltage without amperage. Just when a program note—one of the good, old-fashioned notes which told all—might get ready to note: "This is a passage of great joy and deep spiritual insight marked by under-currents of sadness and a streak of insanity," it suddenly isn't any such thing, and there's nobody blowing but the oboe, the lovely, plaintive, far-off oboe.

The flutes curl in, the bassoon croaks, the fiddles ripple lightly, a French horn bubbles, the piccolo chirps, and the kettle drums thump while the drummer bends in ecstasy to hear. It is delightful. And by far the most subtle piece on the program, for through the chaos one mighty purpose runs, one dominating and insistent note which holds the very secret of the evening's success.

PITTSBURGH, PA.
PRESS

MAY 23 1943

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CANTON, N.Y.
ADVERTISER
5/25/43

Five Low Notes Added To Play New Symphony

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CHICAGO, ILL.
TRIBUNE

MAY 9 1943

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SAN DIEGO, CALIF.
UNION

MAY 23 1943

TECHNICAL EXACTNESS MARKS KOUSSEVITZKY'S CONDUCTING

By TOM CHASE

BOSTON, May 22 (A.P.) — Serge Koussevitzky can look at a picture of himself conducting and tell what composition is being played.

The world-famous leader of the Boston Symphony orchestra studied a series of pictures in the backstage Green room at Symphony hall. The gray-haired head was down-bent, and the marvelously expressive hands slowly turned the snapshots.

"See," the soft Russian-accented voice made it sound like zee. "See, here I am in the third movement of the Beethoven Fifth." He looked at other photographs and named the scores.

The test was definitive. For the pictures were made without Koussevitzky's knowledge—by a candid camera expert, wearing a black mask and black gloves to prevent reflections, from a peephole behind the organ pipes at Symphony hall.

A similar thing happened in reverse order after the Berkshire symphonic festival. Weeks after the festival, while watching a silent motion picture of Koussevitzky conducting at Tanglewood, members of the orchestra suddenly began singing, recognizing the music from his gestures.

TRAINED 50 YEARS

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CHAMBERSBURG, PA.
PUBLIC OPINION

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[76]

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Globe May 26

WILMINGTON, DEL.
JOURNAL EVERY EVENING

MAY 26 1943

NEW YORK, N.Y.
SUN

BRATTLEBORO, VT.
REFORMER

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STAR-TIMES

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SAN DIEGO, CALIF.
UNION

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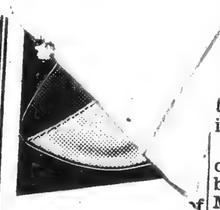
Verm... Ever...



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The Tucs... knew the tu... the work ... tions.

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...went present. Mrs. L. A. Canedy, who had ... en working at the Avery home in Le... en, returned the Saturday be... fo... ompanied by her son, Ralph. Mr... d Mrs. Merrill C. Canedy of Sh... orn, Mass., who were visiting in L... n and Mr. and Mrs. Douglas Barton and children of West Leyden, Mass., joined the party Sunday.

The election of Edward Smith to The Dial Board of Brattleboro high school, at the end of his sophomore year reflects very creditably on talents and efforts.

Some excellent catches of ... been reported this year. S... ermen have caught their ... Ogden caught a 17-inch ... weighing two pounds ... brief trip to Gu... are employed ... Mr. and Mrs. ... Me. They h... in a sum... from P... here ... Nic...

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Globe May 26

WILMINGTON, DEL.
JOURNAL EVERY EVENING

MAY 26 1943

Well-Known Tune Nobody Can Name Stumps Musicians

BOSTON, May 26 (AP).—Boston's famous pops concerts have turned up a musical tune that everybody knows and nobody recognizes—and radio listeners and musicologists throughout the nation are racking their brains to solve the problem.

It all began when Robert McBride, a member of the music faculty at Bennington College, Bennington, Vt., wrote a "fugato on a well-known theme" and Arthur Fiedler conducted it over a nation-wide hook-up.

The Tucson, Ariz., born composer knew the tune as a boy and composed the work from childhood recollections.

When Leslie J. Rogers, librarian for the Boston Symphony Orchestra, and famous for his musical memory, couldn't identify it, the announcer asked the radio audience to help.

The response was overwhelming.

Some listeners said the words were: "There she goes, on her toes, all dressed up in her Sunday clothes." Others thought of the undertaker's song: "The worm crawl in, the worms crawl out * * * ."

One musician said it was part of an old English round, of the time of "Three Blind Mice," published about 1608. Still others stated it came from Ireland or Scotland or derived from American Revolutionary times.

Circus folks recalled the music as the "Elephants Walk" or "Jumbo's Tune."

A man from Missouri thought it came from an ancient Puerto Rico folk song. Jesus Maria Sandroma, noted Boston symphony pianist, and a Puerto Rican, recalled such a children's song named "Arroz Con Leche," or "Rice With Milk."

And there the matter stands. Everybody knows the tune, but nobody knows where it came from or what it was called.

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WEST PALM BEACH, FLA.
TIMES

MAY 27 1943

UTICA, N.Y.
OBSERVER DISPATCH

MAY 26 1943

Everybody Knows Tune But Not Song

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It all began when Robert McBride, a member of the music faculty at Bennington College, Bennington, Vt., wrote a "fugato on a well known theme" and Arthur Fiedler conducted it over a nationwide hookup.

Knew It as a Boy

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Leslie J. Rogers, librarian for the Boston Symphony Orchestra, and famous for his musical memory, said: "Sure, everybody knows it."

"What was its name?"

That stumped him. So the public was asked if it could help solve the dilemma.

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Recalled by Circus Folks

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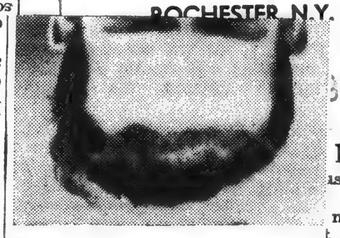
A man from Missouri thouhgt it came from an ancient Puerto Rico folk song. This struck a responsive cord in the mind of Jesus Maria Sanroma, noted Boston symphony pianist, and a Puerto Rican. He recalled a children's song named "Arroz Con Leche," or "Rice with Milk," and thought that might be it.

And there the matter stands. Everybody knows the tune, but nobody knows where it came from or what it was called.

ROCHESTER, N.Y.

43



Prisoners of Japs

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hookup. Some one asked what it was. Not even Leslie J. Rogers, Boston Symphony Orchestra librarian, could tell. An appeal was made to the radio audience and the response was overwhelming, but conflicting. Many said it was "There she goes, on her toes, all dressed up in her Sunday clothes." Others traced it to the circus, to an ancient English round and to a Puerto Rican folk song.

ASK AID TO AVERT LUMBER SHORTAG

Albany, May 26 (A. P.).—Fo
Federal agencies were asked to-
day to help avert a lumber short-
age this year.
Representatives of the North-
eastern Lumber Manufacturers
school, at the end of his sophomore
year reflects very creditably on his
talents and efforts.
Some excellent catches of fish have
been reported this year. Several fish-
ermen have caught their limit. Leon
Ogden caught a 17-inch brown trout
weighing two pounds, in Green river.
Mr. and Mrs. Dean West made a
brief trip to Guilford, last week. Both
are employed as welders in Portland,
Me. They have found living quarters

Graduates from the New York
metropolitan area will be:
Fred Anthony Schnurr, 10 Poe
Place, Baldwin.
Sam Aaron Dressin, 1604 St. Johns
Place, Brooklyn. Brooklyn College, 1924.

2-ROOM AP
HOLL
PAUL S. WILEY
Garage Possession
floor apartment, 3 r

tained $67,000. Mayor Becker told the special men and women workers if they went out and got in the balance of money needed, he assured them the city would again provide the St. Louis Symphony Society with free rental at Kiel Auditorium in exchange for four free public concerts.

"We have reached the point where it is necessary for us to finish the job in order to engage the orchestra," Mayor Becker said. "I pledge the full support of the city administration. St. Louis must keep its great symphony orchestra."

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ith 70 men last season when eastn orchestras operated with rosters more than 100 players. "It is nfortunate we have been unable engage the orchestra members," e said. "We cannot afford to lose ny time in getting the maintenance fund. Every minute is precious and unless something is done quickly, we surely will lose players to other orchestras.

"St. Louis cannot give up the symphony orchestra. It would be years before another orchestra could be organized. It is unbelievable the orchestra might die because of several thousands of dollars."

Charles H. Stix, a vice-president of the symphony society, said, "St. Louis is the only city in the nation which goes through this same humiliation every year. I assure you it isn't poets and dreams in other cities with successful symphony orchestras which support them. All the biggest business men in town are ardent givers, including such cities as Boston, Philadelphia, Cincinnati, Minneapolis, Pittsburgh and Cleveland."

INFORMATION OBSCURED

SAN DIEGO, CALIF.
UNION

MAY 23 1943

TECHNICAL EXACTNESS MARKS KOUSSEVITZKY'S CONDUCTING

By TOM CHASE

BOSTON, May 22 (A.P.) — Serge Koussevitzky can look at a picture of himself conducting and tell what composition is being played.

The world-famous leader of the Boston Symphony orchestra studied a series of pictures in the backstage Green room at Symphony hall. The gray-haired head was down-bent, and the marvelously expressive hands slowly turned the snapshots.

"See," the soft Russian-accented voice made it sound like zee. "See, here I am in the third movement of the Beethoven Fifth." He looked at other photographs and named the scores.

The test was definitive. For the pictures were made without Koussevitzky's knowledge—by a candid camera expert, wearing a black mask and black gloves to prevent reflections, from a peephole behind the organ pipes at Symphony hall.

A similar thing happened in reverse order after the Berkshire symphonic festival. Weeks after the festival, while watching a silent motion picture of Koussevitzky conducting at Tanglewood, members of the orchestra suddenly began singing, recognizing the music from his gestures.

TRAINED 50 YEARS

More than 50 years of discipline and training produced this exquisitely exact conducting technique. During the last 19 of those years, the 68-year-old Russian-born "dictator of the baton" has molded the Boston symphony.

A volcanic temperament, rigidly controlled, made possible his multiple accomplishments. A boy conductor at 12, acknowledged the world's finest double bass virtuoso before he was 30, he formed his own orchestra in Russia, and conducted in many European capitols before coming to Boston in 1924.

Noted for interpretations of contemporary works, especially Russian, and for his interest in modern American composers, Koussevitzky today is being heard throughout the country. Recently the orchestra signed a contract with the American Federation of Musicians permitting its return to the air after a five-year lapse. Already more than 5000 letters have been received from the vast radio audience which listens in on the Saturday night nation-wide hookup.

LONG REHEARSALS NEEDED

Yet few realize the hours of rehearsing necessary for a successful concert. Symphony hall audiences see an impeccably dressed conductor laboring over his musicians, pulling the music from their hearts, almost as though he himself were playing all the parts.

On occasion, however, during an arduous rehearsal, the mild-mannered man becomes a shouting, gesticulating demon, demanding the impossible from the 105 men under him—and often getting it.

As everything goes well, he murmurs, "fine, fine," and half-sits, half leans against the chair placed on the podium, his right foot keeping time, his arms and face mirroring the music.

Suddenly something is wrong. The little man—actually he's not much over 5 foot six—in the well-worn dark blue jacket and gray trousers, impeccably creased even for rehearsal, stops the performance. "No, no," he shouts. "That is just noise. I must have the music." And he hums the measures, glaring at the men.

"So you want me to teach it you?" he asks them. "So. If you won't we do it one thousand times."

SINGERS THREATENED

Or again, while rehearsing a chorus with the orchestra, he explains: "Ladies and gentlemen, you have very beautiful voices. I not. But we must work together for best results. So, if you sing good I will love you all." And then adds, in a very matter-of-fact tone: "if you sing bad I will drown you with the orchestra."

Koussevitzky works as hard as themen. Invariably he leaves the hall bathed in perspiration, with a great black cape (no red lining for him) flung over his shoulders.

But even before the rehearsals there is much preparation. The preliminaries occur in the study of Koussevitzky's suburban Brookline, Mass., home—a study littered with scores, piled on the piano, on tables and chairs.

DISCOVERS' COMPOSER

"No matter how many times I have played a standard classic," he explains, "I sit down and bury myself in it with the feeling: ah, here is an astonishing work by a remarkable new composer."

While working on the score Koussevitzky develops the necessary accompanying gestures, singing, humming or shouting the orchestral parts to himself. "Sometimes I imagine the men are in front of me and that helps to get it (the music) just so," he says.

There is nothing unusual about this. As a 10-year old in the little north Russian town of Vyshny Volochek, where he was born, Koussevitzky remembers practicing conducting before a mute group of chairs and packing boxes and yelling the music at the top of his lungs.

CHAMBERSBURG, PA.
PUBLIC OPINION

MAY 24 1943

HARRIS TO WRITE SIXTH SYMPHONY

Roy Harris, leading American composer and first to write an accredited U. S. Fifth symphony, has been commissioned to compose his sixth symphony by Mark Woodpresident of the Blue Network, was announced today.

The announcement came following a conference between Wo Harris, and Dr. Serge Koussevit conductor of the Boston Symphony Orchestra, which will present new work next spring.

"As one of the millions of lovers in this country," said V "I feel that Roy Harris and his co have helped to create the p 14 for the American scene. That $5 is an undeniable need for his ye today has been proved by the du and appreciation received not service men all over the wo gro fighting men and those of o following the first performances of the Fifth Symphony."

In accepting the commission, Harris said he would compose a major choral symphony, one which would dwell upon the Lincoln era, as significant today in time of war, as were the trying years of Lincoln's presidency.

Harris, a composer-in-residence at Cornell University, is singularly equipped to interpret an ephocal American scene, being the son of pioneers who took part in the Cimarron land rush. He was born in a log cabin in Lincoln County, Oklahoma, on Lincoln's Birthday. At the age of six, he moved with his parents to the San Gabriel Valley in California and was a farmer until 28, when he decided to devote his life to music.

Leaving for his home near Colorado Springs next month, he will then begin work on the new symphony.

[76]

Musician Goes to Army

Monitor May 26 1943

David Nilsson

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Globe May 26

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WEST PALM BEACH, FLA.
TIMES

MAY 27 1943

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Fred Anthony Schnurr, 10 Poe Place, Baldwin.

Graduates from the New York metropolitan area will be:

The midshipmen, Admiral J. R. Beardall, superintendent, ex-plained, are being graduated a year ahead of schedule under the academy's accelerated program.

Some excellent catches of fish have been reported this year. Several fishermen have caught their limit. Leon Ogden caught a 17-inch brown trout weighing two pounds, in Green river.

Mr. and Mrs. Dean West made a brief trip to Gulliford, last week. R...

...5 miles from Wilmington. A detached ... home in fine setting of trees and shrubs ... bery, 3 bedrooms, 2 baths, powder room ... den on first floor, fireplace in living ... enclosed porch, 2-car garage. Im... mediate possession. Property in excellent condition; ...

306 MARSH ROAD, Hillcrest—8 room ... and bath, powder room on first floor, de... with fireplace, hot water heat, oil unit, 2-car garage. A desirable detached home. Pos... C. ... GRIFFITH CO., 224 W. NINTH ST.

...Albany, May 26 (A. P.).—Fo... Federal agencies were asked to-day to help avert a lumber short-age this year.

Representatives of the North-eastern Lumber Manufacturers school, at the end of his sophomore year reflects very creditably on his talents and efforts.

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...decreased production would re-...sult from the order.

..."There is nothing more inflationary," he declared, "than a roll back in prices."

...Honolulu — (AP) — James Sutton (Sunny Jim) McCandless, 87, former imperial potentate of Shriners of North America, died last night. He was a native of Indiana, Pa.

NOTED SHRINER DIES

...ation that Congress may balk ...derwrite a 10 per cent roll back ...e and meat came from Senate ...re) yesterday.

...s RFC Head ...es Doubted

...A

Mr. Arthur Fiedler Again to Direct Spring Musicale

Herald - May 29

Pop Concerts Season Opens At Symphony Hall on May 4

First Program to Be Grenfell Night, With Many Parties Planned Beforehand

By ALISON ARNOLD

As much a part of the springtime in Boston as the swanboats and the tulips in the Public Garden are the Pop Concerts at Symphony Hall. Mr. Arthur Fielder, conductor, has arranged a program which will appeal to all music lovers for next Tuesday evening, May 4, the opening night of the 1943 season. This is also Grenfell Night at the Pops, and the many supporters of the Grenfell Mission are assured of a musical treat that evening.

The first half of the program opens with Sousa's "Semper Fidelis," followed by Rossini's overture to "The Barber of Seville," "Hora Burlesca" by Steiner, and Tchaikovsky's "Nutcracker Suite." The second half is more martial in tone, starting with our national anthem and "God Save the King," in tribute to our British ally, Newfoundland, site of the Grenfell activities. The program continues with the Heroic March of Essa by Gliere, Tchaikovsky's "1812 Overture," the "Girls of Baden" waltzes, and concludes with a Salute to our Armed Forces, which includes "The Halls of Montezuma," "Semper Paratus," the Army Air Corps song and the Field Artillery Song.

Mrs. Robert M. P. Kennard, chairman of the Grenfell Pops committee, reports that there has been great demand for tickets, but that a few tables are still available and may be procured from Miss Gertrude Peabody, 760 Brush Hill road, Milton. Patrons for this concert will be Gov. and Mrs. Leverett Saltonstall, Bishop and Mrs. Henry Knox Sherrill and H.B.M. Arthur A. George, British consul general in Boston.

In spite of rationing, many dinner parties will precede the concert. Among those entertaining at 270 Dartmouth street will be Mrs. Kennard, whose guests will include Lt. Wellington Wells, Jr., and Mrs. Wells, Mr. and Mrs. Benjamin T. Fawcett and Mr. and Mrs. Richard W. Hall. Also entertaining there will be Mrs. Charles F. Toppan, whose guests will be Mr. and Mrs. Robert C. Terry, Mr. and Mrs. Allyn Forbes, and Mrs. John W. Stanley, who will be hostess to Mr. and Mrs. Henry W. Newbegin, Mrs. Herbert F. West and Mr. Edward P. Goodnow.

Miss Gertrude Peabody will entertain at the Chilton Club for Mr. and Mrs. Max O. Whiting, Mrs. Kenneth D. Blackfan, Mr. and Mrs. Thomas P. Mandell, Mr. and Mrs. Walter P. Tobey, Mrs. Henry W. Brewster, Lt. Theodore H. Morris, Mr. Reginald Gray and Dr. Vernon P. Williams. Dining with Mr. and Mrs. John A. Mason will be Mr. and Mrs. Ben Ames Williams, Jr., and Mr. and Mrs. Thurston Wright, Jr., and Mr. and Mrs. Quincy Wales will have as their guests Mr. and Mrs. Guilbert Wales, Mr. and Mrs. Sherburn Merrill and Mr. and Mrs. Carrick Kennedy.

The guests of Mr. and Mrs. G. Gilbert Swift, Jr., will be Mr. and Mrs. Henry DeCourcey Ward, Mr. and Mrs. John E. Carlson, Mr. and Mrs. Richard W. Simmers, Mr. and Mrs. Charles E. Bolster, Mrs. Seth B. Robinson and Mr. Henry S. Pinkham. Mrs. William E. Whitelock will entertain Mrs. Henry Thompson and Mr. and Mrs. Louis Long. Mr. and Mrs. Wyman B. Shaw (Rosamond Grenfell) will be the guests of Dr. and Mrs. E. Parker Hayden. Mrs. Theodore L. Badger's guests will include the Rev. and Mrs. Cornelius P. Trowbridge, Dr. and Mrs. Dwight L. Siscoe and the Rev. and Mrs. Allen W. Clark.

Others entertaining that evening will be Mr. and Mrs. Wilfred T. Grenfell, Mr. and Mrs. Eldon Macleod, Dr. and Mrs. Edward B. D. Neuhauser, Miss Greta M. Ferris, Mrs. Arthur C. Badger, Mrs. Vassar Pierce, Dr. Benjamin S. Wood, Mrs. George S. Fuller, Dr. and Mrs. G. Douglas Krumbhaar, Dr. George E Moore, Mrs. Parker Converse, Dr. and Mrs. George W. Van Gorder, Dr. and Mrs. James Means, Mr. and Mrs. Ludlow Griscom and Dr. and Mrs. Robert S. Hurlbut.

The most recent reservations include those of Mrs. I. Tucker Burr, Mrs. Horace Binney, Mrs. Arthur Cronin, Mrs. George E. Dean, Mr. Warren W. Dutcher, Mr. Harold C. Faxon, Mrs. Maurice L. Hussey, Mr. H. Wadsworth Hight, Miss Rachel Kilmer, Mr. Stuart F. Kosters, Dr. and Mrs. Charles Lawrence, Mrs. Fred B. Lund, Sr., Mrs. Charles E. Mason, Jr., Mr. Frederick Plummer, Mrs. Edward S. Rousmaniere, Mr. William Howell Reed, Mrs. John A. Reidy, Mrs. Frederick Stewart, Mrs. Alfred T. Shohl, Mrs. David C. Torrey, Mrs. C. Lloyd Thomas, Mrs. Francis Hastings, Dr. A. C. Woodward and Dr. Paul Gustafson.

(Photo by Bachrach)

TO BE FLOWER VENDOR—Miss Doris Sawyer, daughter of Mr. and Mrs. Howard M. Sawyer of Andover, will be a flower vendor next Tuesday evening at the opening night of the Pops to benefit the New England Grenfell Association. Miss Sawyer will make her Boston stage debut in "Stage Door," which opens at the Copley Theater May 10.

NEW YORK, N.Y.
TIMES

MAY 30 1943

Hemidemisemiquavers: The Boston "Pops" are sold out much of the time this season, sometimes a week in advance. Now in their forty-eighth season, these Symphony Hall concerts are given by eighty-five members of the Boston Symphony under Arthur Fiedler. . . . Gardner Read's new Symphony No. 2 in E flat minor, winner of this year's first prize in the Paderewski Fund competition, will have its first performance next season by the Boston Symphony Orchestra, Serge Koussevitzky conducting. . . . The first performance in England of Aaron Copland's "Lincoln Portrait" will be given at the Promenade Concerts in London on July 29, in a special Anglo-American program. John Gielgud will be the speaker.

Good Music Is Popular, Too

Three sailors rushed eagerly up to the ticket counter at a USO club. No tickets? But they had left their names, they protested. Finally two passes were produced, and the third sailor sighed in disappointment. "Don't you think there'd be room for just one more?" he asked plaintively.

These boys were not begging for tickets to a jam session, a musical show, or a movie. What they wanted to hear was a symphony concert by the Boston Symphony Orchestra.

Yehudi Menuhin, violinist, just returned from a concert tour of England for the benefit of war relief, brought back word that there is urgent need to send the highest type of artist to entertain the troops abroad. Authorities are wrong, he asserts, who take it for granted that all the boys want is the lighter type of entertainment.

Mr. Menuhin's statement is corroborated by Miss Winifred Heidt, concert and opera singer, who has just been overseas on a USO camp tour. Miss Heidt reports that at every post she visited groups of young men would gather to talk to her about serious music.

Further testimony—if any is needed—to the hearty appetite of many young Americans for good music may be found in the enthusiasm with which the boys have attended camp concerts by the top-ranking symphony orchestras. In Boston, servicemen are invited to play in special "classical jam sessions" under the baton of Arthur Fiedler, conductor of the Boston Pops Orchestra. They have responded with alacrity to the invitation.

All this calls for more than just a smile of approval. Public support of organizations supplying this type of entertainment for the boys is needed now, and will be needed increasingly as the men are sent to areas remote from civic centers.

Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

MAY 30 '43

Small Potatoes

Bouncing into Alvin Borges' office to get a minor spectacle repaired before he closed, we were introduced to a young man calling there, which meant we must have something in common. So we inquired bluntly, "And who might you be?" "I am the 12-year-old boy to whom you gave your autograph when "Down to the Sea in Ships" was showing at the Selwyn Theater in Boston," he replied readily.

Now we can't recall that small boy, but we remember the occasion of being sent by the late Z. W. Pease to follow the fate of our local camera excitement and what a mess they made of the score at rehearsal! Toward the end, Clara Bow and Jimmie Turfler were bobbing up and down in a daisy field (where the home of Winston R. Hindle now stands). Composer Gilbert had synchronized the scene with music from "Fra Diavolo." The orchestra had not caught up, by three excerpts in the neatly joined score, hence some dismal music that belonged to an earlier sequence. It was only in this city, under the direction of Al Kartstein, that we had Mr. Gilbert's fine composite in its true integrity.

* * *

Koussevitzky Speaks for Composer

We had not paid much attention to the report of the Koussevitzky Music Foundation on awards until a letter to the music editor of the New York Times signed Serge Koussevitzky, explained the matter. Dr. Koussevitzky points out the fate of the composer of the past and asks what is to be the fate of the composer of today. If he is not dying of heartbreak and hunger, still the creative musician, to whom performing musicians owe their profession, must make a living by teaching and lecturing that crowd his time, kill his energies and his impetus to create.

The conductor of the Boston Symphony Orchestra appeals to the whole musical world to support the composer, but calls for first move from musicians "because we owe him most." Dr. Koussevitzky suggests $1 each from the many thousands of performing musicians in this country as establishment of a fund to which the entire musical world will add support, he feels assured.

Olin Downes Answers

Mr. Downes replies in an article of general assent. He reminds also of the unselfish attitude the Russian conductor always has maintained in his foreign publishing house and in his subsequent programs in this country and abroad in giving an opportunity to the composer, even over prejudice.

The report on the awards is appended:

"The Koussevitzky Music Foundation, founded in 1942, in memory of Natalie Koussevitzky, approved at its annual meeting awards for symphonic compositions to be written by Igor Stravinsky, Bela Bartok and William Schuman. The Foundation also authorized grants for chamber music compositions to two young American composers, William Bergsma, now at the Eastman School of Music and Robert M. Palmer, now an instructor at the University of Kansas.

"The directors of the Foundation authorizing these awards are Dr. Serge Koussevitzky, Richard Burgin, Aaron Copland, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorsky.

"These are the second series of grants by the Foundation. Last year grants were made to Bohuslav Martinu, whose commissioned symphony was played with great success this season by the Boston Symphony Orchestra in Boston and New York; to Nicolai Berezowsky, whose new symphony will be played by the Boston Symphony Orchestra this Fall and to Samuel Barber and Benjamin Britten, both of whom are working on new operas."

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Mr. Arthur Fiedler Again to Direct Spring Musicale

Herald - May 29

Pop Concerts Season Opens At Symphony Hall on May 4

First Program to Be Grenfell Night, With Many Parties Planned Beforehand

By ALISON ARNOLD

As much a part of the springtime in Boston as the swanboats and the tulips in the Public Garden are the Pop Concerts at Symphony Hall. Mr. Arthur Fielder, conductor, has arranged a program which will appeal to all music lovers for next Tuesday evening, May 4, the opening night of the 1943 season. This is also Grenfell Night at the Pops, and the many supporters of the Grenfell Mission are assured of a musical treat that evening.

The first half of the program opens with Sousa's "Semper Fidelis," followed by Rossini's overture to "The Barber of Seville," "Hora Burlesca" by Steiner, and Tchaikovsky's "Nutcracker Suite." The second half is more martial in tone, starting with our national anthem and "God Save the King," in tribute to our British ally, Newfoundland, site of the Grenfell activities. The program continues with the Heroic March of Essa by Gliere, Tchaikovsky's "1812 Overture," the "Girls of Baden" waltzes, and concludes with a Salute to our Armed Forces, which includes "The Halls of Montezuma," "Semper Paratus," the Army Air Corps song and the Field Artillery Song.

Mrs. Robert M. P. Kennard, chairman of the Grenfell Pops committee, reports that there has been great demand for tickets, but that a few tables are still available and may be procured from Miss Gertrude Peabody, 760 Brush Hill road, Milton. Patrons for this concert will be Gov. and Mrs. Leverett Saltonstall, Bishop and Mrs. Henry Knox Sherrill and H.B.M. Arthur A. George, British consul general in Boston.

In spite of rationing, many dinner parties will precede the concert. Among those entertaining at 270 Dartmouth street will be Mrs. Kennard, whose guests will include Lt. Wellington Wells, Jr., and Mrs. Wells, Mr. and Mrs. Benjamin T. Fawcett and Mr. and Mrs. Richard W. Hall. Also entertaining there will be Mrs. Charles F. Toppan, whose guests will be Mr. and Mrs. Robert C. Terry, Mr. and Mrs. Allyn Forbes, and Mrs. John W. Stanley, who will be hostess to Mr. and Mrs. Henry W. Newbegin, Mrs. Herbert F. West and Mr. Edward P. Goodnow.

Miss Gertrude Peabody will entertain at the Chilton Club for Mr. and Mrs. Max O. Whiting, Mrs. Kenneth D. Blackfan, Mr. and Mrs. Thomas P. Mandell, Mr. and Mrs. Walter P. Tobey, Mrs. Henry W. Brewster, Lt. Theodore H. Morris, Mr. Reginald Gray and Dr. Vernon P. Williams. Dining with Mr. and Mrs. John A. Mason will be Mr. and Mrs. Ben Ames Williams, Jr., and Mr. and Mrs. Thurston Wright, Jr., and Mr. and Mrs. Quincy Wales will have as their guests Mr. and Mrs. Guilbert Wales, Mr. and Mrs. Sherburn Merrill and Mr. and Mrs. Carrick Kennedy.

The guests of Mr. and Mrs. G. Gilbert Swift, Jr., will be Mr. and Mrs. Henry DeCourcey Ward, Mr. and Mrs. John E. Carlson, Mr. and Mrs. Richard W. Simmers, Mr. and Mrs. Charles E. Bolster, Mrs. Seth B. Robinson and Mr. Henry S. Pinkham. Mrs. William E. Whitelock will entertain Mrs. Henry Thompson and Mr. and Mrs. Louis Long. Mr. and Mrs. Wyman B. Shaw (Rosamond Grenfell) will be the guests of Dr. and Mrs. E. Parker Hayden. Mrs. Theodore L. Badger's guests will include the Rev. and Mrs. Cornelius P. Trowbridge, Dr. and Mrs. Dwight L. Siscoe and the Rev. and Mrs. Allen W. Clark.

Others entertaining that evening will be Mr. and Mrs. Wilfred T. Grenfell, Mr. and Mrs. Eldon Macleod, Dr. and Mrs. Edward B. D. Neuhauser, Miss Greta M. Ferris, Mrs. Arthur C. Badger, Mrs. Vassar Pierce, Dr. Benjamin S. Wood, Mrs. George S. Fuller, Dr. and Mrs. G. Douglas Krumbhaar, Dr. George E Moore, Mrs. Parker Converse, Dr. and Mrs. George W. Van Gorder, Dr. and Mrs. James Means, Mr. and Mrs. Ludlow Griscom and Dr. and Mrs. Robert S. Hurlbut.

The most recent reservations include those of Mrs. I. Tucker Burr, Mrs. Horace Binney, Mrs. Arthur Cronin, Mrs. George E. Dean, Mr. Warren W. Dutcher, Mr. Harold C. Faxon, Mrs. Maurice L. Hussey, Mr. H. Wadsworth Hight, Miss Rachel Kilmer, Mr. Stuart F. Kosters, Dr. and Mrs. Charles Lawrence, Mrs. Fred B. Lund, Sr., Mrs. Charles E. Mason, Jr., Mr. Frederick Plummer, Mrs. Edward S. Rousmaniere, Mr. William Howell Reed, Mrs. John A. Reidy, Mrs. Frederick Stewart, Mrs. Alfred T. Shohl, Mrs. David C. Torrey, Mrs. C. Lloyd Thomas, Mrs. Francis Hastings, Dr. A. C. Woodward and Dr. Paul Gustafson.

(Photo by Bachrach)

TO BE FLOWER VENDOR—Miss Doris Sawyer, daughter of Mr. and Mrs. Howard M. Sawyer of Andover, will be a flower vendor next Tuesday evening at the opening night of the Pops to benefit the New England Grenfell Association. Miss Sawyer will make her Boston stage debut in "Stage Door," which opens at the Copley Theater May 10.

NEW BEDFORD, MASS.
STANDARD TIMES

MAY 30 1943

Good Music Is Popular, Too

Three sailors rushed eagerly up to the ticket counter at a USO club. No tickets? But they had left their names, they protested. Finally two passes were produced, and the third sailor sighed in disappointment. "Don't you think there'd be room for just one more?" he asked plaintively.

These boys were not begging for tickets to a jam session, a musical show, or a movie. What they wanted to hear was a symphony concert by the Boston Symphony Orchestra.

Yehudi Menuhin, violinist, just returned from a concert tour of England for the benefit of war relief, brought back word that there is urgent need to send the highest type of artist to entertain the troops abroad. Authorities are wrong, he asserts, who take it for granted that all the boys want is the lighter type of entertainment.

Mr. Menuhin's statement is corroborated by Miss Winifred Heidt, concert and opera singer, who has just been overseas on a USO camp tour. Miss Heidt reports that at every post she visited groups of young men would gather to talk to her about serious music.

Further testimony—if any is needed—to the hearty appetite of many young Americans for good music may be found in the enthusiasm with which the boys have attended camp concerts by the top-ranking symphony orchestras. In Boston, servicemen are invited to play in special "classical jam sessions" under the baton of Arthur Fiedler, conductor of the Boston Pops Orchestra. They have responded with alacrity to the invitation.

All this calls for more than just a smile of approval. Public support of organizations supplying this type of entertainment for the boys is needed now, and will be needed increasingly as the men are sent to areas remote from civic centers.

NEW YORK, N.Y.
TIMES

MAY 30 1943

Hemidemisemiquavers: The Boston "Pops" are sold out much of the time this season, sometimes a week in advance. Now in their forty-eighth season, these Symphony Hall concerts are given by eighty-five members of the Boston Symphony under Arthur Fiedler. . . . Gardner Read's new Symphony No. 2 in E flat minor, winner of this year's first prize in the Paderewski Fund competition, will have its first performance next season by the Boston Symphony Orchestra, Serge Koussevitzky conducting. . . . The first performance in England of Aaron Copland's "Lincoln Portrait" will be given at the Promenade Concerts in London on July 29, in a special Anglo-American program. John Gielgud will be the speaker.

Small Potatoes

Bouncing into Alvin Borges' office to get a minor spectacle repair before he closed, we were introduced to a young man calling there, which meant we must have something in common. So we inquired bluntly, "And who might you be?" "I am the 12-year-old boy to whom you gave your autograph when "Down to the Sea in Ships" was showing at the Selwyn Theater in Boston," he replied readily.

Now we can't recall that small boy, but we remember the occasion of being sent by the late Z. W. Pease to follow the fate of our local camera excitement and what a mess they made of the score at rehearsal! Toward the end, Clara Bow and Jimmie Turfler were bobbing up and down in a daisy field (where the home of Winston R. Hindle now stands), Composer Gilbert had synchronized the scene with music from "Fra Diavolo." The orchestra had not caught up, by three excerpts, in the neatly joined score, hence some dismal music that belonged to an earlier sequence. It was only in this city, under the direction of Al Kartstein, that we had Mr. Gilbert's fine composite in its true integrity.

* * *

Koussevitzky Speaks for Composer

We had not paid much attention to the report of the Koussevitzky Music Foundation on awards until a letter to the music editor of the New York Times signed Serge Koussevitzky, explained the matter. Dr. Koussevitzky points out the fate of the composer of the past and asks what is to be the fate of the composer of today. If he is not dying of heartbreak and hunger, still the creative musician, to whom performing musicians owe their profession, must make a living by teaching and lecturing that crowd his time, kill his energies and his impetus to create.

The conductor of the Boston Symphony Orchestra appeals to the whole musical world to support the composer, but calls for first move from musicians "be-

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we owe him most." Dr. vitzky suggests $1 each he many thousands of per- musicians in this coun- establishment of a fund to the entire musical world d support, he feels assured.

S

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Downes replies in an artic ral assent. He reminds al nselfish attitude the Ru- nductor always has mai in his foreign publishin nd in his subsequent pro n this country and abroad g an opportunity to the r, even over prejudice.

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NEW YORK, N.Y.
TIMES

MAY 30 1943

RECORDS: NEW CONTRACT

Philadelphia Orchestra Leaves Victor for Columbia—Recent Releases

By HOWARD TAUBMAN

THE Philadelphia Orchestra, which has probably made more recordings than any other symphonic ensemble in the country and perhaps in the world, has shifted its allegiance from Victor to Columbia. It has signed a long-term contract with the latter company and will make recordings, under its conductor, Eugene Ormandy, for Columbia as soon as the ban on new records is lifted by the Musicians Union.

If and when the ban is lifted—there seems to be no immediate prospect that it will be, though it has been in effect for ten months—the Philadelphia Orchestra will undoubtedly make a host of important works under its new label. Columbia will probably be eager to make the most out of the latest acquisition, and it is safe to predict that the Philadelphia Orchestra will continue to be the American leader as far as quantity of recordings is concerned.

Good Sellers

The disks by the Philadelphia Orchestra have been among the most valuable items in the Victor catalogue, and they have sold, particularly many conducted by Leopold Stokowski, in enormous numbers over the years. Victor retains in its list this immense backlog of works, ranging over many schools and epochs. Columbia will hasten to build its Philadelphia Orchestra catalogue as soon as it is able.

The two major companies thus continue their lively competition for established talent. It is to be hoped that when the ban is lifted they will vie with each other to give a hearing to new artists and ensembles. Competition in the recording of contemporary music would also be welcome.

REVIEWS

Fauré: Incidental Music to Pelléas et Mélisande. Boston Symphony Orchestra conducted by Serge Koussevitzky. (Victor DM-941, two twelve-inch records.) Fauré wrote his incidental music to Maeterlinck's play before Debussy, and the three movements of this suite have Fauré's characteristic restrained and lyrical eloquence. But when one recalls the matchless subtlety and psychological penetration of Debussy's score, Fauré's music seems obvious. Other composers have tackled "Pelléas"; Sibelius wrote some incidental music, and, like Fauré, was nowhere within reach of the insight of Debussy's music. Mr. Koussevitzky and the Bostonians play Fauré's suite with fullness of tone and elegance of line. On the fourth side is a lively version of Rimsky-Korsakoff's setting of the Russian folk-song, *Dubinushka.*

Borodin: Symphony No. 2, in B minor. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. (Columbia M-528, four twelve-inch records.) The Borodin symphony is a fairly recurrent item on orchestral programs, and Mr. Mitropoulos and his ensemble have given it a taut, vibrant performance. The album sent to us varies in quality, with some disks better than others. This new recording would seem to be the best available of the symphony, provided the disks you get are without imperfections. On the eighth side is the popular *Sailor's Dance* from Glière's Soviet ballet, "Red Poppy."

Ravel: Rapsodie Espagnole. Cleveland Orchestra conducted by Artur Rodzinski. (Columbia, X-234, two twelve-inch records.) Count that month incomplete that does not bring a new recording by the Clevelanders and Rodzinski, though the series under the leadership of Mr. Rodzinski is likely to come to an end now that the conductor belongs to New York. Under the new conductor, Erich Leinsdorf, however, there will probably be new recordings later on. The Ravel music is played with precision, rhythmic vitality and rich orchestral color. The recording compares favorably with the best of this work.

In the Popular Field

An album of *Film Favorites* (Victor P-136, four ten-inch records) has been made by David Rose and his orchestra. It includes eight tunes, some of which have retained their vogue for quite a while. Contents: *The Continental, Thanks for the Memory, Lullaby of Broadway, Over the Rainbow, The Way You Look Tonight, When You Wish Upon a Star, Sweet Leilani* and *The Last Time I Saw Paris.*

Jimmy Dorsey and orchestra offer *In the Middle of a Dream* and *All or Nothing at All,* which are just fair for this outfit (Decca).

Billie Hayes, a capable blues singer, sings of the woes of a want of money in *I Can't Get Enough* and a want of men in *Man Shortage Blues* (Beacon).

ST. PETERSBURG, FLA.
INDEPENDENT

Mark Woods, president of the Blue network, commissions Roy Harris, leading American composer, to write his sixth symphony, dedicated to the nation's fighting forces and based upon a momentous event in the life of Abraham Lincoln. Left to right, Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, which will present the world premiere performance over the Blue network in the spring, Mark Woods, and at the piano, Roy Harris.

Composers' Social Security; More About Koussevitzky Plan

By RUDOLPH ELIE, Jr.

The response to Serge Koussevitzky's call to battle, printed last Sunday in this corner, was something of a surprise. Evidently, the sorry situation of the composer is a matter a good many people besides Dr. Koussevitzky have given considerable reflection, but it is equally evident that not a few disagree with him as to the means of making it possible for a composer to earn a dignified living. The consensus of the opinions received here during the week is "it's a good idea, but hardly practical."

Well, as I said at the time, it is decidedly open to question if Dr. Koussevitzky's scheme, as he stated it (that is, to tax performing musicians $1 a year to sustain a general fund to be disbursed to the composers), is practical. I still feel, however, that such a crusade, impractical although it may be at this stage of the game, is both necessary and desirable and that further, Dr. Koussevitzky is just the man to lend his name and his energy to the foundation of such an enterprise. How it is worked out in the future is not, at the moment, important. The essential thing is, somebody has started something that should have been started decades ago.

It is fitting, however, to listen to the points brought up by our correspondents. The first, a professional musican, says, in part:

A TENTATIVE PLAN

"While I am as eager to help the composer as anyone else, I fail to see why the musician should be expected to carry the burden single-handed. It is true, as you say, we are 'parasite' on but creative musician, and we are naturally respectful of that fact. But does that obligate us to subsidize the incompetent contemporary composer, whose musical inspiration is frequently wholly wanting, whose technical demands are ferocious for no reason whatever than to prove he is capable of demanding them, and whose music is arid, stupid and about as interesting as a slide rule? Let the composer learn, as we all have to, that he must prove himself worthy of his hire, and he'll get along. Better than the rest of us, for that matter."

Several other correspondents reflect a similar point of view. They ask, rather justly, who is to determine if a composer is worth subsidizing assuming a practical aid can be worked out? Some fear subsidy might stifle creative impulse; others feel wholesale subsidy would soon degenerate into a closed corporation favoring one personality or school of composition over another; others say that the really great music of the world is the result of personality or economic conflicts and to tamper with such natural or accidental phenomena would be tantamount to sacrilege. In short, a surprising number of people seem to feel that the composer is a sort of natural phenomenon, and that to keep him hungry, solitary and desolate is all a part of the natural law of things.

Personally, I have to agree with many of the points made, but I think their makers should be straightened out on one thing: Koussevitzky's projected foundation is not designed to help the composer who has not already helped himself by proving the quality of his work, but to help the composer whose works are constantly, or at least occasionally, performed by the orchestras of the nation. One thing at least is certain: 99 per cent. of them cannot support themselves with the products of their creative genius, if any, even though their works are performed with regularity.

While none of my correspondents have asked me for any practical suggestions—and none of them actually offered any—I feel a solution might be arrived at along the following lines:

A MUSICIAN DEMURRS

The basic assumption is that the public always pays in the long run. Therefore, every concert of serious music should be assessed by the foundation according to its total gross receipts and according to its program, provided the concert is a commercial venture charging admission and/or provided the musicians performing are not donating their services, and regardless of the presence of individual performance fees, publisher's fees, score rentals or other encumbrances. In short, the music to be performed, whether it be by Bach (and in the public domain) or Bartok (and subject to performance royalty), must be considered an expense as tangible as the musician, the electric lights or the rental of the hall. There should be no exceptions whatever, whether the music is ancient or modern.

The assessments should be pro rated 1, according to the total gross receipts of the concert and 2, according to the length of the compositions on the program, regardless of character. Thus musical events would be divided into ten classes ranging from those grossing $5000 or over to those grossing $50 or over, and musical compositions would be divided into six time classes from up to five minutes to one hour or over.

Say a fee of $25 is arbitrarily set as an assessment on a composition exceeding 60 minutes in playing time for a concert grossing more than $5000. A sliding scale could then be mathematically constructed to insure complete fairness of assessment. For instance, a Pops concert consisting of ten compositions ranging in time duration from 5 to 15 minutes and grossing $1800 at the box office would cost the management, according to our scale, $15.50. On the other hand, an average piano recital would cost the artist or management $2.75 if the gross were $400. Certainly that is a just fee for both, isn't it? And the public, as usual, would absorb the blow painlessly.

This money, which would amount in the course of a year to a pretty impressive sum considering the fabulous number of concerts, recitals and musical events in this country each season, would be forwarded to a duly authorized foundation which, at the end of the fiscal year, would disburse the money on a pro rata basis to the living composers whose works had appeared, during that year, on concert programs. The payments would also be figured mathematically according to the character of the work (not its time length), and the frequency of its performance. Thus a symphony would draw a higher percentage than a song, etc. And all this would still leave the composer free to drive as hard a bargain with his publisher as he could, for the assessment is over and above any performance fee. Moreover, the system, working automatically, leaves the public as the final arbiter, for the composer is remunerated according to his ability to write music the public wants to hear, yet insures him a certain income if his music, as often proves to be the case, withholds its secrets for later days. Any questions or omissions?

SALT LAKE CITY, UTAH
DESERET NEWS

JUN 12 1943

Words About Music

American Vs. ·gn Conductors

By John Selby
(Associated Press Arts Editor)

NEW YORK.—When does the American conductor get a break?

The question is not new, but it has boiled up afresh now that the Chicago Symphony has gone to Desire Lefauw, and the Cleveland Orchestra to Erich Leinsdorf. Mr. Defauw is a belgian; Mr. Leinsdorf a Viennese.

The answer, as Arthur Judson gives it is double-barrelled. American conductors will get a break when an effective means of training them can be developed, and when they learn to keep their eyes off the Hollywood-radio fleshpots.

Mr. Judson manages more conductors than everybody else in America put together. He knows the few remaining. But he was able to think up only 14 who might remotely have qualified for either job, and none who was a "must." He was not pleased to have it so; he seemed a little exasperated, in fact. But he could not deny it.

European System

"In Europe, at least until the present war, they had a system of conductor-training that was foolproof," he explained. Mr. Judson is a big man florid direct of speech and precise as well.

"A boy used to graduate from his conservatory with all the tools of his trade at hand" he continued. "He got himself a job as third assistant at Erfurt, perhaps. That meant he ran errands, pounded out roles for singers, played for chorus rehearsals.

"Then he picked up a second assistantship somewhere, and did much the same thing only perhaps he was granted sectional rehearsals, and perhaps someday the director would say 'Take the stick a minute; I want to hear this from the back of the house.'

"Then a first assistanship at Berlin, perhaps, with conducting to do, a chorus on the outside, perhaps a chamber orchestra of his own or a chance at symphony work. And so on—when at last he became first conductor somewhere he knew absolutely everything there was to know, and he had tried everything, which is more important."

Succomb To Cold

We don't do things that way here, Mr. Judson adds, regretfully. A clever boy discovers he can make huge sums on the radio and he makes it. Sometimes like Howard Barlow, he is a serious and capable musician—but how can Mr. Barlow used to $50,000 or $60,000 a year, come down to the scale paid by most symhony orchestras?

A young conductor can take a young orchestra and learn from it, but he must be content to work his heart out for $5,000 a year. After a while he will be ready for a big job if he hasn't gone radio or Hollywood. Izler Solomon in Columbus, O., is an example of the serious young man getting training the right way, Mr. Judson thinks.

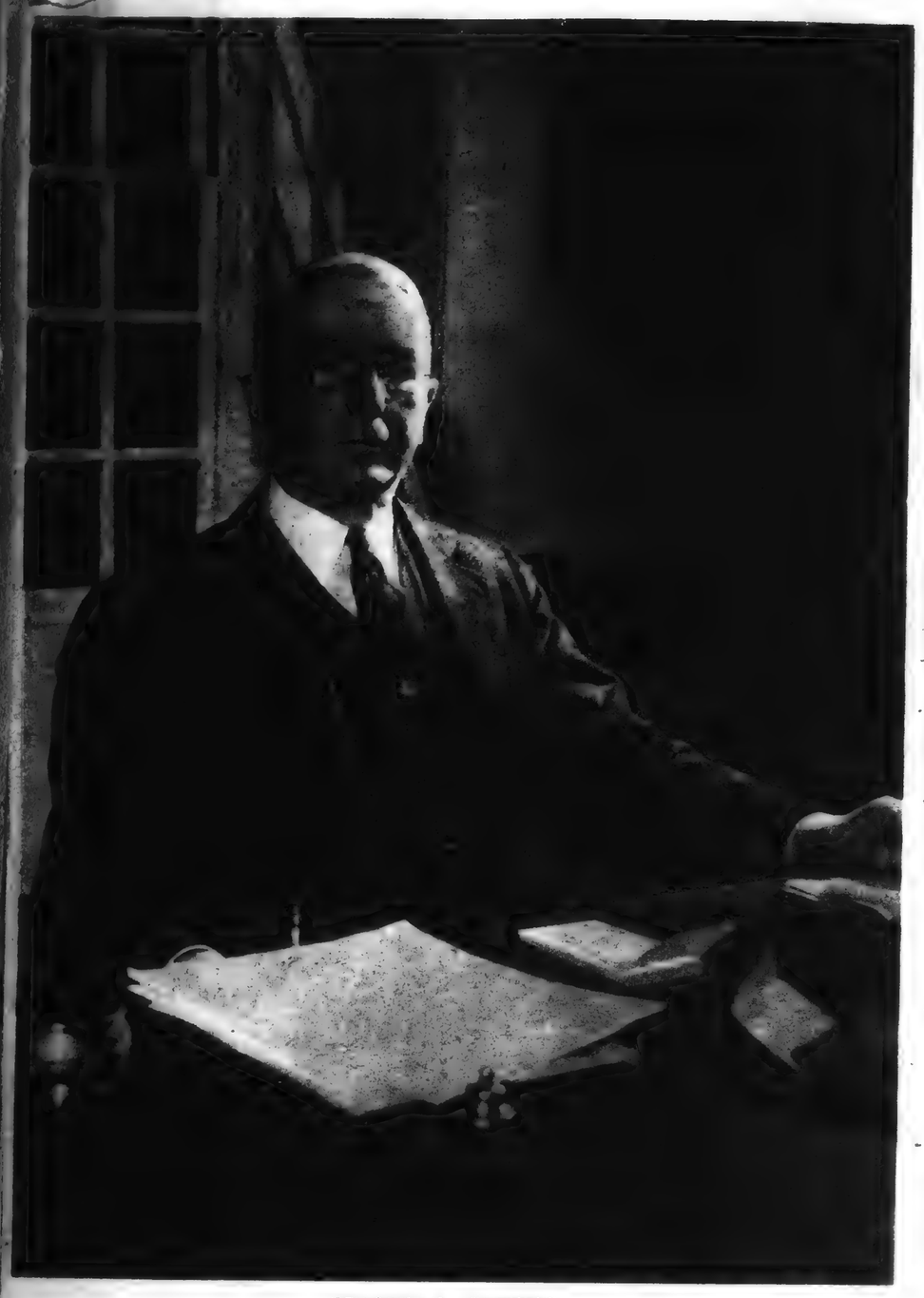
"Otherwise, the answer is for conductors to do what Serge Koussevitzky is doing" he says. "That's to personally train young men as Koussevitzky has done at Tanglewood."

There is a rumor that another eastern orchestra may try a similar plan, but in the regular season.

[78]

His Career Measures Harvard

By Robert K. Shellaby



JEROME D. GREENE
Retiring Secretary of the Board of Overseers of Harvard University

INSTITUTIONS have been called the lengthening shadows of individuals, so it may be fitting to adapt the metaphor to say that Harvard University can be measured by the career of an individual such as Jerome D. Greene.

Long-time Secretary to the Harvard Corporation, organizer of a forerunner of the Brookings Institution, molder of the Rockefeller Foundation, one-time international banker, current president of the Boston Symphony Orchestra, patron of many another cultural and civic enterprise, Mr. Greene would nevertheless be the first to disclaim any aptness in the metaphor. Yet his modesty and reticence are characteristic of builders and shapers of institutions, and any disclaimer would add to the aptness in a great tradition.

Mr. Greene's retirement from his Harvard secretaryship on July 1 offers a vantage point from which to review his career—and measure Harvard. Like any educational institution, Harvard cannot be measured in a vacuum. Its product is a good basis of measurement, and Jerome Greene is a good product.

* * *

Any review of his career at this time, however, must be incomplete, for his career is unfinished: he's remaining active as head of the Boston Symphony, trustee and treasurer of the Isabella Stewart Gardner Museum in Boston, trustee of the New England Conservatory of Music, Secretary of Harvard's Board of Overseers, and Honorary Keeper of the Corporation Records, the latter a post set up to do him honor.

When interviewed in his office in Massachusetts Hall shortly after Harvard announced his retirement, Mr. Greene said he welcomed the release from routine, because it would leave him free to plunge in full taste into personal interests. Those interests are as wide as Harvard itself, any one of which could be a career in itself.

Jerome Greene was born in Yokohama, the son of Daniel Crosby and Mary Jane Forbes Greene. His father was the first missionary sent to Japan by the American Board of Commissioners for Foreign Missions.

Young Greene received his Bachelor's degree from Harvard in 1896 and was a student in the Law School from 1897 to 1899. He received an honorary A. M. degree from Harvard in 1914 and another, LL.D., in 1937, the year after directing Harvard's Tercentenary Celebration.

Besides founding the Alumni Bulletin 45 years ago, he started the University Gazette and the Harvard Alumni Directory.

Secretary of three presidents of Harvard, Mr. Greene in July of 1901 became Secretary to President Eliot. With the name of the post changed in 1905 to that of Secretary to the Corporation, he continued in office until 1910, serving the final year under President Lowell. He again became Secretary in 1934, under President Conant.

He has served twice as an elected member of the Board of Overseers, 1911-13 and 1917-23. In 1924 he staged the celebration of the ninetieth anniversary of Dr. Eliot.

In 1910, Mr. Greene became general manager of the Rockefeller Institute for Medical Research, serving two years. He also became trustee of that institute and of the General Education Board, and trustee and secretary of the Rockefeller Foundation.

During the first war, his relief work included chartering and loading the first Belgian relief ships from the United States consigned by the Rockefeller Foundation to Herbert Hoover's organization.

Later, he was executive secretary of the American Shipping Mission in London, which represented the United States on the Allied Maritime Transport Council. In 1919, he served as Joint Secretary of the Reparations Commission at the Peace Conference in Paris.

Two of the more important rôles Mr. Greene says he is "proud" to have played were as an organizer of a research institute which in an amalgamation became the Brookings Institution, and as an active member of the Institute of Pacific Relations, whose international chairman he was from 1929 to 1933.

* * *

From 1932 to 1934, he served as Wilson Professor of International Politics at the University of Wales, occupying the chair set up in honor of America's World War President.

From 1918 to 1932, Mr. Greene was a member of the banking firm of Lee Higginson & Co., specializing in foreign finance and national credits. His business interests took him on three extensive trips through Latin America, four times to Japan, twice to China, and a great many times to Europe.

A keen observer of world affairs today, he says he retains a close interest in Japan, due to circumstances of his birth, business interests, and travels, during which he has met many Japanese prime ministers, ambassadors, and other officials.

"Japan, of course, must be disarmed and the fruitage of her aggressions since 1931 must be taken away," he said when interviewed recently. "Japan lost her best chance for primacy in the Far East when she chose the path of war. Had Japan used for peace the vast amounts of money lost in the China venture and in preparing for her present war with the Allies, Japan would have had a high standard of living today which would have been the source of admiration on every side and would have won her good-will for the very primacy which she thought she could gain by aggression."

A "concrete proposal" for the remaking of Japan he supports is a constitutional change making the military subordinate to the civil administration.

"Tojo, not Hirohito, is the symbolic enemy; the Emperor is practically a puppet. It would be well if the Imperial Household could follow the pattern of Britain's Royal Family and become the symbol for all that's good in Japanese life," he said.

Mr. Greene is being succeeded in the Corporation post by A. Calvert Smith '14, now Assistant to President Conant. Paying "my respects" to journalism for giving him invaluable experience in his later career, Mr. Greene pointed out in good humor that he had been an undergraduate president of the Harvard Crimson, whose other presidents, he said, included his successor "and Franklin D. Roosevelt."

Of all the expressions of gratitude which Mr. Greene is receiving these days from admiring Harvardians, none is perhaps more pleasing than that of the Alumni Bulletin, saying: "With Charles William Eliot, James Bryce, and Dr. Oliver Wendell Holmes, he is one of the few men who have ever received two Harvard honorary degrees. If any man deserves a third one, it is he."

Photos by Staff Photograph

HARVARD UNIVERSITY'S MEMORIAL GATE
One of the ... rances to America's Most Renowned College

THE CHRISTIAN SCIENCE MONITOR

RADIO DAILY
NEW YORK, N. Y.
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His Career Measures Harvard

By Robert K. Shellaby

JEROME D. GREENE
Retiring Secretary of the Board of Overseers of Harvard University

INSTITUTIONS have been called the lengthening shadows of individuals, so it may be fitting to adapt the metaphor to say that Harvard University can be measured by the career of an individual such as Jerome D. Greene.

Long-time Secretary to the Harvard Corporation, organizer of a forerunner of the Brookings Institution, molder of the Rockefeller Foundation, one-time international banker, current president of the Boston Symphony Orchestra, patron of many another cultural and civic enterprise, Mr. Greene would nevertheless be the first to disclaim any aptness in the metaphor. Yet his modesty and reticence are characteristic of builders and shapers of institutions, and any disclaimer would add to the aptness in a great tradition.

Mr. Greene's retirement from his Harvard secretaryship on July 1 offers a vantage point from which to review his career—and measure Harvard. Like any educational institution, Harvard cannot be measured in a vacuum. Its product is a good basis of measurement, and Jerome Greene is a good product.

* * *

Any review of his career at this time, however, must be incomplete, for his career is unfinished: he's remaining active as head of the Boston Symphony, trustee and treasurer of the Isabella Stewart Gardner Museum in Boston, trustee of the New England Conservatory of Music, Secretary of Harvard's Board of Overseers, and Honorary Keeper of the Corporation Records, the latter a post set up to do him honor.

When interviewed in his office in Massachusetts Hall shortly after Harvard announced his retirement, Mr. Greene said he welcomed the release from routine, because it would leave him free to plunge in full taste into personal interests. Those interests are as wide as Harvard itself, any one of which could be a career in itself.

Jerome Greene was born in Yokohama, the son of Daniel Crosby and Mary Jane Forbes Greene. His father was the first missionary sent to Japan by the American Board of Commissioners for Foreign Missions.

Young Greene received his Bachelor's degree from Harvard in 1896 and was a student in the Law School from 1897 to 1899. He received an honorary A. M. degree from Harvard in 1914 and another, LL.D., in 1937, the year after directing Harvard's Tercentenary Celebration.

Besides founding the Alumni Bulletin 45 years ago, he started the University Gazette and the Harvard Alumni Directory.

Secretary of three presidents of Harvard, Mr. Greene in July of 1901 became Secretary to President Eliot. With the name of the post changed in 1905 to that of Secretary to the Corporation, he continued in office until 1910, serving the final year under President Lowell. He again became Secretary in 1934, under President Conant.

He has served twice as an elected member of the Board of Overseers, 1911-13 and 1917-23. In 1924 he staged the celebration of the ninetieth anniversary of Dr. Eliot.

In 1910, Mr. Greene became general manager of the Rockefeller Institute for Medical Research, serving two years. He also became trustee of that institute and of the General Education Board, and trustee and secretary of the Rockefeller Foundation.

During the first war, his relief work included chartering and loading the first Belgian relief ships from the United States consigned by the Rockefeller Foundation to Herbert Hoover's organization.

Later, he was executive secretary of the American Shipping Mission in London, which represented the United States on the Allied Maritime Transport Council. In 1919, he served as Joint Secretary of the Reparations Commission at the Peace Conference in Paris.

Two of the more important rôles Mr. Greene says he is "proud" to have played were as an organizer of a research institute which in an amalgamation became the Brookings Institution, and as an active member of the Institute of Pacific Relations, whose international chairman he was from 1929 to 1933.

* * *

From 1932 to 1934, he served as Wilson Professor of International Politics at the University of Wales, occupying the chair set up in honor of America's World War President.

From 1918 to 1932, Mr. Greene was a member of the banking firm of Lee Higginson & Co., specializing in foreign finance and national credits. His business interests took him on three extensive trips through Latin America, four times to Japan, twice to China, and a great many times to Europe.

A keen observer of world affairs today, he says he retains a close interest in Japan, due to circumstances of his birth, business interests, and travels, during which he has met many Japanese prime ministers, ambassadors, and other officials.

"Japan, of course, must be disarmed and the fruitage of her aggressions since 1931 must be taken away," he said when interviewed recently. "Japan lost her best chance for primacy in the Far East when she chose the path of war. Had Japan used for peace the vast amounts of money lost in the China venture and in preparing for her present war with the Allies, Japan would have had a high standard of living today which would have been the source of admiration on every side and would have won her good-will for the very primacy which she thought she could gain by aggression."

A "concrete proposal" for the remaking of Japan he supports is a constitutional change making the military subordinate to the civil administration.

"Tojo, not Hirohito, is the symbolic enemy; the Emperor is practically a puppet. It would be well if the Imperial Household could follow the pattern of Britain's Royal Family and become the symbol for all that's good in Japanese life," he said.

Mr. Greene is being succeeded in the Corporation post by A. Calvert Smith '14, now Assistant to President Conant. Paying "my respects" to journalism for giving him invaluable experience in his later career, Mr. Greene pointed out in good humor that he had been an undergraduate president of the Harvard Crimson, whose other presidents, he said, included his successor "and Franklin D. Roosevelt."

Of all the expressions of gratitude which Mr. Greene is receiving these days from admiring Harvardians, none is perhaps more pleasing than that of the Alumni Bulletin, saying: "With Charles William Eliot, James Bryce, and Dr. Oliver Wendell Holmes, he is one of the few men who have ever received two Harvard honorary degrees. If any man deserves a third one, it is he."

Photos by Staff Photograph

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POP CONCERT

By RUDOLPH ELIE, JR.

Pops Concert

The Boston Pops orchestra, Arthur Fiedler conductor, gave the 37th program of its 5th season in Symphony Hall last night. The soloists were Walter Trampler, violinist, and Emil Kornsand, violist, and the program was as follows:

Entrance of the Guests into the Wartburg, from "Tannhauser" ..... Wagner
Overture to "Mignon" ..... Thomas
Largo from "Xerxes" ..... Handel
Waltz Scene from "Faust" ..... Gounod
Symphony Concertant for Violin and Viola (K. 364) ..... Mozart
Finale, Fourth Symphony ..... Tchaikovsky
Wine, Woman and Song, waltzes ..... Strauss
Jealousy, Gypsy Tango ..... Gade
Strike up the Band ..... Gershwin

With the season rapidly turning into the last weeks, the Pops sort of forgot themselves last night and played something different. Oh, there was the usual assortment of tuneful Popsiana such as the ubiquitous Largo, the omnipresent "Wine, Woman and Song," the inevitable "Jealousy" and the residential Gershwin medley, but there was also Mozart's exceedingly grateful Symphony Concertante for violin and viola.

This unique composition, a gem of purest Mozart, is a double concerto in the true gallant style, filled, in its outer movements with the serenely happy, cloudless sort of melody found almost nowhere else but in Mozart. They rise occasionally to a degree of excitement, but the climaxes are seldom crammed with drama and never with sound and fury. The Andante, however, is cast in a different mould, for in it the young composer (he was then 23 and fate was beginning to overtake him), reveals virtually for the first time a trace of melancholy introspection. It's one of the most enjoyable works of its kind I know, and judging both by the quiet attention and the very cordial reception it got, the audience loved it, too.

In the solo roles, Walter Trampler and Emil Kornsand, both members of the orchestra, performed with admirable style and precision. Neither achieved big tones, but they played with balance and unity, doing the cadenzas with especial unanimity. There were fleeting moments when the tuttis were slightly off the beat, but generally speaking, it was a most creditable duet performance. As in the other pieces on the program, Mr. Fiedler conducted the accompanying orchestra firmly and straightforwardly, the orchestra obviously remaining in high spirits despite its chore of playing the same old stuff night after night. Its ability to do just that, come to think of it, is just why it's all your life is worth to get a ticket—and just why the Pops are the Pops.

MUSIC

Pops Concert

The Boston Pops Orchestra, Quincy Porter and Francis Findlay guest conductors, gave the 44th program of its 58th season at Symphony Hall last night; the soloist was Beveridge Webster, pianist, in addition to the New England Conservatory Chorus, and the program was as follows:

Triumphal March from "Aida" ..... Verdi
Overture to "The Bartered Bride" ..... Smetana
Berceuse from "The Fire-Bird" ..... Stravinsky
"The Incredible Flutist" Ballet ..... Piston
Concerto for Pianoforte No. 1, in B-flat minor, Op. 23 ..... Tchaikovsky
Soloist: Beveridge Webster
Conducted by Francis Findlay, Supervisor of Division of School Music
The New England Conservatory Chorus—
Chorus of the Cigarette Girls, from "Carmen" ..... Bizet
Spring Chorus from "Samson and Delilah" ..... Saint-Saens
Spinning Chorus from "The Flying Dutchman" ..... Wagner
"Tales from the Vienna Woods," Waltzes. ..... Strauss
Entrance of the Gladiators ..... Fucik

New England Conservatory evening at Symphony Hall last evening turned out to be an unusually rewarding affair, with Beveridge Webster's performance of Tchaikovsky's Concerto for Pianoforte No. 1 providing the major portion of the excitement. This is said advisedly, for surely if any 19th century piano concerto has been done to death both by the swing bands, in their own peculiar arrangements, and by the classical musicians with an eye for popular approval, it is assuredly this work. All the more credit, then to Mr. Webster for a fine, vigorous interpretation, not over-romanticized—which is a hard pitfall to avoid—nor rushed, but played for its inherent beauty and rich melodious invention. The orchestra, conducted by Quincy Porter, dean of the faculty at the Conservatory, offered excellent support, and there was a solid ovation at the end, with nearly half the audience standing to applaud the soloist.

Mr. Porter led the musicians in such familiar numbers as the march from "Aida," "The Bartered Bride" overture, the Berceuse from "Fire-bird," and Walter Piston's "The Incredible Flutist." This latter work, which gains somewhat from ballet interpretation, is brisk, sophisticated and mildly satiric, a little on the dry side but geared to popular taste and generally well received as it was last night. Mr. Piston was in the audience to acknowledge the applause. The final novelty of the evening was the appearance of the Conservatory Chorus in three selections, led by Francis Findley. Their singing was fresh and pleasing, though their collective diction was not any too good, and the audience demanded and received an encore. The concert ended with Mr. Findley's admirable conducting of "Tales From the Vienna Woods" and "Entrance of the Gladiators."

MUSIC

By RUDOLPH ELIE, JR.

Pops Concert

The Boston Pops orchestra, Paul Cherkassky, conducting, gave the 57th program of its 58th season in Symphony Hall last night, performing the following program:

"Semper Paratus," U. S. Coast Guard Song ..... Van Boskerck
Overture to "Ruy Blas" ..... Mendelssohn
Intermezzo from "L'Amico Fritz" ..... Mascagni
Ballet music from "The Demon" ..... Rubenstein
Nocturne: "Festivals" ..... Debussy
Prelude to "Khovanstchina" ..... Moussorgsky
Finale, Fifth Symphony ..... Tchaikovsky
"Vienna Blood," waltzes ..... Strauss
Intermezzo, "Souvenir of Vienna" ..... Provost
Dance of the Buffons from "Snow Maiden" ..... Rimsky-Korsakov

Something always happens at the Pops.

Last night it was the incident of the SPARS and the admiral (besides, of course, the music), but there's always something.

It seems about a hundred SPARS were guests of the management of the Pops. They all sat down front in their spectacularly white uniforms, drinking punch or whatever it is SPARS may safely drink, and offering a good deal of competition both to the music and to the civilian girls in flowered dresses, one or both of which usually chiefly draws the audiences' attention. At the first interval, one of them, who proved to be Yeoman Priscilla Cranstoun came out on the stage and made a speech.

Not an ordinary speech, as it only lasted a minute or two, but a very graceful one about how she liked being in the SPARS. Then, before the audience quieted down, the admiral popped up.

"In appreciation of the magnificent spirit of these girls," said he, in the voice of a man who has no doubt he would be heard a mile off in the face of a 60-mile gale, "and in appreciation of the service they are rendering their country, I propose three rousing cheers." He got them.

As it isn't every night the Pops gets an admiral, this one was too good to lose. He turned out to be none other than Vice Admiral Alexander Sharpe of the Command Service Force, U. S. N., in Boston on a brief mission with his aides, and making his first visit to the city's famed summer musicals. But as we said, something always happens at the Pops.

Musically, they went along just about as usual. Mr. Cherkassky, relieving Mr. Fiedler for the evening, conducted skillfully and with authority, securing good results from the orchestra. The program was a bit heavier than usual, but generally rewarding, and the audience was attentive and cordial all the way through. Of particular interest, perhaps, were the fine "Ruy Blas" overture of Mendelssohn and the rather rarely heard ballet music from Rubinstein's opera "The Demon." The opera is the only one of Mr. Rubinstein's 13 to survive, and that, as was evident last night, by the skin of its teeth.

E BOSTON HERALD, WEDNESDAY, JUNE 23, 1

SPARS SHINE AT POPS TONIGHT—Making certain that the Coast Guard's fight song, "Semper Paratus" heads the SPAR program tonight are, left to right, Priscilla Cranston, yeoman second class, Summit, N. J.; Maxine Renner, storekeeper third class, New Philadelphia, O.; and Arthur Fiedler, director of the Pops orchestra.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 13 1943

Koussevitzky Says Music Vital Need of Times in Urging Gifts Of Records for Fighting Men

Returning recently from a 35,000-mile tour of the fighting fronts, Lt. Gen. Henry H. Arnold, chief of the Army Air Force, reported that the only request made by our fighting men was for "some new phonograph records."

Yes, records have gone to war. And in a big way. You will find them in Army camps from coast to coast, in a dugout on Guadalcanal, at an advanced fighter base in North Africa. You will find them wherever American troops are, for records are an intimate link with the homes and the life they left behind.

And that thought comes from a group of American pilots stationed at an advanced air base "somewhere in North Africa." Interviewed by a war correspondent, they begged him to "tell the folks back home to ship us some more music. You can really use music in this country. It takes you a long way back home."

Pointing to a phonograph in a corner of the operations tent, one pilot said:

"That phonograph has got more operational hours than any plane in our squadron. If it ever wears out, we'll be in a fine pickle. We had about 150 records when we came, but there are about 100 left. A lot of them go tick, tick when the needle hits a crack, but they still give!"

Making records available to men in combat zones as well as in distant outposts off the beaten track of entertainers—a worthy cause—has become the concern of a group of leading recording, screen, and radio artists who are coordinating their efforts through the non-profit organization Records For Our Fighting Men, Inc. Last summer this organization enlisted the aid of the American Legion and other patriotic groups to collect old, used, and unwanted scrap records which were then sold to the record manufacturers. The funds thus obtained were used to purchase new records. To date, over 300,000 new records have been distributed to the fighting forces, here and abroad.

With unabated zeal, Records For Our Fighting Men will undertake its second nationwide drive to collect scrap records on July 3, with the American Legion and its Auxiliary again doing the house-to-house canvassing. Distribution of the new records to the men in service is again to be supervised by the Joint Army and Navy Committee on Welfare and Recreation.

One group of soldiers "somewhere in the South Pacific," learning that records and a phonograph were on their way, expressed for all our soldiers just exactly what music from home means. In a letter to the RCA Victor record department, the boys explained:

"Before, we had no communication with the outside world and that caused an epidemic of homesickness. But now everyone is looking forward to hearing the popular songs direct from home. I wish you could see this mob now—all smiles. Morale has gone up 100 per cent!"

In the camps, in the advanced bases, and even in the preliminaries just before battles, records are playing their part. In an article on the African invasion, a Saturday Evening Post writer, reporting from "abroad" a transport said:

"The ship had a public address system over which, every noon, phonograph records were played. The boys sang and whistled all day. Morale was excellent!"

Capt. Oscar Colcaire, stationed at Engineers Section Base Headquarters "somewhere in North Africa," wrote the RCA Victor record department about his reactions on the use of records in the war effort. Captain Colcaire, former record reviewer for the Arizona Daily Star, reports:

"There's a dearth of popular records in the camps. I remember one night I passed a hangar in which bunks had been placed. One of the men had brought over some records of Duke Ellington and the others—all a vintage of at least 12 months ago. There were these boys, most of them on their way up, listening with the rapt expression of all American youths when a favorite band was playing their favorite tune. War was a long way off that night, with most of them back in their home towns and with the girl of girls in their arms. I do believe that if those who do not think that records are important could see what a little music from back home does for their spirits, they would send over just as many records as they possibly could."

Yes, records have gone to war—and with telling effect. In the camps, on the front lines and in the war plants, where recorded music is being used to relieve worker's fatigue and freshen them up for renewed activity on the equally-important home production front. Morale, good morale, is vital and music is a vital factor in attaining it. As an Army sergeant, last stationed at Camp Wolters, Texas, put it:

"After a hard day of sweat, mud, double timing and just hard work, nothing is more relaxing and a better morale builder than music. We are players in the game of war. We have a job to do and will do our best. Many of us will have to give our lives. These records may be the last music many of these men will ever hear in this world. We shall perhaps never know how much this music inspired them to do their very best and give their all."

"Music," says Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, "is a dominant need of our time. It is a great stimulus for our fighting forces and a great hope for the future. Of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort, to inspire. Let music become the symbol of the undying beauty of the spirit of man."

And Dr. Koussevitzky's analysis is just another version of the expression of our fighting men when they follow their "Send us More Japs and Nazis" request with "Send Us More Records!" One way to get them more records is to gather our dusty, unused records together now and turn them over to the American Legion.

HAVE MUSIC AS THEY DO WORK

Lowell Factory Provides Morale Booster

Post June 2

LOWELL, June 15—More than 500 employees of a local cracker factory are doing their daily work to music. The idea, an innovation in Lowell, worked out successfully on all shifts at the plant today as employees performed their duties in unison with music that ranged from the popular swing tunes to the opera classics.

A loud speaker system has been installed and the volume of the music is such that it may easily be heard above the hum of machinery. Twenty minutes of each hour is given to the musical programmes. Plant officials said the idea bids fair to be entirely successful as a morale builder.

TULSA, OKLA.
WORLD
JUN 10 1943

MUSIC FOR SOLDIERS

APPARENTLY there is conspiracy among professional entertainers, the radio folks and others to brand all men in the armed forces as morons. It seems that the only music considered is of the lightest and most "popular" sort. The mooning, bawling, crooning and trash have reached flood proportions. It seems to be assumed that no man in a uniform has ever heard good music or wants to hear any.

However, the Boston Symphony Orchestra and YEDHUDI MENUHIN and others of their sort have drawn tremendous crowds of service men to concerts of the highest grade. The discerning experts have found real hunger for better music. It is up to the musicians and thoughtful people generally to somewhat reverse the trend set up at the outset of the camp era; that trend was all to the banal side, under the insulting assumption that the minute a man puts on a uniform he loses his musical tastes and seeks to wallow in slop and drivel. Let it be realized that men carry much of their civilian dignity, taste and custom with them into military life and that they are not automatically converted to enthusiasm for trash and disdain of all culture and refinement.

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NEW YORK, N. Y.
DAILY WORKER

JUN 16 1943

Music Today

Editor, the Daily Worker:

A proposal to aid the American composer has been made by Dr. Serge Koussevitzky in a communication headed "Justice to Composers" published in the Sunday Times. After describing the disgraceful economic plight of these creative artists in America Dr. Koussevitzky declares "today we have no use for half-measures, for timid scattered efforts," and then—somewhat by way of anti-climax—proposes to solve the problem by soliciting an annual donation of $1 from each of the many thousands of performing musicians throughout the country, the sum thus obtained to be used as a composers' fund.

It is impossible for anyone acquainted with the handicaps under which the native composer functions not to sympathize with Dr. Koussevitzky's desire to do something about the problem. . . .

. . . There is, of course, only one solution of this problem, and everybody knows what it is. Dr. Koussevitzky himself indicates that he knows what it is when he remarks that "Russia, for one sensed the importance of art in this era of basic life reconstruction and offers every means of protection to her creative artists" (my emphasis — F. N.). . . .

Governmental subsidy of art is not essentially a question of Communism, nor even of socialism. Every country in Europe except England before the war was culturally civilized enough to have its Ministry of Fine Arts in one form or another, and will doubtless reestablish these agencies after the war. It is a question of civilization. Shall we encourage the fine arts through government aid, the only way in which they can be encouraged on a commensurate scale, or shall we, as uncivilized barbarians, go on seeing the arts perpetually under-nourished in America?

In any case any conference held to discuss the problem raised by Dr. Koussevitzky should:

1—Include on a national scale as many creative and performing artists, and as many music, dramatic, dance and art critics as possible.

2—Discuss and vote on a proposal to draw up, with legal aid, a bill to be introduced in Congress designed to establish and support opera houses, symphony orchestras, chamber music ensembles, choruses, ballets, painting and sculptural centers, together with the artists, creative and otherwise, essential to them, in every municipality throughout the country which offers to supplement Federal funds with a municipal grant of its own.

3—Undertake a national campaign to publicize the need for such action, and to ensure passage of the bill in Congress, soliciting for this purpose the aid of every critic, every artist, every writer, every commentator and every labor and cultural organization. . . .

FRANKLIN NEWMAN.

* * *

Mr. Newman proposes a solution already endorsed in its main outlines by such figures as Leopold Stokowski in a radio broadcast and Norman Corwin in the recent Panel Discussions on Arts and the Professions in the Present War.

The suggestion of our correspondent undoubtedly contains the elements of a constructive solution for the problem of the composer in our country. The creation of a Ministry of Fine Arts is long overdue. But we are now engaged in a war for survival and it is obvious that the energies of all people interested in the cultural future of our country must be directed to its speedy and victorious conclusion.

In this connection the failure of existing governmental agencies to utilize fully the abilities of our composers is nothing short of appalling, particularly when we have before us the example of our Soviet ally.

The columns of the Daily Worker have frequently referred to the use of music in the Soviet Union as a builder of morale both at the front and behind the lines. We need only mention the example of the composer Popov who accompanying troops into front-line action, celebrated heroic deeds in songs which were immediately sung by the soldiers. Our Army has recently commissioned certain artists to paint scenes of actual combat. Why cannot our composers be similarly utilized?

A concerted effort on the part of composers and musicians generally, cooperating with governmental bodies to use composers in the armed services, in industry and in civilian defense organizations is necessary if music is to do its full share in this People's War.

At the same time this work touching the daily lives of the people at so many different points would make the campaign for a Ministry of Fine Arts a truly popular struggle.

We welcome additional comments from our readers.

THE MUSIC COUNCIL.

DR. E. F. GOLDMAN

The second week of concerts by the Goldman Band, under the direction of Dr. Edwin Franko Goldman, brings a different type of program for each concert.

On Tuesday at Prospect Park, Brooklyn, only Grand Opera music will be rendered. Wednesday's concert in Central Park will be of a miscellaneous nature. The Thursday concert at Prospect Park will be All-Russian. In Central Park on Friday, another Grand Opera program will be played. Saturday's program in Prospect Park will not be devoted to any special type of music.

Many numbers never before heard at these concerts will be performed during the week.

Globe

MUSIC

SYMPHONY HALL
Conservatory Pops

Students and alumni of the New England Conservatory gathered at Symphony Hall last evening for the annual Conservatory Night at the Pops. The entire floor was taken by the association.

Quincy Porter, director of the Conservatory, and Francis Findlay of the faculty were conductors and divided the program between them. To Mr. Porter's lot fell the Triumphal March from "Aida," the Overtue to Smetana's "The Bartered Bride;" Walter Piston's ballet music, "The Incredible Flutist;" the Berceuse from Stravinsky's "The Fire-Bird," and, as piece de resistance, the Tchaikovsky B-flat Piano Concerto. In the eridge Webster an able if not i

The New Eng Chorus, shrunke small complemer der Mr. Findlay from "Carmen," lilah" and "The and did them ni point of Mr. Fi was a beautifully accented perform waltz, "Tales Woods." Playin properly is no achievement as hullabaloo of Fu the Gladiators"

C. W. D.

[81]

REVIEWER APPROVES THE SEERSUCKER SYMPHONIES

Post May 25

THE NEWS OF THE WORLD OF MUSIC

BY WARREN STOREY SMITH

IT was unfortunate that the "seersucker symphonies," as a witty colleague dubbed the B. S. O.'s latest venture, should have been launched on the hottest Sunday in more than a month of them. With heat and humidity at reasonable summer levels, Harvard's Sanders Theatre should prove a cool retreat. Last Sunday it resembled an oven. When Boris Goldovsky concluded his performance of the solo part of Mozart's rare G major Piano Concerto his face glistened and not only from enthusiasm.

From time to time small segments of the Boston Symphony Orchestra have broken off and functioned independently. One need only mention the Kneisel Quartet and the Longy Club, of wind instruments, as typical and also famous examples. There have been other string quartets besides the Kneisel. The concerts of the Flute Players' Club have drawn largely on Symphony men, as have those of the Boston Society of Early Music; while Symphony players have been grouped in various chamber orchestras, the latest of which was the Zighera Orchestra that gave successful Jordan Hall concerts for three or four seasons but was not assembled in the one just ended.

What sets the new series of seven paired concerts apart from any of the above is the fact that it is sponsored by the orchestra itself and that it covers the fields of chamber orchestra, of choral music, of ancient music and its instruments, and of chamber music for both strings and winds. Probably for the first time all the principals (the "first desk" men, as they are commonly known) have been gathered together for one set of what may be called intimate concerts. Last Sunday's programme listed 16 of them. The soloists, exclusive of Margaret Codd Goldovsky, soprano, and Boris Goldovsky, piano, who have already made their respective appearances, will be that indispensable pianist, Jesus Maria Sanroma, and the able harpsichordist, Putnam Aldrich.

The assisting groups are listed as the Boston Society of Ancient Instruments, the Boston Flute Players Club and the Burgin String Quartet, together with members of the Harvard Glee Club and the Radcliffe Choral Society. With no less than six conductors, Boris Goldovsky, Bernard Zighera, Leonard Bernstein, G. Wallace Woodworth, Edgar Curtis and Richard Burgin, this is indeed an ambitious project. It bears some relation to the activities at Tanglewood and quite obviously owes its existence to the fact that the Berkshire school and its incidental programmes have become a war casualty.

SMALL ORCHESTRA'S WORTH

A small orchestra is not necessarily an unsatisfactory substitute for a large one. It all depends on what the composer had in mind. If we go back to the days of Haydn and Mozart, not to mention Bach and Handel, we find that the orchestra meant something quite different from what that word connotes today. Therefore, when we hear a Handel or a Bach concerto grosso, a Mozart piano concerto or even a Mozart or Haydn symphony played with a full string complement of one of our great contemporary orchestras, we hear sounds and effects that the composer did not have in mind and that he might even disown if he could hear them.

Dr. Koussevitzky and other conductors will frequently reduce the body of strings for some of these elder works, but such moderate curtailment does not always accomplish the desired end. In the case of a concerto grosso the little group of soloists is still overwhelmed by the remainder of the orchestra. In a Mozart or Haydn score many an exquisite bit for the wind instruments get lost in the shuffle.

Orchestral richness and sonority are very fine in their way and most of us would be greatly distressed if we were to be permanently deprived of them. Nevertheless, it is very good for us to dispense with these luxuries once in a while and try to cultivate finer perceptions. The "seersucker symphonies" afford that chance.

ECONOMICS A FACTOR

The serious economic situation that obtained during and immediately after the last war turned the minds of composers toward the chamber orchestra. Great symphonies were not always obtainable. As a matter of fact, the trend in that direction had already begun as a natural and inevitable reaction to the orchestral megalomania which found expression first in certain works of Berlioz and Wagner and then in the later Strauss tone poems, in some of the symphonies of Mahler, in Schoenberg's "Gurrelieder," in Strauss' "Salome" and "Elektra" and in Stravinsky's "Rite of Spring," which calls for eight horns and for woodwinds in fives. Mahler and Strauss, two of the most extreme examples of the other tendency, were among the first to react against it, the former in his song cycles with orchestra, the latter in his incidental music to Moliere's "Le Bourgeois Gentilhomme" and in the exquisite opera, "Ariadne on Axos," which was originally part of the same musico-theatrical project.

The programme which Bernard Zighera will present at Sanders Theatre this afternoon and at New England Mutual Hall tomorrow evening well illustrates the several points that have just been made, and like all the others it runs to unfamiliar music. On it stands Schubert's little Symphony in B-flat major, No. 5, scored, like Mozart's G minor, for an orchestra without trumpets or drums.

This delightful product of the composer's 20th year, last heard here at the concerts which marked the centennary of his death in 1928, is very much in the style and manner of Haydn and Mozart. A chamber orchestra should suit it well. It will be equally appropriate for the other numbers: the Scarlatti-Casella Toccata, Bourree and Giga; Ravel's "Pavane pour une Infante defunte"; Ibert's Capriccio; and the First Suite from Stravinsky's ballet, "Pulcinella," after Pergolesi.

THE CONCERTS

The concerts of next Sunday afternoon and the following evening fall into two parts, the first of which will be given over to the Boston Society of Ancient Instruments, and the second, directed by Leonard Bernstein, to compositions by Milhaud, Bowles and Stravinsky.

NEW YORK, N. Y.
DAILY WORKER

JUN 16 1943

Music Today

Editor, the Daily Worker:

A proposal to aid the American composer has been made by Dr. Serge Koussevitzky in a communication headed "Justice to Composers" published in the Sunday Times. After describing the disgraceful economic plight of these creative artists in America Dr. Koussevitzky declares "today we have no use for half-measures, for timid scattered efforts," and then—somewhat by way of anti-climax—proposes to solve the problem by soliciting an annual donation of $1 from each of the many thousands of performing musicians throughout the country, the sum thus obtained to be used as a composers' fund.

It is impossible for anyone acquainted with the handicaps under which the native composer functions not to sympathize with Dr. Koussevitzky's desire to do something about the problem. . . .

. . . There is, of course, only one solution of this problem, and everybody knows what it is. Dr. Koussevitzky himself indicates that he knows what it is when he remarks that "Russia, for one sensed the importance of art in this era of basic life reconstruction and offers every means of protection to her creative artists" (my emphasis—F. N.). . . .

Governmental subsidy of art is not essentially a question of Communism, nor even of socialism. Every country in Europe except England before the war was culturally civilized enough to have its Ministry of Fine Arts in one form or another, and will doubtless reestablish these agencies after the war. It is a question of civilization. Shall we encourage the fine arts through government aid, the only way in which they can be encouraged on a commensurate scale, or shall we, as uncivilized barbarians, go on seeing the arts perpetually under-nourished in America?

In any case any conference held to discuss the problem raised by Dr. Koussevitzky should:

1—Include on a national scale as many creative and performing artists, and as many music, dramatic, dance and art critics as possible.

2—Discuss and vote on a proposal to draw up, with legal aid, a bill to be introduced in Congress designed to establish and support opera houses, symphony orchestras, chamber music ensembles, choruses, ballets, painting and sculptural centers, together with the artists, creative and otherwise, essential to them, in every municipality throughout the country which offers to supplement Federal funds with a municipal grant of its own.

3—Undertake a national campaign to publicize the need for such action, and to ensure passage of the bill in Congress, soliciting for this purpose the aid of every critic, every artist, every writer, every commentator and every labor and cultural organization. . . .

FRANKLIN NEWMAN.

• • •

Mr. Newman proposes a solution already endorsed in its main outlines by such figures as Leopold Stokowski in a radio broadcast and Norman Corwin in the recent Panel Discussions on Arts and the Professions in the Present War.

The suggestion of our correspondent undoubtedly contains the elements of a constructive solution for the problem of the composer in our country. The creation of a Ministry of Fine Arts is long overdue. But we are now engaged in a war for survival and it is obvious that the energies of all people interested in the cultural future of our country must be directed to its speedy and victorious conclusion.

In this connection the failure of existing governmental agencies to utilize fully the abilities of our composers is nothing short of appalling, particularly when we have before us the example of our Soviet ally.

The columns of the Daily Worker have frequently referred to the use of music in the Soviet Union as a builder of morale both at the front and behind the lines. We need only mention the example of the composer Popov who accompanying troops into front-line action, celebrated heroic deeds in songs which were immediately sung by the soldiers. Our Army has recently commissioned certain artists to paint scenes of actual combat. Why cannot our composers be similarly utilized?

A concerted effort on the part of composers and musicians generally, cooperating with governmental bodies to use composers in the armed services, in industry and in civilian defense organizations is necessary if music is to do its full share in this People's War.

At the same time this work touching the daily lives of the people at so many different points would make the campaign for a Ministry of Fine Arts a truly popular struggle.

We welcome additional comments from our readers.

THE MUSIC COUNCIL.

DR. E. F. GOLDMAN

The second week of concerts by the Goldman Band, under the direction of Dr. Edwin Franko Goldman, brings a different type of program for each concert.

On Tuesday at Prospect Park, Brooklyn, only Grand Opera music will be rendered. Wednesday's concert in Central Park will be of a miscellaneous nature. The Thursday concert at Prospect Park will be All-Russian. In Central Park on Friday, another Grand Opera program will be played. Saturday's program in Prospect Park will not be devoted to any special type of music.

Many numbers never before heard at these concerts will be performed during the week.

REVIEWER APPROVES THE SEERSUCKER SYMPHONIES

Post May 23

THE NEWS OF THE WORLD OF MUSIC

—BY WARREN STOREY SMITH—

IT was unfortunate that the "seersucker symphonies," as a witty colleague dubbed the B. S. O.'s latest venture, should have been launched on the hottest Sunday in more than a month of them. With heat and humidity at reasonable summer levels, Harvard's Sanders Theatre should prove a cool retreat. Last Sunday it resembled an oven. When Boris Goldovsky concluded his performance of the solo part of Mozart's rare G major Piano Concerto his face glistened and not only from enthusiasm.

From time to time small segments of the Boston Symphony Orchestra have broken off and functioned independently. One need only mention the Kneisel Quartet and the Longy Club, of wind instruments, as typical and also famous examples. There have been other string quartets besides the Kneisel. The concerts of the Flute Players' Club have drawn largely on Symphony men, as have those of the Boston Society of Early Music; while Symphony players have been grouped in various chamber orchestras, the latest of which was the Zighera Orchestra that gave successful Jordan Hall concerts for three or four seasons but was not assembled in the one just ended.

What sets the new series of seven paired concerts apart from any of the above is the fact that it is sponsored by the orchestra itself and that it covers the fields of chamber orchestra, of choral music, of ancient music and its instruments, and of chamber music for both strings and winds. Probably for the first time all the principals (the "first desk" men, as they are commonly known) have been gathered together for one set of what may be called intimate concerts. Last Sunday's programme listed 16 of them. The soloists, exclusive of Margaret Codd Goldovsky, soprano, and Boris Goldovsky, piano, who have already made their respective appearances, will be that indispensable pianist, Jesus Maria Sanroma, and the able harpsichordist, Putnam Aldrich.

The assisting groups are listed as the Boston Society of Ancient Instruments, the Boston Flute Players Club and the Burgin String Quartet, together with members of the Harvard Glee Club and the Radcliffe Choral Society. With no less than six conductors, Boris Goldovsky, Bernard Zighera, Leonard Bernstein, G. Wallace Woodworth, Edgar Curtis and Richard Burgin, this is indeed an ambitious project. It bears some relation to the activities at Tanglewood and quite obviously owes its existence to the fact that the Berkshire school and its incidental programmes have become a war casualty.

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them. And we'd be less than human if we weren't both proud and surprised at some of our accomplishments. For instance, in our engine repair shops we are making parts that we never dreamed of producing. And we are employing methods to keep our rolling stock moving which will be helpful to us after the war.

"And I am one who does not hesitate to say that the co-operation between railroads and the government has been splendid. More than that, the public has been co-operative. I know that I'm expected to say that, but the simple fact is that ...'s

...evening fall ... Boston Society ...ard Bernstein, to

MUSIC

SYMPHONY HALL
Conservatory Pops

Students and alumni of the New England Conservatory gathered at Symphony Hall last evening for the annual Conservatory Night at the Pops. The entire floor was taken by the association.

Quincy Porter, director of the Conservatory, and Francis Findlay of the faculty were conductors and divided the program between them. To Mr. Porter's lot fell the Triumphal March from "Aida," the Overtue to Smetana's "The Bartered Bride;" Walter Piston's ballet music, "The Incredible Flutist;" the Berceuse from Stravinsky's "The Fire-Bird," and, as piece de resistance, the Tchaikovsky B-flat Piano Concerto. In the last-named, Beveridge Webster of the faculty was an able if not impeccable soloist.

The New England Conservatory Chorus, shrunken by the war to a small complement of girls, sang under Mr. Findlay's direction pieces from "Carmen," "Samson and Delilah" and "The Flying Dutchman," and did them nicely. But the high point of Mr. Findlay's conducting was a beautifully paced, styled and accented performance of the Strauss waltz, "Tales From the Vienna Woods." Playing Strauss waltzes properly is not so common an achievement as many think. The hullabaloo of Fucik's "Entrance of the Gladiators" ended the evening.

C. W. D.

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OF MUSIC

"SOLDIERS THREE" HAS ITS PREMIERE HERE THIS WEEK

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

THE March, "Soldiers Three," announced for performance at Tuesday evening's Esplanade Concert, belongs to that class of compositions known as musical curiosities. Even in this narrow field it is probably unique. In one sense or another musical collaborations such as "Soldiers Three" are fairly common. There are many cases where one composer has finished another's work or has orchestrated it. There are lots of popular pieces in which two men take credit for the music, and no one knows which or what part was written by whom—some one-finger geniuses can concoct a tune, but the harmony must come from another hand. Again there have been cases where composers have each contributed one of a set of variations or one movement of a string quartet.

But "Soldiers Three" is different from any of these. The first 24 measures, the last 16 of which are repeated with a second ending, were composed by Henry F. Gilbert. Stuart Mason wrote the next 24, and Edward Ballantine the 32-measure trio. The orchestral version through which the piece is being introduced to the public is the work of Carleton Beyer, assistant librarian and occasional trumpet player at Symphony Hall. As an encore, the piece was actually tried out at a recent Pop Concert, but Tuesday's performance is the official premiere.

And now to get down to the story of this singular opus: In 1926, Charles E. L. Wingate, then Sunday Editor of the Boston Post, thought it would be a fine idea to get three resident composers to collaborate on a march for Armistice Day. The man chosen to execute this commission was Laning Humphrey, now attached to the staff of Symphony Hall. Having hooked Mr. Gilbert first, not an altogether easy job, he had less difficulty in persuading the other two, although all three protested that military marches were not in their line and that they had never heard of any piece being written in just that way. The music was published in the Post and no doubt many of the readers tried it over on their pianos. There is no record, however, of a public performance, and it may be assumed that Mr. Beyer was the first to arrange it for either orchestra or band. The title, by the way, was Mr. Humphrey's.

THE SECOND CHAPTER

And so we come to the second chapter of this singular history. A few weeks ago this column was devoted to a review of Mr. Ballantine's second set of variations, in the style of ten composers, on "Mary Had a Little Lamb."

Mention of Mr. Ballantine brought to mind "Soldiers Three," a copy of which is preserved in one of this reviewer's clipping books. Mr. Humphrey read the article and in subsequent conversation with its author suggested that the March be resurrected and orchestrated; and Mr. Beyer was picked as a likely man for the job. (His orchestration of "Deep in the Heart of Texas" was one of the hits of the 1942 Pops.) Arthur Fiedler was interested, and there you are.

Mr. Beyer said the other day that some of the men in the Symphony who were perfectly well aware of Mr. Ballantine's date [illegible] seemed a bit hazy regarding the other two. This is a swiftly moving, rapidly changing world and sometimes those who step from life's busy stage are soon forgotten, even though the part they played on it was a prominent one. Mr. Gilbert died in 1928 at the age of 59 and Mr. Mason was taken the next year when he was only 46. As a composer the elder man was the more conspicuous figure. He was a bit of a pioneer in the matter of writing American music with a distinctively native flavor. Examples are his "Comedy Overture on Negro Themes," his "American Dances and Indian Dances" and his tone poem, "Dance in Place Congo," based on Creole tunes, which was made into a ballet and performed by the Metropolitan in both New York and Boston. The current issue of Modern Music contains an able and appreciative study of him by Elliott Carter.

Besides being a distinguished composer, Gilbert was something of a character. He was none too prosperous and this writer innocently asked him once why he did not supplement his income by teaching harmony.

"I can't remember the rules," was the terse reply.

As for Stuart Mason, he might be with us today if he hadn't done so many things at one and the same time. He was a busy teacher at the New England Conservatory; he was a composer of no mean attainments and a pianist (he assisted at the Boston Symphony performance of his "Rhapsody on a Persian Air" for piano and orchestra). For an extended period he was conductor of the People's Symphony Orchestra and he also managed to be the music critic of the Christian Science Monitor.

THE PRESENT GENERATION

To turn to the present generation, a young conductor of promise, 24-year-old Leonard Bernstein, will direct the second half of today's concert by Symphony men at Sanders Theatre. Mr. Bernstein made his first appearances here as pianist when he was still a student at Harvard. There he composed music for plays and shows and directed under-graduate societies. At the Berkshire Music Centre he studied under Dr. Koussevitsky and became his first assistant. In the spring of 1942 he conducted the Jordan Hall performances of Aaron Copland's effective opera for young people, "Second Hurricane," and did an excellent job. More recently he conducted the New York premiere of Paul Bowles' chamber opera, "The Wild Remains," and will introduce a suite from that work to Cambridge today and to Boston tomorrow evening when the programme is repeated at New England Mutual Hall. He will also conduct four short "Symphonies" by Milhaud and the so-called "Dunbarton Oaks" Concerto of Stravinsky, still little known hereabouts.

The first part of the concert will be given over to the Boston Society of Ancient Instruments, composed of four Symphony men, Paul Federovsky, Albert Bernard, Alfred Zighera and Gaston Dufresne. Assisted by Putnam Aldrich, harpsichordist, the four viol-players will present numbers by Couperin, Purcell, Gibbons, Handel and Susato.

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...y in Cambridge

Orchestra's First-Desk Men Play Under Zighera's Lead

Bernard Zighera, much of a harpist and something of a conductor, led the front desk players of the Boston Symphony Orchestra at their concert in Sanders Theater, Cambridge, yesterday afternoon, directing the first half of the program barehanded, and the second and better half with a stick. He was understudied at a spot in proceedings where a harp was required by Olivia Hall.

The group was improved over the last time by an additional double bass; for two basses not only produce a fuller sonority than one, but also provide a richer quality. The board pile which constitutes the stage of the old auditorium lent a charming and exhilarating resonance to the big bull fiddles played pizzicati.

It is a rare and choice opportunity indeed to be able to hear the early symphony No. 5 of Schubert, a perfect treasure, played by such an appropriate number of musicians. At first, one is quite set off guard by an eighteenth-century fragility, and thinks, "This is Mozart!" But a tell-tale bit of minor harmony in the first movement, a profusion of melody rather than contrapuntal development in the second movement, the German-waltz character of a few measures in major tonality in the minuetto, and the arrangement of skips in the second theme of the fourth movement—all are undeniably Schubert.

Two modern works concerned with early music were the Suite No. 1 from "Pulcinella," Ballet (after Pergolesi) by Stravinsky, and the Scarlatti-Casella "Toccata, Bourée, and Giga." Casella's renovating orchestration of Scarlatti, for such seems to be its primary function, added woodwinds, brass, yea even xylophone and triangle—and all was unexpectedly tolerable. Nevertheless, the tambourine and drum were the last and completely foreign straw. But even excluding this obtrusive percussion (which clamored conspicuously only in the toccata) and concentrating kindly on the larger part of the arrangement (which, to be sure, revealed skill and added much dash and variety) the question remains, was the musical substance improved for all this reconstruction?

Stravinsky's Suite No. 1 from Pulcinella, after Pergolesi, was a disjointed series of dances. Part of this disjuncture was the certain result in transference of ballet to concert hall. The other constituent in its disunion (which was its main musical fault) was its use of three separate styles, which alternated with the greatest obviousness. The first four numbers, with the exception of a few Stravinsky-like pedal notes and a more advanced instrumentation, employed almost too consistently Pergolesi's harmonies and melodies. With the entrance of the Toccata, a gay and wild Russian dance burst into the Italian calm. The Gavotte with two variations, the dullest section of the Suite, returned us, in melodic material at least, to Pergolesi. While from drole Duetto, between bass viol and trombone, to the clashing and often syncopated finale, the hands of Stravinsky becomes more and more defined. Truly, a hop-scotch affair.

Two other modern works completed the programme—the ingenuous Capriccio by Ibert, and the Pavane pour une Infante defunte (with jazz-associations) by Ravel.

Samuel Kitrosser

Bernard Zighera

CONDUCTOR DISCUSSES VALUE OF MUSIC

The following is the text of an address given by Mr. Koussevitzky at a symposium held at the Town Hall last week on "They Shall Have Music Wherever They Go." In this discussion of music for our armed forces Mr. Koussevitzky's subject was "Music in Our Civilization."

By SERGE KOUSSEVITZKY

MUSIC is a dominant need of our time. It is a great stimulus for our fighting forces and a great hope for our future.

To realize the full significance of music amid the profound calamity of the present war we must glance back into the history of the past.

The effects of wars and revolutions upon the fine arts, and culture in general, have been twofold. Either the arts succumb to extreme materialism, demoralization and decay, or, to the contrary, they herald an epoch of cultural and spiritual rebirth, a release of new thought, new creative forces and a new age in history.

Within our generation and memory we have witnessed a period of excessive materialism and of a marked decadence in art as an after-effect of the First World War. Today, with the advent of the Second World War, we are living through a vigorous upswing of cultural forces and consciousness.

Such periods in history are periods of transition and of regeneration through human suffering and sacrifice; of reconstruction through a moral and spiritual rebirth and through the collapse of a decaying order of life.

Hoards of unholy forces have attacked, invaded and imperiled our life. As never before do we realize that art and culture are a stronghold against the aggressor and his devastating, demoralizing forces.

As we know, this is a war of the people as much as of the armies, of the artists as much as of the soldiers.

Every atom of artistic effort must be mobilized and thrown into action.

Of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort and to inspire. In these stormy, perilous days it is the mission of art to protect the fundamental values for which our armies are fighting, to shelter the ennobling, everlasting treasures of art, to maintain the high standard of morale, of culture and thought.

Music is a living and active force which is essential for preserving the burning spirit and the lasting aspirations and ideals.

We have to fulfill the great and pressing task of carrying the torch of art and inspiration to the battle-front.

Millions of men-at-arms need our music. We cannot afford to waste time. The war goes on at a terrifying pace. Not for a day, not for an hour does bloodshed stop.

We have before us the matchless example of Russia, where art is a mighty weapon in the war.

Artists go to the front, into the heat of the battle, where they witness true heroism, and learn to know what is life and death, love and hatred. For those who know supreme love learn also to know profound hatred.

The fighting men despise and hate the merciless, inhuman enemy; they despise him for degenerating from a once cultured people into a slave and follower of a diseased mind and order, for sinking to the low stage of barbarism. They hate him for the cruelty to old and young, to woman and child, to innocent and weak; for the scorched earth, for the suffering of the mounting toll of victims.

The artist must experience the very depth of human emotion to give an illuminating account of it. In his work he must portray the intensity of human misery and endurance; the untold tale of tears and blood. He must arouse patriotic ardor and sacred wrath in the hearts of fighting men. He must inspire deeds of great heroism and valor. This is the mission of the artist today.

Let us write hymns of freedom and victory; compose marches to vanquish the foe; let us proclaim hatred for despotism and destruction; let us sing the song of love for mankind and faith in the ageless ideals of independence and democracy.

Let music become the symbol of the undying beauty of the spirit of man.

Let us conquer darkness with the burning light of art.

This Clipping From
BALTIMORE, MD.
MORNING SUN
JUL 29 1943

BACKS SMALL TOWN MUSIC

Musical Unicn Here To Co-operate In Petrillo Plan, Oscar Appel Says

Fund Authorized To Give 570 Concerts To Boost War-time Morale

The Baltimore local of the American Federation of Musicians will cooperate in the plan of James Caesar Petrillo, president of the parent union, to have the Baltimore Symphony Orchestra and other major orchestras, play concerts in small towns, Oscar Appel, president of the Baltimore local said yesterday.

Mr. Petrillo announced his plan in New York yesterday, acting on the "suggestion of President Roosevelt." He said the national body has authorized the expenditure of a minimum of $250,000 and a maximum of $500,000 to furnish 570 "small-town" concerts to boost war-time morale.

To Be Notified Soon

The locals included in the program, Mr. Petrillo said yesterday in his New York office, will receive official notification today or tomorrow of their part in it and a general program to be followed by them.

The program, in general, he said, called for the actual concert schedule to be arranged by union locals.

"A city the size of Baltimore," he asserted, "should schedule from five to eight concerts."

The money already authorized, he added, would be used for the payment of musicians' salaries only.

Transportation costs will be paid by the parent body out of a separate fund, on receipt of bills from the locals.

However, the locals will be asked to pay conductors out of their local treasuries. But if they are financially unable to do so, the national body will stand part of all of the cost.

Mr. Appel explained that the union has no fixed ceiling for conductors and that the local would have to pay whatever is asked.

Willing To Cooperate

"Our treasury is in a healthy financial condition," he said, "but whether we could stand all of the cost for the conductor would depend on what amount was asked."

"We will be happy to give any number of concerts within keeping with our budget," he continued, "and will coopperate as much as possible with the national office."

Mr. Petrillo said the programs should begin "as soon as possible," and that all participating orchestras would schedule concerts for towns within their own State.

In addition to the Baltimore Symphony the program includes concerts by the New York Philharmonic Symphony, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra.

Petrillo Program Hit By Head Of NAB

New York, July 28 (AP)—Neville Miller, president of the National Association of Broadcasters, today said James C. Petrillo's plan to provide free symphonic concerts to the nation was a gesture "unequaled for hypocrisy."

"Mr. Petrillo," the NAB chief said, in a statement, "has done more to prevent symphonic music in the United States than any other man in the history of the country."

As president of the American Federation of Musicians, Petrillo last August banned union members from making musical recordings and radio transcriptions in an employment dispute with recording and radio companies.

"The good faith of Mr. Petrillo's proposal may be attacked . . . on the basis of his own figures," said Miller. ". . . Mr. Petrillo is allotting less than $10 a man per concert" to cover all expenses.

"It is obvious, therefore," Miller continued, "that Mr. Petrillo proposes to pay the men no compensation or only nominal compensation."

Petrillo, Miller said, contended that records used commercially in smaller cities deprived local musicians of employment opportunities.

"Yet," he added, "when the union sets aside $500,000 to bring some music to the American people, it does not employ local musicians. It should be noted that in making this transparent gesture, Mr. Petrillo drops the last vestige of justification for his ban on recordings."

This Clipping From
BALTIMORE, MD.
EVENING SUN
JUL 28 1943

City Symphony On Petrillo's Tour List

Baltimore Orchestra Named For Small-Town Appearances

The Baltimore Symphony today was named by James Caesar Petrillo, president of the American Federation of Musicians, as one of the major orchestras to participate in the union's plan to take big city symphonies to small towns.

A spokesman for the Baltimore Symphony, however, said the management had not been informed of the union's scheme and Oscar Apple, president of the Baltimore local of the AFM, said, "This is absolutely the first I've heard of the plan."

Roosevelt Suggestion

Petrillo, speaking in New York, said his union, acting on "a suggestion from President Roosevelt," had authorized expenditure of a minimum of $250,000 and maximum of $500,000 to give 570 free concerts in small towns to "boost wartime morale."

He said that specific arrangements for the concerts would be left to the various union locals, which will pay union scale wages to the musicians, meet all expenses and then submit bills to the Federation.

How Many?

"I don't know how many concerts the Baltimore Symphony will be called upon to give," said Mr. Apple. "I suppose I'll be told later."

Mr. Apple said that the maximum expenditure of $500,000 for 570 concerts would allow only $877 a concert.

"You can't move a big orchestra far on $877," he said. "Even if you don't pay salaries, $877 will only take an orchestra about 100 miles."

Union Scale Wages

Mr. Petrillo's statement failed to say how transportation costs and "union scale" wages could be covered by the sum appropriated. He also made no mention of the fees to be given conductors of the orchestras.

In addition to the Baltimore Symphony, such important orchestras as the New York Philharmonic-Symphony, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra were named as participants by Petrillo.

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 28 1943

Petrillo to 'Angel' Symphonies On a Tour of Smaller Cities

James Caesar Petrillo, president of the American Federation of Musicians, announced yesterday that the union, acting on a suggestion by President Roosevelt, has appropriated $250,000 and is ready to appropriate $250,000 more to send the best symphony orchestras to small American cities for free war-time concerts.

In an interview at the federation offices, on the thirty-fourth floor of the General Electric Building, 570 Lexington Avenue, Mr. Petrillo sketched out the rough details of his program, which he said would begin to function within seven or eight days. Although he admitted that he had not discussed it with the various orchestra heads, he appeared to take it for granted that the New York Philharmonic-Symphony Orchestra and the country's other major orchestral organizations would fall in with the plan.

Bruno Zirato, associate manager of the Philharmonic, said that it would be a matter for the board of directors of the society to decide and that, so far as he knew, the board had not heard of Mr. Petrillo's proposal officially.

Mr. Petrillo seemed hurt when he was asked whether the free concert plan was a public relations stunt connected with his ban on commercial music recordings by union musicians.

"I don't know anything about that," he said. "All I know is we're only trying to do the right thing."

According to a statement, the plan started in a conference with President Roosevelt on Dec. 29 at the White House.

"The President," the statement said, "was very much concerned that the people in the smaller cities in the United States are not getting enough first-class concert music, especially during war time.

"He pointed out to me that in many foreign countries concert orchestras are sent from city to city so that the people who are not in a financial position to travel to the big cities to hear the larger orchestras could hear the finest music

(Continued from page one)

free of charge. He was wondering whether or not the American Federation of Musicians could do something along the same lines. I told the President I would be very happy to take this matter up with the international executive board of the American Federation of Musicians, and I felt sure something could be done about it."

The board, he said, acted on June 7 at Chicago, appropriating $250,000 outright and authorizing him to spend the other $250,000 if he found it necessary.

He said that the arrangement of the concerts will be left to the various union locals, which will pay union scale wages to the musicians, meet all expenses and then submit bills to the federation. The various orchestras, he said, will give the free concerts in sections which they can reach easily from their home cities.

The prepared announcement said that notification will be sent through local unions immediately to the following orchestras with instructions for them to play an allotted number of concerts:

Los Angeles Philharmonic, San Francisco Symphony, Washington Symphony, Chicago Symphony, Baltimore Symphony, Detroit Symphony, Minneapolis Symphony, Kansas City Philharmonic, St. Louis Symphony, New York Philharmonic-Symphony, Rochester Philharmonic, Cincinnati Symphony, Cleveland Symphony, Philadelphia Orchestra, Boston Symphony, Pittsburgh Symphony and Indianapolis Symphony.

The statement listed also fifty-five cities which have symphony orchestras that give occasional concerts. The implication was that they, too, would be requested to take part in the program.

Mr. Petrillo estimated that a total of 570 concerts could be given if the entire $500,000 is spent. "Some of the orchestras," he said, "may want to give two or three on their own."

He said that the larger orchestras would probably be the first to appear in the free concerts, since most of them were just finishing their seasons and had their organizations intact.

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 30 1943

Philharmonic in Favor Of Petrillo's Tour Plan

Field Asserts Management 'Will Co-operate'

Bruno Zirato, associate manager of the New York Philharmonic-Symphony Orchestra, said yesterday that he had the assurance of Marshall Field, president of the Philharmonic's board of directors, that the orchestra management "certainly will co-operate" with James Caesar Petrillo's plan to send symphony orchestras on tours to small cities for free war-time concerts.

Mr. Zirato spoke by telephone with Mr. Field, who is in Chicago. He said Mr. Field said of Mr. Petrillo's plan that "everything is all right in principle," and that he was "in favor of it," but that no details were worked out as yet. Mr. Zirato said that he had discussed the project with most of the members of the Philharmonic's executive committee and that they also agreed that the orchestra would co-operate, although a final decision rests with the entire board.

Mr. ePtrillo, president of the American Federation of Musicians, announced the plan on Tuesday and said the federation was ready to spend up to $500,000 to carry it out. Mr. Petrillo was not in town yesterday and at his office it was said that he would begin on Monday to work out the details in Chicago with the heads of the federation locals in western cities having symphony orchestras. These cities include San Francisco, Los Angeles, Portland, Ore., Cincinnati, Chicago, ouston, Tex., and St. Louis.

On Tuesday or Wednesday Mr. Petrillo will meet in New York with union officials fro meastern cities having symphony orchestras. These cities include New York, Philadelphia, Boston, Baltimore, Washington and Rochester, Mr. Petrillo's assistant said. The meeting will be at the federation's headquarters, 570 Lexington Avenue.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 29 1943

FIVE CONCERTS TO BE PRESENTED BY KOUSSEVITZKY

Lenox—Dr. Serge Koussevitzky, director of the Boston Symphony orchestra, will direct five concerts at the Sedgwick hall under the auspices of the Lenox Library association. The proceeds will be to worthy charities and organizations, particularly the International Red Cross.

Dr. Koussevitzky is spending several weeks at Seraak, his summer home. The dates and further details will be announced con-

BRONX, N.Y.
HOME NEWS
JUL 28 1943

Music Union Will Give 570 Free Concerts for Nation's Smaller Cities, Petrillo States

Managers of leading symphony orchestras, including the New York Philharmonic, the Boston Symphony and the Philadelphia Orchestra today are studying the proposal of James C. Petrillo, president of the American Federation of Musicians, to have members of the orchestras give free concerts in the "smaller" cities of the country.

Petrillo announced yesterday that in answer to a suggestion by Pres. Roosevelt, who deplored the fact that many Americans did not have the opportunity to see and hear the better musical organizations, the American Federation of Musicians had authorized an expenditure of $500,000 for 570 concerts.

Details of the scheme have not been discussed with the managers, Petrillo said, adding that he expected no opposition from this quarter. If there is, he indicated, the musicians would be billed as members of the various orchestras.

Cites Talk With President

Concerning his meeting with Pres. Roosevelt on last Dec. 29, at which the subject was broached by the President, Petrillo said:

"He (the President) pointed out to me," he said, "that in many foreign countries concert orchestras are sent from city to city so that the people who are not in a financial position to travel to the big cities to hear the larger orchestras, could hear the finest music free of charge.

"He was wondering whether or not the American Federation of Musicians could not do something along the same line. I told the President that I would be very happy to take this matter up with the international executive board of the American Federation of Musicians and I felt sure something could be done about it."

BRIDGEPORT, CONN.
POST
JUL 29 1943

NEW MILITARY TUNE

BOSTON, July 29.—(INS) "The Jap, the Hun." That's the name of a new military tune, written by a member of the famous Boston Symphony orchestra and played by the orchestra at an outdoor concert last night. Jacobus Langendoen, cellist and composer, wrote the words and music. The audience joined with him in singing it.

MINNEAPOLIS, MINN.
DAILY TIMES
JUL 28 1943

Petrillo Backs Symphony Tour To Small Towns

New York, July 28.—(AP)—A plan to present small town concerts by the country's leading symphony orchestras has been announced by James C. Petrillo, president of the American Federation of Musicians (AFL).

Petrillo said the union had authorized expenditure of $250,000—and double that "if it is found necessary"—to send big city orchestras to small towns to present free concerts.

Petrillo announced that symphony orchestras of the following major cities would participate in the program:

Los Angeles, San Francisco, Washington, Chicago, Baltimore, Detroit, Minneapolis, Kansas City, St. Louis, New York, Rochester, Cincinnati, Cleveland, Philadelphia, Boston, Pittsburgh and Indianapolis.

[93]

This Clipping From
BALTIMORE, MD.
MORNING SUN
JUL 29 1943

BACKS SMALL TOWN MUSIC

Musical Unicn Here To Cooperate In Petrillo Plan, Oscar Appel Says

Fund Authorized To Give 570 Concerts To Boost War-time Morale

The Baltimore local of the American Federation of Musicians will cooperate in the plan of James Caesar Petrillo, president of the parent union, to have the Baltimore Symphony Orchestra and other major orchestras, play concerts in small towns, Oscar Appel, president of the Baltimore local said yesterday.

Mr. Petrillo announced his plan in New York yesterday, acting on the "suggestion of President Roosevelt." He said the national body has authorized the expenditure of a minimum of $250,000 and a maximum of $500,000 to furnish 570 "small-town" concerts to boost war-time morale.

To Be Notified Soon

The locals included in the program, Mr. Petrillo said yesterday in his New York office, will receive official notification today or tomorrow of their part in it and a general program to be followed by them.

The program, in general, he said, called for the actual concert schedule to be arranged by union locals.

"A city the size of Baltimore," he asserted, "should schedule from five to eight concerts."

The money already authorized, he added, would be used for the payment of musicians' salaries only.

Transportation costs will be paid by the parent body out of a separate fund, on receipt of bills from the locals.

However, the locals will be asked to pay conductors out of their local treasuries. But if they are financially unable to do so, the national body will stand part of all of the cost.

Mr. Appel explained that the union has no fixed ceiling for conductors and that the local would have to pay whatever is asked.

Willing To Cooperate

"Our treasury is in a healthy financial condition," he said, "but whether we could stand all of the cost for the conductor would depend on what amount was asked."

"We will be happy to give any number of concerts within keeping with our budget," he continued, "and will coopperate as much as possible with the national office."

Mr. Petrillo said the programs should begin "as soon as possible," and that all participating orchestras would schedule concerts for towns within their own State.

In addition to the Baltimore Symphony the program includes concerts by the New York Philharmonic Symphony, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra.

Petrillo Program Hit By Head Of NAB

New York, July 28 (AP)—Neville Miller, president of the National Association of Broadcasters, today said James C. Petrillo's plan to provide free symphonic concerts to the nation was a gesture "unequaled for hypocrisy."

"Mr. Petrillo," the NAB chief said, in a statement, "has done more to prevent symphonic music in the United States than any other man in the history of the country."

As president of the American Federation of Musicians, Petrillo last August banned union members from making musical recordings and radio transcriptions in an employment dispute with recording and radio companies.

"The good faith of Mr. Petrillo's proposal may be attacked . . . on the basis of his own figures," said Miller. ". . . Mr. Petrillo is allotting less than $10 a man per concert" to cover all expenses.

"It is obvious, therefore," Miller continued, "that Mr. Petrillo proposes to pay the men no compensation or only nominal compensation."

Petrillo, Miller said, contended that records used commercially in smaller cities deprived local musicians of employment opportunities.

"Yet," he added, "when the union sets aside $500,000 to bring some music to the American people, it does not employ local musicians. It should be noted that in making this transparent gesture, Mr. Petrillo drops the last vestige of justification for his ban on recordings."

This Clipping From
BALTIMORE, MD.
EVENING SUN
JUL 28 1943

City Symphony On Petrillo's Tour List

Baltimore Orchestra Named For Small-Town Appearances

The Baltimore Symphony today was named by James Caesar Petrillo, president of the American Federation of Musicians, as one of the major orchestras to participate in the union's plan to take big city symphonies to small towns.

A spokesman for the Baltimore Symphony, however, said the management had not been informed of the union's scheme and Oscar Apple, president of the Baltimore local of the AFM, said, "This is absolutely the first I've heard of the plan."

Roosevelt Suggestion

Petrillo, speaking in New York, said his union, acting on "a suggestion from President Roosevelt," had authorized expenditure of a minimum of $250,000 and maximum of $500,000 to give 570 free concerts in small towns to "boost wartime morale."

He said that specific arrangements for the concerts would be left to the various union locals, which will pay union scale wages to the musicians, meet all expenses and then submit bills to the Federation.

How Many?

"I don't know how many concerts the Baltimore Symphony will be called upon to give," said Mr. Apple. "I suppose I'll be told later."

Mr. Apple said that the maximum expenditure of $500,000 for 570 concerts would allow only $877 a concert.

"You can't move a big orchestra far on $877," he said. "Even if you don't pay salaries, $877 will only take an orchestra about 100 miles."

Union Scale Wages

Mr. Petrillo's statement failed to say how transportation costs and "union scale" wages could be covered by the sum appropriated. He also made no mention of the fees to be given conductors of the orchestras.

In addition to the Baltimore Symphony, such important orchestras as the New York Philharmonic-Symphony, the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra were named as participants by Petrillo.

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 28 1943

Petrillo to 'Angel' Symphonies On a Tour of Smaller Cities

James Caesar Petrillo, president of the American Federation of Musicians, announced yesterday that the union, acting on a suggestion by President Roosevelt, has appropriated $250,000 and is ready to appropriate $250,000 more to send the best symphony orchestras to small American cities for free war-time concerts.

In an interview at the federation offices, on the thirty-fourth floor of the General Electric Building, 570 Lexington Avenue, Mr. Petrillo sketched out the rough details of his program, which he said would begin to function within seven or eight days. Although he admitted that he had not discussed it with the various orchestra heads, he appeared to take it for granted that the New York Philharmonic-Symphony Orchestra and the country's other major orchestral organizations would fall in with the plan.

Bruno Zirato, associate manager of the Philharmonic, said that it would be a matter for the board of directors of the society to decide and that, so far as he knew, the board had not heard of Mr. Petrillo's proposal officially.

Mr. Petrillo seemed hurt when he was asked whether the free concert plan was a public relations stunt connected with his ban on commercial music recordings by union musicians.

"I don't know anything about that," he said. "All I know is we're only trying to do the right thing."

According to a statement, the plan started in a conference with President Roosevelt on Dec. 29 at the White House.

"The President," the statement said, "was very much concerned that the people in the smaller cities in the United States are not getting enough first-class concert music, especially during war time.

"He pointed out to me that in many foreign countries concert orchestras are sent from city to city so that the people who are not in a financial position to travel to the big cities to hear the larger orchestras could hear the finest music

(Continued from page one)

free of charge. He was wondering whether or not the American Federation of Musicians could do something along the same lines. I told the President I would be very happy to take this matter up with the international executive board of the American Federation of Musicians, and I felt sure something could be done about it."

The board, he said, acted on June 7 at Chicago, appropriating $250,000 outright and authorizing him to spend the other $250,000 if he found it necessary.

He said that the arrangement of the concerts will be left to the various union locals, which will pay union scale wages to the musicians, meet all expenses and then submit bills to the federation. The various orchestras, he said, will give the free concerts in sections which they can reach easily from their home cities.

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JUL 30 1943

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Field Asserts Management 'Will Co-operate'

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Mr. Zirato spoke by telephone with Mr. Field, who is in Chicago. He said Mr. Field said of Mr. Petrillo's plan that "everything is all right in principle," and that he was "in favor of it," but that no details were worked out as yet. Mr. Zirato said that he had discussed the project with most of the members of the Philharmonic's executive committee and that they also agreed that the orchestra would co-operate, although a final decision rests with the entire board.

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 29 1943

FIVE CONCERTS TO BE PRESENTED BY KOUSSEVITZKY

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Dr. Koussevitzky is spending several weeks at Seraak, his summer home. The dates and further details will be announced concerning the concerts.

BRONX, N.Y.
HOME NEWS
JUL 28 1943

Music Union Will Give Concerts for Nation's Smaller Cities, Petrillo States

Managers of leading symphony orchestras, including the New York Philharmonic, the Boston Symphony and the Philadelphia Orchestra today are studying the proposal of James C. Petrillo, president of the American Federation of Musicians, to have members of the orchestras give free concerts in the "smaller" cities of the country.

Petrillo announced yesterday that in answer to a suggestion by Pres. Roosevelt, who deplored the fact that many Americans did not have the opportunity to see and hear the better musical organizations, the American Federation of Musicians had authorized an expenditure of $500,000 for 570 concerts.

Details of the scheme have not been discussed with the managers, Petrillo said, adding that he expected no opposition from this quarter. If there is, he indicated, the musicians would be billed as members of the various orchestras.

Cites Talk With President

Concerning his meeting with Pres. Roosevelt on last Dec. 29, at which the subject was broached by the President, Petrillo said:

"He (the President) pointed out to me," he said, "that in many foreign countries concert orchestras are sent from city to city so that the people who are not in a financial position to travel to the big cities to hear the larger orchestras, could hear the finest music free of charge.

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BRIDGEPORT, CONN.
POST
JUL 29 1943

NEW MILITARY TUNE

BOSTON, July 29.—(INS) "The Jap, the Hun." That's the name of a new military tune, written by a member of the famous Boston Symphony orchestra and played by the orchestra at an outdoor concert last night. Jacobus Langendoen, cellist and composer, wrote the words and music. The audience joined with him in singing it.

MINNEAPOLIS, MINN.
DAILY TIMES
JUL 28 1943

Petrillo Backs Symphony Tour To Small Towns

New York, July 28.—(AP)—A plan to present small town concerts by the country's leading symphony orchestras has been announced by James C. Petrillo, president of the American Federation of Musicians (AFL).

Petrillo said the union had authorized expenditure of $250,000—and double that "if it is found necessary"—to send big city orchestras to small towns to present free concerts.

Petrillo announced that symphony orchestras of the following major cities would participate in the program:

Los Angeles, San Francisco, Washington, Chicago, Baltimore, Detroit, Minneapolis, Kansas City, St. Louis, New York, Rochester, Cincinnati, Cleveland, Philadelphia, Boston, Pittsburgh and Indianapolis.

[83]

CINCINNATI, O.
ENQUIRER

JUN 27 1943

Why Not Try Music Plan?

BY MARY LEIGHTON.

THE selection of Paul Creston's First Symphony, Op. 20, for the New York Music Critics' Circle Award, puts the spotlight on a composer who might be nominated as a beneficiary of the fund for creative musicians—if and when collections from performing musicians bring it into being in response to a proposal made by Dr. Serge Koussevitsky.

The details of Dr. Koussevitsky's proposal, published in the New York Times, May 16, and a report on controversial letters in answer to it, were published in my article two weeks ago. As a reminder, Dr. Koussevitsky pointed out that the composer of serious works is usally the poorest paid of musicians, and yet without him, solo performers, conductors, orchestras, bands, opera and ballet companies, choruses and other ensembles, publishers, instrument makers, inclusive of other organizations in the music industry, would not be able to function profitably. Dr. Koussevitsky also pointed out that we should not repeat the mistakes of former times when the greatest composers were handicapped by poverty, while they lived, only to meet untimely deaths before achieving general fame. A fund should be established by the country's musicians to aid American composers.

* * *

WHETHER Dr. Koussevitsky's plan has gained any more momentum, I do not know. The only subsequent remarks on the proposal I have observed is an editorial in Musical Courier from which I quote. "The Koussevitsky idea is admirable and its further development should be supported especially by musicians, for as the proponent says: 'We musicians should be first to stand by the composer, for we owe him most.'"

* * *

THE CASE of Paul Creston can serve to show how benefits might be derived from such a fund. The composer's real name is Joseph Guttoveggio. He was born on Manhattan's lower East Side. When he was 8 his father thought he had the makings of a concert pianist and bought him an old piano for $10. For 10 years he practiced diligently, and during spare time from improving his pianistic ability, composed little piano pieces. His formal education ended with his second year in high school. After that he began spending much time in study at the New York Public Library, acquiring a generous knowledge of crytography, graphology, occultism, Oriental philosophy, esthetics, acoustics. He is self-taught in musical composition, is not a member of the American Society of Composers, Authors and Publishers, prefers to do business with American conductors and American orchestras himself and has been enterprising and successful to a degree in his individual ventures.

Creston won the Music Critics' award for the deft workmanship in his symphony, for the skillful cultivation of its musical structure, which demonstrated clear musical thinking. He also was praised because of its soundly wrought lyrical, rhythmic and contrapuntal elements which held contrast and balance and proved a worthy sounding orchestration. While the Music Critics' Circle, 13 in number, did not consider that the score reflected epochal individualism, its members concluded it is an interesting expression of a sound craftsman.

* * *

CRESTON is now 36, lives in a crowded three-room apartment in New York. The apartment houses a large library, a concert grand piano and his wife and two energetic children.

Probably this is an atmosphere of domestic happiness, but not one that is conducive to the peace of mind and profound thinking of a gifted musician.

If Paul Creston has accomplished what he has by his own resourcefulness and determination, relief from financial worries could further his creative powers. He teaches a number of piano pupils, plays the organ at Manhattan's St. Malachy's Church and composes. During the past six months, his compositions have brought him a scant $700 in performance royalties.

In fact that the careful judgment of the New York Music Critics' Circle resulted in favor for Creston's creative capabilities is significant for the financial recognition Dr. Koussevitsky has proposed.

Doubtless, the fund that he has suggested, to be established by musicians in this country for the benefit of American composers, would reap a rewarding harvest. If the popularity and far-reaching success of Jan Sibelius as the result of a permanent income from Finland is any argument for promoting Dr. Koussevitsky's proposal, his proposal should gather momentum immediately.

NEW YORK, N.Y.
TIMES

JUL 28 1943

Petrillo and Orchestras to Give Free Concerts for Small Cities

The union musicians of the leading symphony orchestras, including the New York Philharmonic, the Boston Symphony and the Philadelphia Orchestra, and their conductors, are to give concerts free of charge in the smaller American cities, it was announced yesterday by James C. Petrillo, president of the American Federation of Musicians.

Mr. Petrillo said that all expenses of the concerts would be met by the American Federation of Labor musicians union and that it had already authorized the expenditure of $500,000. He estimated that a total of 570 free concerts would be provided, with the first possibility being offered in a week or ten days.

The union leader said the plan was first suggested by President Roosevelt, but the White House had no comment to make on this announcement.

Mr. Petrillo said that he had been invited to the White House last Dec. 29 and that President Roosevelt was very much concerned that the people in the small cities in the United States were not getting enough first-class concert music, especially during wartime."

"He pointed out to me," Mr. Petrillo's formal statement continued, "that in many foreign countries concert orchestras are sent from city to city so that the people who are not in a financial position to travel to the big cities to hear the larger orchestras could hear the finest music free of charge.

"He was wondering whether or not the American Federation of Musicians could not do something along the same line. I told the President that I would be very happy to take this matter up with the international executive board of the American Federation of Musicians and I felt sure something could be done about it."

Mr. Petrillo said that he regarded it as "very significant that

Continued From Page One

the President of the United States, with all the responsibilities he has during this crisis, found the time to think of the people in the smaller communities and provide an opportunity for them to see and hear the outstanding musical organizations in the United States."

The concerts will enable many persons to see and hear the major orchestras for the first time, Mr. Petrillo said, and in addition will do "a great deal for home morale during these distressed times."

No Difficulties Expected

Mr. Petrillo said that he had not yet discussed details of the project with the orchestra managers but that he did not expect any difficulties.

He said that he did not believe the managements would have any objection to the billing of the orchestras under their formalities. If there are objections, he said, they could be avoided by billing the musicians as members of the ensemble concerned.

Mr. Petrillo said that it had not been definitely decided in terms of population what would constitute a "smaller city." The aim of the program to bring the major orchestras to the smaller cities, he said, ended in itself any fears of competition with private enterprise.

According to Mr. Petrillo, each local of the federation will pick the playing dates and times for the orchestras within its jurisdiction. He emphasized, however, that the program would be flexible so that, if necessary, a band might travel an appreciable distance to fulfill the hopes of the project.

Dates for the concerts ordinarily will fall on the days off of the symphony musicians or during such times when they do not have commercial commitments. Mr. Petrillo said that the musicians would receive the regular union scale of pay for the concerts. The regular conductors of the orchestra would choose the selections to be played, Mr. Petrillo added.

At the present, Mr. Petrillo said, a schedule of concerts was not ready because some orchestras had disbanded for the summer. The concerts would be offered as soon as the units re-formed while those presently intact would lead off the series.

Mr. Petrillo said that the symphony orchestras of the following major cities would participate in the project:

Los Angeles, San Francisco, Washington, Chicago, Baltimore, Detroit, Minneapolis, Kansas City, St. Louis, New York, Rochester, Cincinnati, Cleveland, Philadelphia, Boston, Pittsburgh, Pa., and Indianapolis.

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

JUL 25 1943

New Program Wins Favor

By TOM CHASE

BOSTON — (AP) — Topflight members of the Boston Symphony Orchestra have began a unique series of concerts—thanks to the ban on pleasure driving and the canceling of the Berkshire Festival—in which every man appeared, or will appear, as a soloist.

The unusual programs — the kind real musicians dream about — obviously were designed to present music, old and new, that ordinarily failed to fit into the standardized patterns of symphonic and chamber work.

The idea developed when wartime restrictions prevented first-desk men from making customary excursions to the Berkshire Festival, to summer resorts or to former homes abroad.

Virtuoso musicians, who never had time to play together during busy winter months in the desired out-of-the-ordinary combinations, took advantage of the present opportunity, and as a result music-wise Bostonians subscribed to the series in droves.

The first concert was devoted entirely to Mozart's works, and included some of the best of his lesser-known compositions. Boris Goldovsky, noted for his Mozart interpretations, conducted for the most part, changing roles with Richard Burgin, the orchestra's famous concert master, in one number.

The 20 musicians played beautifully and sometimes beyond compare. In the delightful G-major piano concerto, Godovsky brought out all of Mozart's inherent wit and Burgin (then conducting) kept the orchestra in perfect proportion, permitting those marvelous woodwind passages full scope.

In turn Burgin played the violin solo in the "Hafner" serenad (Goldovsky conducting) wit astonishing assurance and skil major piano concerto, Goldovsk sang three arias tastefully an all of the men performed ad mirably in the many solo pas sages.

Other musicians will have fur ther opportunities for extended solo work before the series of 1 concerts comes to an end.

LAWRENCE, MASS.
TRIBUNE

JUL 23 943

HOME OF THE BRAVE

BOSTON, July 23 (UP) — Nearly 14,000 persons, attending a Boston Symphony Orchestra concert on the Charles river esplanade, halted their mad flight from a sudden electrical storm last night to stand in the driving rain while the orchestra finished playing "The Star-Spangled Banner."

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JL 23 943

—(U.P.)

* * *

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This Clipping from
NEW KENSINGTON, PA.
DISPATCH

JUL 24 1943

The World of Music

The Boston Symphony Orchestra is experimenting this summer with a series of seven concerts suitable for orchestra of chamber proportions, although not all of it is written as "chamber music."

Under seven different conductors, all the principal players of the Boston Symphony will take part, with such others as are needed. The music selected ranges from Bach and Scarlatti to modern and even contemporary composers. One program, for instance, will be made up of works by Haydn, Handel, Wagner and Shostakovich.

SHREVEPORT, LA.
TIMES

JUL 2 1943

OMAHA, NEB.
MORNING WORLD-HERALD

JUN 27 1943

Serge Koussevitzky, conductor of the Boston Symphony, is always good copy, especially in the eyes of the New York Times' Olin Downes. Now he has kicked up quite a to-do in suggesting that performing musicians should do something in the way of financial support of America's composers—to allow them freedom and peace of mind in their creative activities. Whether you choose to deem this as a serious or merely amusing idea, the letters of response which it evoked proved to be the most amusing collection of side-stepping and buck-passing noted in a long time.

All agreed that the idea is a good one. But, who will pay? Some one points to ASCAP. Its president, Deems Taylor, explains that that organization already pays out twenty per cent of its royalties to composers of serious music. Some meanie opines that the musicians' union should be happy to assume the honor, then a union member replies that that idea is naive, to say the least. Another suggests a federal ministry of fine arts for subsidization of these men and is answered in terms of WPA, communism and socialism.

One writer calls attention to the millions of dollars laid out by industry for laboratory research by its scientists in the hope that in the course of one or ten years they will hit upon something as valuable as nylon has proved for the Du Ponts. His conclusion contends that if this sort of gamble proves practicable and profitable for industry the music world could well gamble in a similar manner on its creative geniuses.

But some one will ask—if nylon is worth millions, how much is a Beethoven symphony worth? Another will aver that the question is too silly for consideration and a third will contend that the Beethoven symphony has done and will continue to do more for humanity than all the nylon that can be fabricated—that money values can no more be placed on that symphony than on your child.

Of course the rub comes in trying to pick the winners before they have run. If, by some magic, we knew we had another Mozart or Schubert, this country, in war or peace, would not let him want. There would be no paupers' graves as for those two—no Charles Griffes burning himself out as a young man composing all night after having taught all day—no Henry Gilbert minding a horse and a cow so he could put a piano in the barn and write music on a bread-board laid over the head of a barrel.

On the other hand Beethoven, Brahms, Tschaikowski, Dvorak and many another big-wig composer left estates that were not exactly hay.

Boston Pop Orchestra In Open-Air Concerts

The famous open air esplanade concerts presented by the Boston Pops Orchestra along the picturesque Charles river each summer will be broadcast over KRMD and the Blue Network for the musical enjoyment of the millions of patrons of the world-renowned orchestra.

The opening concert, tonight at 7:15, will be dedicated to the WAVES, in celebration of their first anniversary.

A group of 500 WAVES will march in a body, led by a military band from their training school to the esplanade.

High ranking naval officers will be in attendance, and tribute will be paid to the event, to be known as "Women's Reserve Night."

Four esplanade broadcasts will be heard over KRMD and the Blue Network, from 7:15 to 8:00, instead of the usual closing time of 8:15. This is due to dim-out regulations. Arthur Fiedler will conduct.

AKRON, O.
BEACON-JOURNAL

Temporary Suspension

WAR CONDITIONS have made it necessary to suspend temporarily activities of the Berkshire Music Center, although a committee composed of members of the boards of the Boston Symphony orchestra, the Berkshire Symphonic festival and the Koussevitzky Music foundation had been formulating plans for continuing the center this summer.

Announcing the suspension, Serge Koussevitzky said: "Cultural education and activities are now necessarily being curtailed in many directions. But after this period of sacrifice, of deprivation and of terrific concentration on the immediate tasks of the war effort, students of all ages, and the public as well, will turn to the Berkshire Music Center and other institutions of art, deepened by their experience and with a greater need and appreciation for the arts and especially for music. It is for us to use this time to prepare now so that we shall stand ready to meet their need with even greater resources for usefulness, help and inspiration."

Plans are already progressing for reopening the center as soon as war conditions permit, and for assuring the continuance on the basis of nation-wide interest and support.

The center will continue its service in offering opportunities to young musicians, and will play an important part in rehabilitating the skill of many who have had temporarily to lay aside their musical work, it is announced.

San Francisco, Cal
People's World
June 23, 1943

Composers Win

NEW YORK (UP).—The Koussevitzy Music Foundation has approved grants for symphonic compositions to be written by Igor Stravinsky, Bela Bartok and William Schuman, and for chamber music compositions by two young American composers, William Bergsma of the Eastern School of Music and Robert M. Palmer, University of Kansas. This is the second series of grants by the foundation, which was set up in 1942 in memory of Natalie Koussevitzy.

This Clipping From
MUSICAL COURIER
NEW YORK, N. Y.
JUL -- 1943

LISTENING with the KOUSSEVITZKYS

These interesting reminiscences are published to commemorate the Silver Jubilee of Arthur M. Abell's valued connection with the Musical Courier. He wrote his first article for this paper in 1893, when he was living in Weimar, Germany. In 1894 he moved to Berlin and acted as our representative there for many years, until he returned to this country and retired from active journalism. His reviews and essays in our columns were among the most informed of their time. As an authority on matters concerning the violin, its repertoire and its players, he still has few superiors. During Abell's Berlin residence, his home was a salon where the most distinguished resident and visiting musicians gathered for receptions that were among the leading events of their kind in the German capital. Mr. and Mrs. Abell are now living at their country home in Hastings-on-Hudson, N. Y.—EDITOR'S NOTE.

By ARTHUR M. ABELL

During the past sixteen years it has been my privilege and that of Mrs. Abell to be the guests of Serge Koussevitzky in his box at Carnegie Hall for all of the Boston Symphony Orchestra concerts there, 160 during this period. Many famous musicians have been our fellow-guests during this decade and a half, and some of their comments and sayings were of such general interest that they deserve to go on record.

In telling the story of the Koussevitzky box, I shall touch, of course, on only the highlights.

Dr. Koussevitzky and I have been friends for forty-five years, since he made his Berlin debut in 1898 as a double bass virtuoso. The older readers of the Musical Courier will recall that I was his guest on that memorable tour of the Volga which he made with his own orchestra of eighty-three musicians in the spring of 1914. He chartered a steamer and traveled for more than 2,000 miles down Europe's mightiest river, giving concerts in all the principal cities from Jaroslav to Astrakhan. At Stalingrad, the scene of the greatest battle thus far of this war, he gave two concerts. The town was then called Zaritza. I wrote a series of articles for the Musical Courier at the time about that unique musical pilgrimage.

A Distinguished Roster

Many distinguished musicians have been fellow guests with us in the Koussevitzkys' box during these sixteen years. Among them were Koussevitzky's co-workers in the conductorial vineyard, the late Frederick Stock of Chicago, Carlos Chavez of Mexico City, Fernandos Arbos of Madrid, Georg Schneevoigt of Helsingfors, Gregor Fitelberg of Warsaw and Artur Rodzinski of Cleveland. Among the violinists have been Jan Kubelik, Bronislaw Huberman, the late Paul Kochanski, Nathan Milstein and Lea Luboshutz. Other guests were the Russian cellists Gregor Piatigorsky and Raya Garbousova; and Artur Schnabel, whose feat of playing from memory all of the thirty-two Beethoven piano sonatas in seven recitals at Carnegie Hall a few years ago will long be remembered.

Among the composers besides Stravinsky, Prokofieff and Ravel have been Alexandre Tansman, the late Charles Martin Loeffler, Aaron Copland, Roger Sessions, Nicolai Berezowsky, Arthur Lourié (who is also the biographer of Koussevitzky), Edward Burlingame Hill and Vladimir Dukelsky. (Vernon Duke when he writes popular music.) The famous contralto, Margarete Matzenauer, was also a guest on two occasions. The late Philip Hale was with us once, and last winter there sat in the box a striking-looking young blonde girl in whose veins flows the blood of two of the greatest men of all musical history, Friedelind Wagner, the freedom-loving granddaughter of Richard Wagner and the great-granddaughter of Liszt.

For thirteen consecutive seasons Mme. Koussevitzky always received her guests with queenly grace and that delightful simplicity of manner so characteristic of educated Russians of the old régime. Since her death, her niece, Olga Naumoff, has quietly and charmingly officiated as hostess. I first met her when she was a little girl, at Samara, on the Volga, in 1914.

Gifted Occupants

Mme. Chaliapin, widow of the great Feodor, has been with us regularly for several seasons, and Michel Kachouk, who was for twenty years Chaliapin's manager. Dr. Paul Stefan, biographer of Toscanini and Dvorak, has also been there several times.

An ever-welcome guest is the famous French pianist and pedagogue, Isidor Philipp, who, with his gifted assistant, Emma Boynet, has been with us repeatedly during the past two seasons. Arthur Nikisch's daughter, Leonore Nikisch-Schindler, was with us at one concert last season, also her husband, Ewald Schindler and their son, Andreas, the only living grandson of the unforgettable Nikisch.

Among the many interesting features of the Koussevitzky box during these sixteen years have been the many languages spoken there. Chief among these were Russian and French, but Italian, German, Spanish, Dutch, Polish and Finnish have also been heard.

Memories and Music

Three years before his death, Ossip Gabrilowitsch listened with us to Koussevitzky's inimitable rendition of Tchaikovsky's Sixth Symphony, and during the intermission told us how he had heard the world premiere of the work at St. Petersburg, conducted in the fall of 1893 by Tchaikovsky himself only a few days before the composer's death. Incidentally, the writer was present at Gabrilowitsch's sensational Berlin debut in 1896.

While he was still living in New York, Jascha Heifetz was a frequent guest of the Koussevitzkys. His attractive wife, formerly Florence Vidor of screen fame, was always with him. One Saturday afternoon after the concert Heifetz invited the Koussevitzkys and all of us who were their guests in the box for a social hour in his Park Avenue penthouse apartment, with its enormous music room and two concert grand pianos.

Chaliapin Sings for Tolstoy

At one of the concerts some twelve years ago, the late Feodor Chaliapin was one of the guests. During the pause he told us of his long friendship with Koussevitzky, and how they had concertized together in Russia as young men. It was at Koussevitzky's home in Berlin in 1907 that I first met Chaliapin. The great basso also told us how he and his boyhood friend, Sergei Rachmaninoff, visited Leo Tolstoy in 1900. His account of this event was very vivid, and as everyone is now reading Tolstoy's War and Peace, I shall tell the story in Chaliapin's own words:

"I was in an indescribable state of excitement," he said, "when I finally stood face to face with the great man whose name was a household word throughout the civilized world. Tolstoy asked me to sing something, which I did to Rachmaninoff's accompaniment. To my great astonishment, he gave no sign either of

(*Please turn to page* 9)

KOUSSEVITZKY ON THE PODIUM. Conducting is not the only artistic talent in the Serge Koussevitzky family, as the accompanying drawing shows. Made from life, at a concert, it is from the pen of his niece, Olga Naumoff. With remarkable economy of line, the sketch strikingly characterizes the noted conductor.

← COMPOSER AND CONDUCTOR COMPETE IN CHINESE CHECKERS

with a watchful referee. Left to right, Vladimir Golschmann, Mme. Igor Stravinsky and Igor Stravinsky. Mr. Golschmann directed the first performance of Stravinsky's Danses Concertantes at the recent Serenades in the Museum of Modern Art, New York.

Photo by Halsman, N. Y.

AT THE HOME OF ARTHUR M. ABELL →

in Hastings-on-Hudson, N. Y., a group of musical personalities includes, seated, Isidor Philipp and Emma Boynet, pianist; standing, Mr. Abell, left, and Dr. Paul Stefan, musicologist.

LISTENING FROM THE KOUSSEVITZKY LOGE

(Continued from page 5)

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Glazounoff and Ravel Agree

When in this country a decade or more ago, the late Alexander Glazounoff was a guest in the box several times. On one occasion Koussevitzky played Maurice Ravel's Bolero, which was at that time all the rage. Glazounoff had never heard it. I asked him what he thought of it and he replied, "I think it is third-rate music, and wholly unworthy of so gifted a composer as Ravel."

This comment interested all the guests greatly, for it coincided with Ravel's own opinion of the work. The famous Frenchman sat in the box at one of the concerts during the season of 1928-9 and listened with great interest to Koussevitzky's reading his Suite, Ma Mère l'Ore. In voluble and rapid French, Ravel went into raptures over Koussevitzky's magnificent performance of the work. He was particularly impressed with the Boston Symphony. "We have nothing in France," he declared, "that can be compared with it."

In speaking of his Bolero, which all the orchestras were then playing, Ravel commented, "I consider it one of my least significant works, and its popularity is a great surprise to me and out of all proportion to its musical value."

Enter Thomas Mann, the Gishes and McCormack

Thomas Mann and his wife have been in the box at various times. He is quite musical and revealed an intelligent understanding of the classics in particular. He told me that he had studied the violin in his youth at Lübeck. On one occasion, in discussing Hitler, he said, "It is a mystery to me that a nation that has produced such giants as Bach, Beethoven and Brahms could be led astray by such a madman The Nazis have nothing in common with the men who made Germany a great nation."

Lillian and Dorothy Gish were with us several times some years ago. On one occasion John McCormack entered the loge, and on seeing them he enthusiastically exclaimed, "Sure, and it's a sight for sore eyes to look on the two of you!" During the pause he regaled us in his inimitable brogue with funny Irish anecdotes.

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A different opinion of the third great German B was expressed by Prokofieff's illustrious compatriot, Igor Stravinsky, who has been with us in the box on several occasions in recent years. His admiration for Brahms is profound. When Mme. Koussevitzky told him that I had known Brahms, he was intensely interested and asked me many questions about the great composer.

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"That is true," he replied, "but a quarter of a century has passed since I wrote them, and in those twenty-five years I have grown—I should hope."

Godowsky Defines Genius

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Quickly he replied, "Talent is evolution, genius is revolution."

SICIAN—the one who gave birth to musical art, whose work and genius are responsible for this extraordinary prosperity and flowering of musical life—and who has brought the beauty and joy of music to the world? What has been the fate of the composer of the past? What is being done for the composer of our day?"

Dr. Koussevitzky builds up a strong case for the great composers of the past who lived and died in privation, poverty and obscurity. "Those Titans, who today are the pillars upholding the towering structure of musical art, were ignored by their contemporaries and allowed to die of heartbreak and misery. The monuments built in their honor, the deepening recognition of their immortality, will not erase the injustice allowed in their day." He continues to say that the present-day composer may not die of heartbreak and hunger but has to struggle along "to earn his living through other ways and sources than his God-given gift; as a composer he cannot make a living. He is forced to go out and teach, lecture, and crowd his day with trifling obligations which kill his time, his energies, his creative art. If his present-day life is less tragic it is none the less hard, unfair and maladjusted."

Dr. Koussevitzky declares that it is time to repay the debt of long standing which we owe the composer. He cites the example of Russia which "sensed the importance of art in this era of basic life reconstruction and offers every means of protection to her creative artist." He feels that this is the moment, while "America is fully conscious of the mission to restore the rights of men to protect the intellectual, creative and cultural forces from the deadly grip of Teutonic strangulation," to make an appeal on behalf of the composer in line with deep-rooted American tradition. "The appeal for the composer must embrace the whole musical world, reach the musician in every field, the music lover and sponsor, far and wide. It calls for the invaluable support of great music federations; for the joint cooperation of organizations and institutions vitally active in musical life; for the wide spread response of all those who derive enjoyment and inspiration from music.

"We musicians must be first to stand by the composer because we owe him most." Dr. Koussevitzky's plan is to ask a small annual donation of $1.00 from each performing musician which would bring in a substantial permanent income, with the joint cooperation and contribution of other groups and organizations, to form a composers' fund.

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Roy Harris Receives Commission For Symphony

The first move in the direction to help the American composers as suggested by Dr. Koussevitzky was a commission from the National Broadcasting Company, announced by Mark Woods, President of the Blue Network, at a reception at the Waldorf-Astoria, May 17. Mr. Woods announced that he had commissioned Roy Harris to write a new symphony. He also made the statement that he made no demands on the composer, but hoped that the new work would be an expression of the nation's war effort. He said: "Since Roy Harris is essentially a man of the soil and one of our own, I hope his sixth symphony will be dedicated to the American fighting forces and that it will be a symbol of the struggle which our nation is making and has made throughout its eventful history for the freedom of mankind." Mr. Harris, in accepting the commission said that he would compose a "major moral symphony" that would deal with the Lincoln era which is as significant today as were the trying times of Lincoln's Presidency. Mr. Harris's Fifth Symphony was dedicated to the people of the Soviet Union and was played by the Boston Symphony this winter. It was heard by short wave in Russia and a group of Soviet composers, including Prokofieff, Shostakovich and Miaskovsky, sent the American composer congratulations by cable.

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NEW YORK, N. Y.
TIMES
JUL 4 - 1943

NEW BOSTON SERIES

As an innovation, the Boston Symphony Orchestra will present a series of concerts this summer devoted to music for an ensemble of chamber proportions. Each of the seven programs will be under the direction of a different conductor and will be performed in Sanders Theatre, Cambridge, on successive Sunday afternoons, beginning July 18, with repetition the next night in New England Mutual Hall, Boston.

The conductors include Richard Burgin, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis and Leonard Bernstein. All of the principal players of the Boston Symphony will appear and such others as are needed. In addition to first desk men from the orchestra the soloists will comprise Jesús Maria Sanromá, Boris Goldovsky and Mr. Bernstein, pianists; Margaret Codd Goldovsky, soprano; members of the Harvard Glee Club and Radcliffe Choral Society, and others.

The series opens, July 18 and 19, with a Mozart program led by Mr. Goldovsky. It contains the Divertimenti in D (K. 251) and in E flat (K. 113); three arias with Mrs. Goldovsky as soloist; the "Haffner" symphony, and the piano concerto in G. The last named work will be played by Mr. Goldovsky and conducted by Mr. Burgin.

The second program, July 25-26, directed by Mr. Zighera, will consist of a Toccata, Bourrée and Gig by Domenico Scarlatti; Schubert's Fifth symphony; Stravinsky's "Pulcinella" suite; Ibert's "Capriccio" and Ravel's "Pavane pour une Infante defunte."

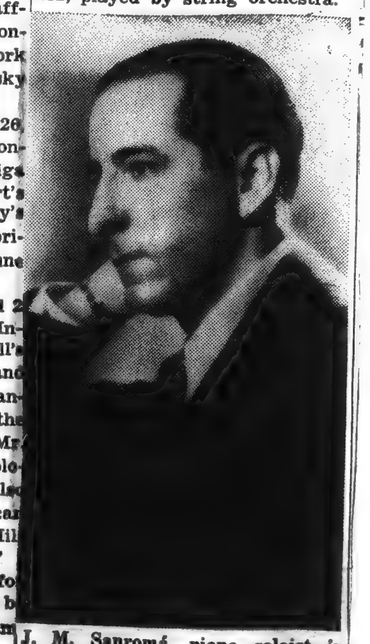
At the concerts of Aug. 1 and 2 the Boston Society of Ancient Instruments will be heard in Purcell's first and seventh "Fantasies," and works by Couperin, Gibbons, Handel and Gervaise. The rest of the offerings will be conducted by Mr. Bernstein, who will appear as soloist in Poulenc's "Aubade," and also will present "Three Mexican Dances" by Paul Bowles and Milhaud's "La Création du Monde."

Piston's "Three Pieces" for flute, clarinet and bassoon will be a feature of the fourth program Aug. 8-9, to be directed by Mr. Laurent, which lists further Jongen's "Rhapsody" for flute, oboe, clarinet, bassoon, horn and piano; Mozart's quartet (K. 285) for flute, violin, viola and 'cello, and the Beethoven septet.

The fifth program, Aug. 15 and 16, under Mr. Woodworth's direction, will be composed of Bach's concerto in A minor for flute, violin, harpsichord and strings; Haydn's symphony No. 80, in F major, and Mozart's "Requiem Coeli," for chorus, soprano solo and orchestra.

On Aug. 22 and 23 Mr. Curtis will lead Handel's "Water Music"; Wagner's "Siegfried Idyll," and Haydn's symphony in B flat, on a schedule also embracing Shostakovich's piano quintet, performed by Mr. Sanromá and the Burgin Quartet.

The final program, Aug. 29 and 30, conducted by Mr. Burgin, will be devoted to works for strings, including the Arensky "Variations"; Schoenberg's "Verklaerte Nacht," Volkmann's "Serenade" for 'cello and strings, and also Beethoven's string quartet, Op. 132, played by string orchestra.



J. M. Sanromá, piano soloist in Gershwin program Tuesday.

MUSICAL LEADER
CHICAGO, ILL.
JUN - - 1943

Aid For The American Composer

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has always championed the cause of the American composer. In the New York Times of May 16, he wrote a letter showing the phenomenal development of music as an art and a profession. He speaks of the development through music organizations, conservatories, orchestras and federations of music in this country. Artists "come to light, to glory, to wealth." He speaks of the rise to fame of orchestras, of the prosperity of radio, phonograph and publishing corporations, of the expansion of music federations which enlist hundreds of thousands of members. Music needs the performer. "It needs the ever widening realm and new vistas opened up by interpretative art. To be sure, the performing musician deserves the protection which his profession affords him; the artist-interpreter deserves recognition of the services he renders to the art of his election. BUT WHAT IS THE REWARD OF THE CREATIVE MU-

BALTIMORE, MD.
EVENING SUN
JUL 5 - 1943

Chamber Music Series Set

The opening concert in the annual "Midsummer Night" chamber music series will be held in the east rose garden of the Baltimore Museum of Art at 8.30 P. M. tomorrow. Concerts will be held each Tuesday at the same hour throughout the summer until August 24.

The program tomorrow includes the Mozart Piano Quartet in A Major, the Brahms String Quartet in A Minor, Opus 51, No. 2, and the Quintet in E Flat Minor, Opus 26, by Dohnanyi. Featured performers will be the Homewood Quartet, including Veda Reynolds, assistant to Efrem Zimbálist at the Curtis Institute, Philadelphia, first violin; Melvin Ritter, Peabody Conservatory scholarship student and member of the Baltimore Symphony, second violin; Alexander Fisham, of the National Symphony Orchestra, viola, and Mischa Niedeman, who will join the Boston Symphony next winter, cello. Richard Goodman, Baltimore musician, will be pianist.

The Baltimore Museum of Art will open its fifth annual Summer Sketch Club for children between the ages of 5 and 15 tomorrow morning. Classes will be held for white children on Tuesdays and Thursdays, and for colored children on Friday. They will last from 10 A. M. to noon and will be held through August 13.

[86]

Records Sought for Concerts at Fronts

An impromptu pops concert with phonograph records in a Nissen hut in far-off Dutch Harbor led last night to a movement to supply records for other such programs on all American fronts.

A letter from a New York Navy man to Arthur Fiedler, pops conductor, describing the sub-arctic program, inspired the idea at the Fort Devens night program of the Boston Pops concert in Symphony Hall. A WAAC detachment from Fort Devens was given the task of starting the collection of records.

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(Continued from page 5)

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Quickly he replied, "Talent is evolution, genius is revolution."

SICIAN—the one who gave birth to musical art, whose work and genius are responsible for this extraordinary prosperity and flowering of musical life—and who has brought the beauty and joy of music to the world? What has been the fate of the composer of the past? What is being done for the composer of our day?"

Dr. Koussevitzky builds up a strong case for the great composers of the past who lived and died in privation, poverty and obscurity. "Those Titans, who today are the pillars upholding the towering structure of musical art, were ignored by their contemporaries and allowed to die of heartbreak and misery. The monuments built in their honor, the deepening recognition of their immortality, will not erase the injustice allowed in their day." He continues to say that the present-day composer may not die of heartbreak and hunger but has to struggle along "to earn his living through other ways and sources than his God-given gift; as a composer he cannot make a living. He is forced to go out and teach, lecture, and crowd his day with trifling obligations which kill his time, his energies, his creative art. If his present-day life is less tragic it is none the less hard, unfair and maladjusted."

Dr. Koussevitzky declares that it is time to repay the debt of long standing which we owe the composer. He cites the example of Russia which "sensed the importance of art in this era of basic life reconstruction and offers every means of protection to her creative artist." He feels that this is the moment, while "America is fully conscious of the mission to restore the rights of men to protect the intellectual, creative and cultural forces from the deadly grip of Teutonic strangulation," to make an appeal on behalf of the composer in line with deep-rooted American tradition. "The appeal for the composer must embrace the whole musical world, reach the musician in every field, the music lover and sponsor, far and wide. It calls for the invaluable support of great music federations; for the joint cooperation of organizations and institutions vitally active in musical life; for the wide spread response of all those who derive enjoyment and inspiration from music.

"We musicians must be first to stand by the composer because we owe him most." Dr. Koussevitzky's plan is to ask a small annual donation of $1.00 from each performing musician which would bring in a substantial permanent income, with the joint cooperation and contribution of other groups and organizations, to form a composers' fund.

• • •

Roy Harris Receives Commission For Symphony

The first move in the direction to help the American composers as suggested by Dr. Koussevitzky was a commission from the National Broadcasting Company, announced by Mark Woods, President of the Blue Network, at a reception at the Waldorf-Astoria, May 17. Mr. Woods announced that he had commissioned Roy Harris to write a new symphony. He also made the statement that he made no demands on the composer, but hoped that the new work would be an expression of the nation's war effort. He said: "Since Roy Harris is essentially a man of the soil and one of our own, I hope his sixth symphony will be dedicated to the American fighting forces and that it will be a symbol of the struggle which our nation is making and has made throughout its eventful history for the freedom of mankind." Mr. Harris, in accepting the commission said that he would compose a "major moral symphony" that would deal with the Lincoln era which is as significant today as were the trying times of Lincoln's Presidency. Mr. Harris's Fifth Symphony was dedicated to the people of the Soviet Union and was played by the Boston Symphony this winter. It was heard by short wave in Russia and a group of Soviet composers, including Prokofieff, Shostakovich and Miaskovsky, sent the American composer congratulations by cable.

• • •

NEW YORK, N. Y.
TIMES
JUL 4 - 1943

NEW BOSTON SERIES

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The conductors include Richard Burgin, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis and Leonard Bernstein. All of the principal players of the Boston Symphony will appear and such others as are needed. In addition to first desk men from the orchestra the soloists will comprise Jesús María Sanromá, Boris Goldovsky and Mr. Bernstein, pianists; Margaret Codd Goldovsky, soprano; members of the Harvard Glee Club and Radcliffe Choral Society, and others.

The series opens July 18 and 19, with a Mozart program led by Mr. Goldovsky. It contains the Divertimenti in D (K. 251) and in E flat (K. 113); three arias with Mrs. Goldovsky as soloist; the "Haffner" symphony, and the piano concerto in G. The last named work will be played by Mr. Goldovsky and conducted by Mr. Burgin.

The second program, July 25-26, directed by Mr. Zighera, will consist of a Toccata, Bourrée and Giga by Domenico Scarlatti; Schubert's Fifth symphony; Stravinsky's "Pulchnella" suite; Ibert's "Capriccio" and Ravel's "Pavane pour une Infante defunte."

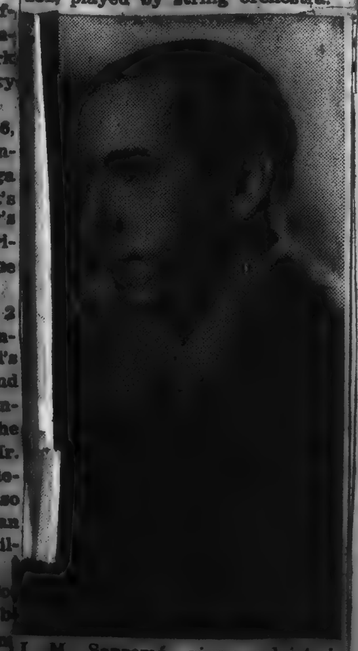
At the concerts of Aug. 1 and 2 the Boston Society of Ancient Instruments will be heard in Purcell's first and seventh "Fantasies," and works by Couperin, Gibbons, Handel and Gervaise. The rest of the offerings will be conducted by Mr. Bernstein, who will appear as soloist in Poulenc's "Aubade," and also will present "Three Mexican Dances" by Paul Bowles and Milhaud's "La Création du Monde."

Piston's "Three Pieces" for flute, clarinet and bassoon will be a feature of the fourth program Aug. 8-9, to be directed by Mr. Laurent, which lists further Jongen's "Rhapsody" for flute, oboe, clarinet, bassoon, horn and piano; Mozart's quartet (K. 285) for flute, violin, viola and 'cello, and the Beethoven septet.

The fifth program, Aug. 15 and 16, under Mr. Woodworth's direction, will be composed of Bach's concerto in A minor for flute, violin, harpsichord and strings; Haydn's symphony No. 80, in F major, and Mozart's "Requiem Coeli," for chorus, soprano solo and orchestra.

On Aug. 22 and 28 Mr. Curtis will lead Handel's "Water Music"; Wagner's "Siegfried Idyll," and Haydn's symphony in B flat, on a schedule also embracing Shostakovich's piano quintet, performed by Mr. Sanromá and the Burgin Quartet.

The final program, Aug. 29 and 30, conducted by Mr. Burgin, will be devoted to works for strings, including the Arensky "Variations"; Schoenberg's "Verklaerte Nacht," Volkmann's "Serenade" for 'cello and strings, and also Beethoven's string quartet, Op. 132, played by string orchestra.



J. M. Sanromá, piano soloist in Gershwin program Tuesday.

MUSICAL LEADER
CHICAGO, ILL.
JUN - - 1943

Aid For The American Composer

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has always championed the cause of the American composer. In the New York Times of May 16, he wrote a letter showing the phenomenal development of music as an art and a profession. He speaks of the development through music organizations, conservatories, orchestras and federations of music in this country. Artists "come to light, to glory, to wealth." He speaks of the rise to fame of orchestras, of the prosperity of radio, phonograph and publishing corporations, of the expansion of music federations which enlist hundreds of thousands of members. Music needs the performer. "It needs the ever widening realm and new vistas opened up by interpretative art. To be sure, the performing musician deserves the protection which his profession affords him; the artist-interpreter deserves recognition of the services he renders to the art of his election. BUT WHAT IS THE REWARD OF THE CREATIVE MU-

BALTIMORE, MD.
EVENING SUN
JUL 5 - 1943

Chamber Music Series Set

The opening concert in the annual "Midsummer Night" chamber music series will be held in the east rose garden of the Baltimore Museum of Art at 8.30 P. M. tomorrow. Concerts will be held each Tuesday at the same hour throughout the summer until August 24.

The program tomorrow includes the Mozart Piano Quartet in A Major, the Brahms String Quartet in A Minor, Opus 51, No. 2, and the Quintet in E Flat Minor, Opus 26, by Dohnanyi. Featured performers will be the Homewood Quartet, including Veda Reynolds, assistant to Efrem Zimbalist at the Curtis Institute, Philadelphia, first violin; Melvin Ritter, Peabody Conservatory scholarship student and member of the Baltimore Symphony, second violin; Alexander Fisham, of the National Symphony Orchestra, viola, and Mischa Niedeman, who will join the Boston Symphony next winter, cello. Richard Goodman, Baltimore musician, will be pianist.

The Baltimore Museum of Art will open its fifth annual Summer Sketch Club for children between the ages of 5 and 15 tomorrow morning. Classes will be held for white children on Tuesdays and Thursdays, and for colored children on Friday. They will last from 10 A. M. to noon and will be held through August 13.

Records Sought for Concerts at Fronts

An impromptu pops concert with phonograph records in a Nissen hut in far-off Dutch Harbor led last night to a movement to supply records for other such programs on all American fronts.

A letter from a New York Navy man to Arthur Fiedler, pops conductor, describing the sub-arctic program, inspired the idea at the Fort Devens night program of the Boston Pops concert in Symphony Hall. A WAAC detachment from Fort Devens was given the task of starting the collection of records.

867

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 4 - 1943

NEW YORK, N.Y.
HERALD TRIBUNE

JUL 11 1943

Boston Having New Summer Concert Series

Works in Small Forms Are To Be Performed by Chamber Orchestra

The Boston Symphony Orchestra has announced a series of programs of music in the smaller forms. A double series of seven programs is planned, each program to be performed in Sanders Theater, Cambridge, on successive Sunday afternoons at 4:30, beginning July 18, and each program to be repeated in New England Mutual Hall, Boston, on the following Monday evenings at 8:30, beginning July 19. All seats are offered by subscription at the nominal rate of $1.10 a concert, while the subscriber is given the option of taking five, six or seven programs pro rata according to his choice.

Each program will be under the direction of a different conductor, as follows: Richard Burgin, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis and Leonard Bernstein. All of the principal players of the Boston Symphony Orchestra will appear and such others as are needed to comprise an orchestra of chamber proportions. Other soloists will be Jesús María Sanromá and Boris Goldovsky as pianists, members of the Harvard Glee Club and Radcliffe Choral Society, and Margaret Codd Goldovsky, soprano.

The program will be as follows:

July 18-19.

Boris Goldovsky, conductor.
Divertimento in D major, K. 251...Mozart
For two horns, oboe and strings.
Three Arias with Orchestra.....Mozart
Air from the cantata, "Der Schauspieldirektor."
Air from the cantata, "Die Seele des Weltalls."
Air from the cantata, "Davidde Penitente."
Soprano, Margaret Codd Goldovsky.
"Haffner" Serenade in D major, K. 250
.....Mozart
For violin solo, two flutes, two bassoons, two horns and strings.
Divertimento in E flat, K. 113.....Mozart
For two horns and strings.
Piano Concerto in G major, K. 453..Mozart
Soloist, Mr. Goldovsky.
(Richard Burgin conducting.)

July 25-26.

Bernard Zighera, conductor.
Toccata, Bouree, and Giga.....D. Scarlatti
Symphony No. 5 in B flat major..Schubert
Pavana pour une Infante defunte....Ravel
Capriccio .....Ibert
Pulcinella, Suite .....Stravinsky

Aug. 1-2

Boston Society of Ancient Instruments, Leonard Bernstein, conductor.
La Sultan .....Couperin
For four viols and harpsichord.
First and Seventh Fantasies.....Purcell
Second Fantasie.....Orlando Gibbons
For four viols.
Sonata .....Handel
For viola da gamba and harpsichord.
Danceries .....Gervaise
For four viols and harpsichord.
Three Mexican Dances.....Bowles
Aubade .....Poulenc
Piano soloist, Leonard Bernstein.
La Creation du Monde.....Milhaud

Aug. 8-9.

Georges Laurent, conductor.
Rhapsody .....Jongen
For flute, oboe, clarinet, bassoon, horn and piano.
Three Pieces .....Piston
For flute, clarinet and bassoon.
Quartet, K. 285.....Mozart
For flute, violin, viola, 'cello.
Septet, Op. 20.....Beethoven
For clarinet, horn, bassoon, violin, viola, violoncello, bass.

August 15-16

G. Wallace Woodworth, Conductor
Concerto in A minor.....Bach
For flute, violin, harpsichord and strings
Symphony No. 80 in D minor.....Haydn
Requiem Coeli .....Mozart
For chorus and soprano solo with Orchestra

August 22-23

Edgar Curtis, conductor
A Siegfried Idyll.....Wagner
Piano Quintet .....Shostakovitch
Jesus Maria Sanroma and the Burgin String Quartet
Symphony in B-flat.....Haydn
Water Music .....Handel

August 29-30

String Orchestra, Richard Burgin, conductor
Variations .....Arensky
Verklaerte .....Schoenberg
Serenade for 'Cello and Strings..Volkmann
Jean Bedetti, soloist
String Quartet in A minor, Op. 132
Beethoven

NEW BOSTON SERIES

NY Times July 4

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This Clipping From
MILWAUKEE, WIS.
JOURNAL

AUG 1 - 1943

World of Music

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The series opened July 18 and 19 with a Mozart program led by Mr. Goldovsky.

* * *

The American Ballad Singers, led by Elie Siegmeister, appeared recently in Oglebay park, Wheeling, W. Va., and in the starlight concerts at Meridian Hill park, Washington, D. C. The seven singers have covered 15,000 miles in 27 states in the last year. They sing native ballads from the time of the Pilgrim fathers down to Douglas MacArthur.

A half dozen folk songs from Virginia were added last year to the repertory, provided by people in the audiences. One was a ballad of the "fire and brimstone" type, called "The Drunkard and the Gambler," "who together in hell will sink." It makes a companion piece to the old favorite, "Rye Whisky," which proves that there still is joy in the mountains.

The Poor American Composer Again; Thoughts from All Over

By RUDOLPH ELIE, JR.

Every time I come into contact with that mentally "12-year-old public" they keep talking about, I am always amazed to discover that it seems to be able to keep the score for itself pretty well for all its mere 12 years. The latest case in point is the quality of the response to the Boston Pops series of radio quizzes or, to be specific, the answers to the question it propounded a fortnight ago: "Do you think that American composers should receive more consideration on the concert stage?"

It seems the directors of the Pops radio quiz got several thousand letters from all over the nation on that one, and awarded, I think, 100 prizes to those writers who expressed themselves most interestingly, regardless of their particular points of view. Naturally, the prize-winning letters reflected a rather higher level of thought than the others, but I have it straight from the judges that it was a long, arduous job to cull out the winners as virtually all the letters received were singularly pungent.

Be it as it may, the 100 prize winners had very definite ideas about American composers and American compositions. According to rough calculations, 50 per cent. of them stated unequivocably that American composers were not getting sufficient hearings, and all of that 50 per cent. were eager to hear anything an American cared to turn out, evidently just because he was American. Some, indeed, thought there ought to be a law forcing at least one native composition on every symphonic program. Ten per cent. were equally positive that American composers were entirely without merit, vastly over-rated and undeserving of any attention whatever. Some, indeed, thought there ought to be a law preventing the performance of American music. The remaining 40 per cent. took the middle road. And it is their opinions, carefully reinforced with observation of fact or reason, which seem most encouraging to me.

"I don't know why," says a Boston girl, "American composers should have any more consideration than anyone else." That particular theme, with thoughtful variations, runs through the whole 40 per cent. For instance, a Pennsylvanian says: "Since music is the only medium of international exchange which has not been debased, my interest in keeping tonal currency at par transcends the particular concern with the nationalistic tinge implied in the question. Whatever the merit of American-made composers (he goes on), and however much may be done for their welfare, there still remains the danger of fostering national prejudices, even parochialism, by any special indulgence for them. Music knows no frontiers. I am not afraid, moreover, that American composers, having something to say will be neglected or overlooked."

Others think American music should be played less frequently but with more discrimination; others point out that American music gets too much publicity and cannot measure up to expectation such publicity arouses. One says we're too rich, too fat and too young to produce good serious music; another says we're trying too hard to be "great" before we learn to be merely good; a third claims (and very justly, it seems to me) that American composers are embarrassed to write straightforward melodies because they're afraid their colleagues will consider them quaint or reminiscent, so they seek shelter behind enormously clever musical geometry. And a fourth points out that a deluge of forcibly-fed American music would entirely alienate audience sympathy because American music is music for musicians; the general public is neither an adequate nor an impartial judge, and to try to force the public to select the art from the effort would be a grave mistake.

The last world, however, is left to Gerald J. Morse of Washington, D. C., who says, in part, "We have now reached a comfortable ratio between new native works, new foreign creations and tried and proven classics. It might be argued we can never give sufficient opportunity to our creative artists; that it should not be left to a very few to limit what we, the greater number, are to hear. But, on the other hand, unlimited opportunities are going to subject the poor listener to an incredible amount of trash. Control the amount to be performed and you force greater discrimination upon the program planner. Much of the bad will thus be filtered out before it reaches us. Some of the good may also. But that is less of a calamity since those creations of value will at some future time be discovered and what we lose through impatience successive generations will gain anyway."

If Mr. Morse and the 39 others who contributed such enlightened comment represent 40 per cent. of the concert-going public (as it would seem they do), then it is clearly evident that the American composer need have no fear of not being heard and, heard, soundly evaluated. That 40 per cent. knows what it is talking about.

[87]

TOLEDO, OHIO
BLADE

JUL 10 1943

Pop Concert Background

Reprinted From a Boston Symphony Orchestra Program

IF YOU were able to make your way to a pop concert in Symphony Hall on any night of May or June, you will find a strange scene. The auditorium of the Boston Symphony Orchestra appears transformed in its summer decorations of green and gold. The stage, which holds some 90 players of the Boston Symphony Orchestra, is banked in cut flowers. The floor of the auditorium is stripped of its formal rows of seats and in their place are tables about which waitresses are quietly busy.

The atmosphere is all strikingly different from that of winter concerts. One whispers to one's neighbor during the music without being frowned upon, or waves to a friend, or sips his Pop Punch. Smoking has become an aid to listening. Richard Wagner and Cole Porter are devoured with equal eagerness. Encores, which are against every winter tradition, are not only permitted — sometimes the encores are encored.

* * *

The pop concerts are unique to Boston and have been for the last 57 years. The concerts owe their origin to an experiment tried out as long ago as 1885 when the Boston Symphony Orchestra was four years old. At the end of the season a series of summer concerts was announced to be "made up largely of light music of the best class." It was on Saturday night, July 11, that began the "promenade concerts," so-called, with the seats removed from the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts in London.

* * *

It is often asked whether the word "pop" originated in the word "popular" or in the sound of the wine bottles which sometimes unintentionally punctuate a pianissimo passage. The answer is that the origin is as old as the London concerts referred to by W. S. Gilbert in the jingles of "Patience":

Conceive me if you can—
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan—

Who thinks suburban hops
More fun than Monday pops:
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops.

Origin of Boston 'Pops'

Changes and fashions at the "Pops" through the years are an interesting barometer of our social past and present. The "Pops" owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the Bilse concerts in Berlin, in a land where music and beer have always been associated.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable "Pops" flavor, with the "William Tell" overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhauser," but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening With Bilse—Grand Quodlibet (or 'What Have You') representing the Programme of a Bilse concert in a condensed form."

The reviewer of the Boston Transcript refused to be astonished at beholding "light music and refreshments conjoined," although he had never seen the like at Music hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston—"places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps"—the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston museum, where people were flocking to 'Polly, the Pet of the Regiment,' introducing the charming prima-donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neill (father of Eugene), not to speak of minstrels, educated horses, and a wild west show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating—

"These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony orchestra.

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops conductor, was succeeded by Frank Kneisel (concert master of the orchestra and later founder of the Kneisel quartet), Timothee Adamowski, and Max Zach (later conductor at St Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops"—in their very first week a march, "The Pops,' by Neuendorff, appears on the programs.

INFORMATION OBSCURED

grams of Music in Smaller Forms

The Boston symphony orchestra announces its first comprehensive venture in a series of programs of music in the smaller forms. Present conditions are such that all of the principals of the Boston symphony orchestra, and other players as needed, will be available for a summer series, while many music lovers will be within reach of the concerts this summer.

A double series of seven programs is announced, each program to be performed in Sanders theater, Cambridge, on successive Sunday afternoons at 4.30, beginning the 18th and each program to be repeated in New England Mutual hall, Boston, on the following Monday evenings at 8.30, beginning the 19th. The two series will extend until August 29-30.

Each program will be under the direction of a different conductor. All of the principal players of the Boston symphony orchestra will appear and such others as are needed to comprise an orchestra of chamber proportions. Soloists will be Jesus Maria Sanroma and Boris Goldovsky as pianists, members of the Harvard Glee club and Radcliffe Choral society and Margaret Codd Goldovsky, soprano.

The Boston symphony orchestra has for many years been the source from which many distinguished groups have been organized, from the days of the Kneisel quartet and the Longy club until the present. Now the orchestra is taking advantage of their admirable precedent to present music in its various smaller combinations.

All seats are offered by subscription at the nominal rate of $1.10 per concert, while the subscriber is given the options of taking five, six or seven programs pro rata according to his choice.

The programs will be as follows:—

July 18-19
Under the direction of
Boris Goldovsky

Divertimento in D major, K. 251
For two horns, oboe and strings
Three Arias with orchestra
Air from "Der Schauspieldirektor"
Air from the Cantata "Dir, Seele des Weltalls"
Air from the Cantata "Davidde Penitente"
Soprano: Margaret Codd Goldovsky
"Haffner" serenade in D major, K. 250 Mozart
For violin solo, two flutes, two bassoons, two horns and strings
Divertimento in E-flat, K. 113
For two horns and strings
Piano concerto in G major, K. 453 .. Mozart
Soloist: Boris Goldovsky
(Richard Burgin conducting)

July 25-26
Under the direction of
Bernard Zighera

Toccata, Bourse and Giga .... D. Scarlatti
Symphony No 5 in E-flat major .. Schubert
Pavane pour une Infante defunte .... Ravel
Capriccio ..... Ibert
Pulcinella, suite ..... Stravinsky

August 1-2
Boston Society of Ancient Instruments

La Sultan ..... Couperin
For four viols and harpsichord
First and seventh fantasies ..... Purcell
Second fantasie ..... Orlando Gibbons
For four viols
Sonata ..... Handel
For viola da gamba and harpsichord
Danceries .. .. Gervaise
For four viols and harpsichord
Under the direction of
Leonard Barnstein

Three Mexican dances ..... Bowles
Aubade ..... Poulene
Piano solo: Leonard Bernstein
La Creation du Monde ..... Milhaud

August 8-9
Under the direction of
Georges Laurent

Rhapsody ..... Jongen
For flute, oboe, clarinet, bassoon, horn and piano
Three pieces ..... Piston
For flute, clarinet and bassoon
Quartet, K. 285 ..... Mozart
For flute, violin, viola, cello
Septet, Op. 20 ..... Beethoven
For clarinet, horn, bassoon, violin, viola, violoncello, bass

August 15-16
Under the direction of
G. Wallace Woodworth

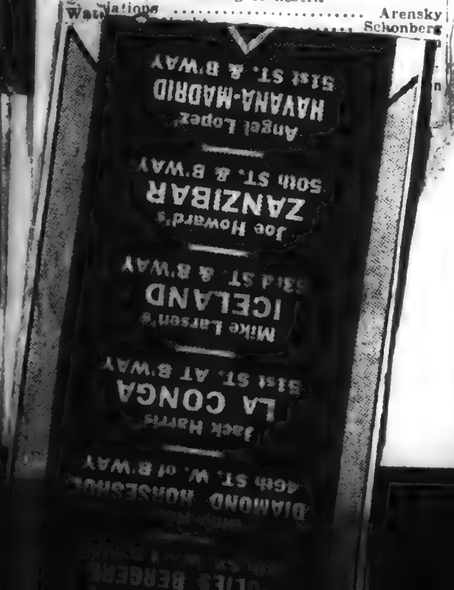
Concerto in A minor ..... Bach
For flute, violin, harpsichord and strings
Symphony No 80 in D minor ..... Haydn
Requiem Coeli ..... Mozart
For chorus and soprano solo with orchestra

August 22-23
Unde the direction of
Edgar Curtis

A Siegfried Idyll ..... Wagner
Piano quintet ..... Shostakovitch
Jesus Maria Sanroma and the Burgin string quartet
Symphony in B-flat ..... Hayn
Water music ..... Handel

August 29-30
Under the direction of
Richard Burgin
String orchestra

Variations ..... Arensky
..... Schonberg



NEW BOSTON SERIES

NY Times July 4

AS an innovation, the Boston Symphony Orchestra will present a series of concerts this summer devoted to music for an ensemble of chamber proportions. Each of the seven programs will be under the direction of a different conductor and will be performed in Sanders Theatre, Cambridge, on successive Sunday afternoons, beginning July 18, with repetition the next night in New England Mutual Hall, Boston.

The conductors include Richard Burgin, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis and Leonard Bernstein. All of the principal players of the Boston Symphony will appear and such others as are needed. In addition to first desk men from the orchestra the soloists will comprise Jesús Maria Sanromá, Boris Goldovsky and Mr. Bernstein, pianists; Margaret Codd Goldovsky, soprano; members of the Harvard Glee Club and Radcliffe Choral Society, and others.

The series opens, July 18 and 19, with a Mozart program led by Mr. Goldovsky. It contains the Divertimenti in D (K. 251) and in E flat (K. 113); three arias with Mrs. Goldovsky as soloist; the "Haffner" symphony, and the piano concerto in G. The last named work will be played by Mr. Goldovsky and conducted by Mr. Burgin.

The second program, July 25-26, directed by Mr. Zighera, will consist of a Toccata, Bourrée and Giga by Domenico Scarlatti; Schubert's Fifth symphony; Stravinsky's "Pulcinella" suite; Ibert's "Capriccio" and Ravel's "Pavane pour une Infante defunte."

At the concerts of Aug. 1 and 2 the Boston Society of Ancient Instruments will be heard in Purcell's first and seventh "Fantasies," and works by Couperin, Gibbons, Handel and Gervaise. The rest of the offerings will be conducted by Mr. Bernstein, who will appear as soloist in Poulenc's "Aubade," and also will present "Three Mexican Dances" by Paul Bowles and Milhaud's "La Création du Monde."

Piston's "Three Pieces" for flute, clarinet and bassoon will be a feature of the fourth program, Aug. 8-9, to be directed by Mr. Laurent, which lists further Jongen's "Rhapsody" for flute, oboe, clarinet, bassoon, horn and piano; Mozart's quartet (K. 285) for flute, violin, viola and 'cello, and the Beethoven septet.

The fifth program, Aug. 15 and 16, under Mr. Woodworth's direction, will be composed of Bach's concerto in A minor for flute, violin, harpsichord and strings; Haydn's symphony No. 80, in F major, and Mozart's "Requiem Coeli," for chorus, soprano solo and orchestra.

On Aug. 22 and 23 Mr. Curtis will lead Handel's "Water Music"; Wagner's "Siegfried Idyll," and Haydn's symphony in B flat, on a schedule also embracing Shostakovich's piano quintet, performed by Mr. Sanromá and the Burgin Quartet.

The final program, Aug. 29 and 30, conducted by Mr. Burgin, will be devoted to works for strings including the Arensky "Variations"; Schoenberg's "Verklaert Nacht," Volkmann's "Serenade" for 'cello and strings, and also Beethoven's string quartet, Op. 132, played by string orchestra.

This Clipping From
MILWAUKEE, WIS. JOURNAL
AUG 1 - 1943

World of Music

AS AN innovation, the Boston symphony orchestra is presenting a series of concerts this summer devoted to music for an ensemble of chamber proportions. Each of the seven programs is under the direction of a different conductor and is performed in Sanders theater, Cambridge, on successive Sunday afternoons, with repetition the next night in New England Mutual hall, Boston.

The conductors include Richard Burgin, Boris Goldovsky, Bernard Zighera, Georges Laurent, G. Wallace Woodworth, Edgar Curtis and Leonard Bernstein. All of the principal players of the Boston symphony will appear and such others as are needed. In addition to first desk men from the orchestra the soloists comprise Jesus Maria Sanroma, Boris Goldovsky and Mr. Bernstein, pianists; Margaret Codd Goldovsky, soprano; members of the Harvard glee club and Radcliffe Choral society and others.

The series opened July 18 and 19 with a Mozart program led by Mr. Goldovsky.

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The American Ballad Singers, led by Elie Siegmeister, appeared recently in Oglebay park, Wheeling, W. Va., and in the starlight concert at Meridian Hill park, Washington, D. C. The seven singers have covered 15,000 miles in 27 states in the last year. They sing native ballads from the time of the Pilgrim fathers down to Douglas MacArthur.

A half dozen folk songs from Virginia were added last year to the repertory, provided by people in the audiences. One was a ballad of the "fire and brimstone" type, called "The Drunkard and the Gambler," "who together in hell will sink." It makes a companion piece to the old favorite, "Rye Whisky," which proves that there still is joy in the mountains.

The Poor American Composer Again; Thoughts from All Over

By RUDOLPH ELIE, JR.

Every time I come into contact with that mentally "12-year-old public" they keep talking about, I am always amazed to discover that it seems to be able to keep the score for itself pretty well for all its mere 12 years. The latest case in point is the quality of the response to the Boston Pops series of radio quizzes or, to be specific, the answers to the question it propounded a fortnight ago: "Do you think that American composers should receive more consideration on the concert stage?"

It seems the directors of the Pops radio quiz got several thousand letters from all over the nation on that one, and awarded, I think, 100 prizes to those writers who expressed themselves most interestingly, regardless of their particular points of view. Naturally, the prize-winning letters reflected a rather higher level of thought than the others, but I have it straight from the judges that it was a long, arduous job to cull out the winners as virtually all the letters received were singularly pungent.

Be it as it may, the 100 prize winners had very definite ideas about American composers and American compositions. According to rough calculations, 50 per cent. of them stated unequivocably that American composers were not getting sufficient hearings, and all of that 50 per cent. were eager to hear anything an American cared to turn out, evidently just because he was American. Some, indeed, thought there ought to be a law forcing at least one native composition on every symphonic program. Ten per cent. were equally positive that American composers were entirely without merit, vastly over-rated and undeserving of any attention whatever. Some, indeed, thought there ought to be a law preventing the performance of American music. The remaining 40 per cent. took the middle road. And it is their opinions, carefully reinforced with observation of fact or reason, which seem most encouraging to me.

"I don't know why," says a Boston girl, "American composers should have any more consideration than anyone else." That particular theme, with thoughtful variations, runs through the whole 40 per cent. For instance, a Pennsylvanian says: "Since music is the only medium of international exchange which has not been debased, my interest in keeping tonal currency at par transcends the particular concern with the nationalistic tinge implied in the question. Whatever the merit of American-made composers (he goes on), and however much may be done for their welfare, there still remains the danger of fostering national prejudices, even parochialism, by any special indulgence for them. Music knows no frontiers. I am not afraid, moreover, that American composers, having something to say will be neglected or overlooked."

Others think American music should be played less frequently but with more discrimination; others point out that American music gets too much publicity and cannot measure up to expectation such publicity arouses. One says we're too rich, too fat and too young to produce good serious music; another says we're trying too hard to be "great" before we learn to be merely good; a third claims (and very justly, it seems to me) that American composers are embarrassed to write straightforward melodies because they're afraid their colleagues will consider them quaint or reminiscent, so they seek shelter behind enormously clever musical geometry. And a fourth points out that a deluge of forcibly-fed American music would entirely alienate audience sympathy because American music is music for musicians; the general public is neither an adequate nor an impartial judge, and to try to force the public to select the art from the effort would be a grave mistake.

The last world, however, is left to Gerald J. Morse of Washington, D. C., who says, in part, "We have now reached a comfortable ratio between new native works, new foreign creations and tried and proven classics. It might be argued we can never give sufficient opportunity to our creative artists; that it should not be left to a very few to limit what we, the greater number, are to hear. But, on the other hand, unlimited opportunities are going to subject the poor listener to an incredible amount of trash. Control the amount to be performed and you force greater discrimination upon the program planner. Much of the bad will thus be filtered out before it reaches us. Some of the good may also. But that is less of a calamity since those creations of value will at some future time be discovered and what we lose through impatience successive generations will gain anyway."

If Mr. Morse and the 39 others who contributed such enlightened comment represent 40 per cent. of the concert-going public (as it would seem they do), then it is clearly evident that the American composer need have no fear of not being heard and, heard, soundly evaluated. That 40 per cent. knows what it is talking about.

[87]

TOLEDO, OHIO
BLADE
JUL 10 1943

Pop Concert Background

Printed From a Boston Symphony Orchestra Program

were able to make your ...o a pop concert in Sym... on any night of May ...u will find a strange ...e auditorium of the ...mphony Orchestra ap... ...nsformed in its summer ...ns of green and gold. ...e, which holds some 90 ... of the Boston Symphony ...ra, is banked in cut flow... ...e floor of the auditorium ...ped of its formal rows of ...nd in their place are tables ... which waitresses are quiet... ...sy.

...e atmosphere is all strik... ... different from that of win... ... concerts. One whispers to ...s neighbor during the music ...thout being frowned upon, or ...aves to a friend, or sips his Pop Punch. Smoking has become an aid to listening. Richard Wagner and Cole Porter are devoured with equal eagerness. Encores, which are against every winter tradition, are not only permitted — sometimes the encores are encored.

* * *

The pop concerts are unique to Boston and have been for the last 57 years. The concerts owe their origin to an experiment tried out as long ago as 1885 when the Boston Symphony Orchestra was four years old. At the end of the season a series of summer concerts was announced to be "made up largely of light music of the best class." It was on Saturday night, July 11, that began the "promenade concerts," so-called, with the seats removed from the old Music Hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts in London.

* * *

It is often asked whether the word "pop" originated in the word "popular" or in the sound of the wine bottles which sometimes unintentionally punctuate a pianissimo passage. The answer is that the origin is as old as the London concerts referred to by W. S. Gilbert in the jingles of "Patience":

Conceive me if you can—
An everyday young man,
A commonplace type
With a stick and a pipe
And a half-bred black and tan—

Who thinks suburban hops
More fun than Monday pops:
Who's fond of his dinner,
And doesn't get thinner
On bottled beer and chops.

Origin of Boston 'Pops'

Changes and fashions at the "Pops" through the years are an interesting barometer of our social past and present. The "Pops" owe their origin to an experiment which was tried as long ago as 1885, when the Boston Symphony orchestra was four years old. At the end of that season a series of summer concerts was announced, to be "made up largely of light music of the best class." The concerts were modeled after the Bilse concerts in Berlin, in a land where music and beer have always been associated.

It was on Saturday night, July 11, that there began the "Promenade Concerts," so-called, with the seats removed from the floor of the old Music hall in downtown Boston, tables installed and waiters in aprons much in evidence. The concerts were named after the age-old Promenade Concerts of London, the "Proms" which are still there when conditions permit, the hearers strolling about the cleared floor. The first Boston "Promenade Concert" of July 11 had an unmistakable "Pops" flavor, with the "William Tell" overture, Strauss's "Pizzicato Polka," and "Reminiscences from Tannhauser," but there are other numbers which have long since passed into oblivion — galops, marches, waltzes, even a selection called "An Evening With Bilse—Grand Quodlibet (or 'What Have You') representing the Programme of a Bilse concert in a condensed form."

The reviewer of the Boston Transcript refused to be astonished at beholding "light music and refreshments conjoined," although he had never seen the like at Music hall. He was reminded of the "Central Park Garden Concerts" of Theodore Thomas in New York, or the same conductor's "Summer Night Concerts" in Chicago, where, however, the tables were in the rear of the hall and the waiters made their appearance only in the intermission. He also compared it to the "Apollo Gardens" and other places in Boston—"places," he hastened to add, "frequented by respectable people is all that is intended here." This reviewer was further impressed by the "electric lamps"—the newest marvel of science.

The new-born Promenade Concerts had plentiful rivalry in entertainment, which hot weather did not seem to discourage. They had formidable rivalry at the Boston museum, where people were flocking to 'Polly, the Pet of the Regiment,' introducing the charming prima-donna, Miss Lillian Russell." There were also such stage pieces as the ever beloved "Count of Monte Cristo," with James O'Neill (father of Eugene), not to speak of minstrels, educated horses, and a wild west show. The Promenade Concerts outlasted all of these, as the newspapers kept repeating—

"These concerts will continue until further notice," and only on October 3 were they obliged to cease, to make way for another winter season of the Boston Symphony orchestra.

This promising start was upheld in succeeding seasons as "Ad" Neuendorff, the first Pops conductor, was succeeded by Frank Kneisel (concert master of the orchestra and later founder of the Kneisel quartet), Timothee Adamowski, and Max Zach (later conductor at St Louis). Until 1900 the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops"—in their very first week a march, "The Pops,' 'by Neuendorff, appears on the programs.

CINCINNATI, O.
ENQUIRER

JUL 8- 1943

LONGHAIRS PULL AIR DOUGH

WALTER WINCHELL

(Copyright, 1943, Daily Mirror)

Typewriter Sonata for Two Fingers:

TSCHAIKOWSKY LIVED with his wife less than a month. She got on his nerves so much he had a collapse and stayed unconscious for 48 hours . . . He never spoke to the next woman in his life . . . Conducted all relations with her via letter, and she paid him $6,000 a year pension. (See what happens when you practice?) . . . Berlioz's famous "Symphonic Fantastique" was an early torch tune written because an Irish actress gave the composer the brusheroo . . . Schubert, because of his fondness of the grape, was affectionately nicknamed "The Little Sponge" . . . When Spohr introduced the baton in England in 1820 he created a terrific dither. Saronoff, on the other hand, upset the New York music world in 1904 by conducting without one . . . Florenz Ziegfeld, Sr., founded the Chicago Musical College and was its head for almost 50 years. His son then glorified American girls . . . Before the quality of his voice was discovered Caruso was a blacksmith.

* * * * *

Smetena, the great Czech composer, wrote many of his most successful works after he had become stone deaf . . . Jose Iturbi, when he plays the piano, uses a seat not much higher than a footstool . . . There are more than 300 symphony orchestras in the United States. Ten years ago there were less than 100 . . . The Boston Symphony costs about $500,000 a year . . . Hitler's musical hero, Wagner, harangued his visitors in a conceited monolog, just like Adolf . . . Stokowski's mother was Irish . . . Marian Anderson seldom sings love lilts . . . The first broadcast of opera was in 1910 when Lee De Forest air-waved performances of "Pagliacci" and "Cavalleria Rusticana," with Caruso thrushing from the stage of the Met . . . One of the earliest "Symphonies" was played on three flutes . . . Toscanini, on his way to Radio City, often pauses at a near-by church to pray before a performance.

* * *

VERDI WAS a grocer's clerk and played the pianner with the boss' daughter. He married her . . . Eugene Ormandy, conductor of the Phila Symphony Orchestra, used to conduct the crew at Broadway's Capitol movie theater . . . Intimates would have you believe that Stokowski's erect posture is due to his Yogi exercises . . . Rachmaninoff almost always was accompanied by an electric heating pad for his hands . . . Donald Voorhees, Dr. Frank Black and Howard Barlow are the best-known American-born conductors . . . Voorhees comes from old colonial stock. The town of Guthsville, Pa., was named after his mother's folks . . . Olin Downes used to be a reporter on the Boston Post . . . Wagner created a sensation in Russia when he faced his men instead of the audience, while conducting.

* * *

Mme. Schumann-Heink wept after the first act of her operatic debut at the Metropolitan Opera House because she thought the shouts and whistling by the audience were catcalls instead of acclaim . . . Ravel wrote his famed "Bolero" for Ida Rubenstein, the dancer, as a ballet . . . For a long time it was thought the thumb should never touch the black keys of a piano, and Scarletti created a sensation when he introduced the crossing of the hands while playing the piano . . . Paganini, generally regarded as the greatest violin virtuoso of all time, was such a confirmed gambler, he once pawned his fiddle, his sole means of livelihood, to meet a gambling debt. He wound up owning a piece of a gambling joint.

KAUNEONGA LAKE, N.Y.
TIMES
6/11/43

Five Low Notes Added To Play New Symphony

BOSTON.—The bass clarinet has hit a new note with the Boston Symphony orchestra. For its first performance of the Shostakovitch Seventh Symphony the Boston orchestra introduced the new instrument, which has five new low notes below the usual final bass. The instrument's lowest tone is equivalent to the lowest A-flat on a piano. Rosario Mezzeo, bass clarinetist of the orchestra, spent several months perfecting the instrument to get the exact effect wanted by the com-

VARIETY
NEW YORK, N. Y.

JUL 14 1943

Would Invite Top Russe Composers to America

Serge Koussevitsky has accepted the chairmanship of a committee of outstanding industry names which will attempt to bring outstanding Russian composers and entertainers to this country for a concert to take place next Nov. 8 at Madison Square Garden, N. Y. This affair, sponsored by the National Council for American-Soviet Friendship, will be a discussion and demonstration of contemporary music by outstanding names in the field.

An attempt is being made to get Shostakovich, Prokofieff and numerous other Russian luminaries here for the affair.

MUSIC AND MUSICIANS

Globe July 11, 1943

Music in the Smaller Forms

Boston and Cambridge will not be lacking in music of the first importance through the Summer. The Boston Symphony Orchestra has announced a series of seven pairs of concerts of music in the smaller forms, each program to be presented in Sanders Theatre, Cambridge, on Sunday afternoons at 4:30 and New England Mutual Hall on the following Monday evenings at 8:30. Each program will be in charge of a different director already prominent in this field. Putnam Aldrich will be the harpsichordist.

For the first program (July 18-19), Boris Goldovsky as conductor announces music of Mozart, including movements from the Divertimento (K. 251); Three Arias with Orchestra, Margaret Codd Goldovsky, soprano, as soloist; three movements from the "Haffner" Serenade, Richard Burgin as soloist; and the G major Piano Concerto (K. 453), Mr. Goldovsky as soloist and Mr. Burgin conducting.

The second program (July 25-26) will be conducted by Bernard Zighera and will consist of a Suite by Scarlatti-Casella, Schubert's Fifth Symphony, Ravel's Pavane, Ibert's Capriccio, and Stravinsky's "Pulcinella" Suite.

The third program (Aug. 1-2) will consist of numbers by the Boston Society of Ancient Instruments, with music for a quartet of viols under the supervision of Alfred Zighera, viola da gamba. The second part of this program will be under the direction of Leonard Bernstein and will consist of Three Mexican Dances by Bowles, Poulenc's Aubade, with piano solo by Mr. Bernstein, and Milhaud's "Creation of the World."

The fourth program (Aug. 8-9) will be under the supervision of Georges Laurent and will consist of chamber music, as follows: Roussel's Serenade, Three Pieces by Piston for woodwind trio, Mozart's Quartet for flute and strings (K. 285), and Beethoven's Septet, Op. 20.

The fifth program (Aug. 15-16) will be under the direction of G. Wallace Woodworth, and in the second part the chorus from Harvard and Radcliffe will be heard in Mozart's "Regina Coeli." The first part of the program will consist of Bach's Brandenburg Concerto No. 3, and Prelude to Cantata No. 21; also Mozart's "Eine Kleine Nachtmusik" and Haydn's Symphony No. 80.

The sixth program (Aug. 22-23) will be under the direction of Edgar Curtis, who will conduct Wagner's "Siegfried Idyll," Haydn's recently published Symphony in B-flat major, and Handel's "Water Music." Jesus Maria Sanroma and the Burgin String Quartet will present the Fifth Piano Quintet of Shostakovitch.

The seventh program (Aug. 29-30) will be for string orchestra, under the direction of Richard Burgin, and will consist of Arensky's Variations, Schonberg's "Verklarte Nacht," Volkmann's Serenade for 'Cello and Strings, with Jean Bedetti, and Beethoven's String Quartet in A minor, Op. 132, played by the String Orchestra.

Closing Week of the Pops

The Pop Concerts in Symphony Hall, Arthur Fiedler, conductor, will bring to an end their 58th season next Saturday night.

Tonight, Eugene Plotnikoff, the Russian conductor, making his first appearance as guest at the Pops, will present an all-Russian program. There will be no concert Monday, but on Tuesday there will be one more Old Timers' Night, to be conducted by Carlos Pinfield.

On Wednesday, Jesus Maria Sanroma will be the soloist in Tchaikovsky's familiar Concerto; and on Thursday the soloist will be the pianist Helen Zoe Duncan, in a Concerto by Hummel, contemporary of Beethoven. On Friday, Selma Kramer, the pianist well-remembered from past seasons, will return to appear in Schumann's Concerto. The programs of the week follow:

TONIGHT at 8:15. Eugene Plotnikoff conducting. Overture, "The Russian Easter," Rimsky-Korsakov; Symphony No. 5 in E minor, Op. 64, Tchaikovsky; Capriccio Espagnol, Rimsky-Korsakov; Concert Waltz in D major, Glazounov; Polovetzian Dances from "Prince Igor," Borodin.

TUESDAY at 8:13, Old Timers' Night. Carlos Pinfield conducting. "King Cotton," March, Sousa; Carneval Overture, Dvorak; "Southern Roses," Waltzes, Strauss; Old Timers' Night at the Pops, Arranged by Lake; "The Merry Widow," Selection, Lehar; "The Soul of the Surf," Clay Smith, trombone soloist. John Coffey; Song Fest, Medley; Victor Herbert Favorites, Arranged by Sanford; Turkey in the Straw; "America Sings," Guion.

WEDNESDAY at 8:15 — March, "Lorraine," Ganne; "Danse Macabre," Symphonic Poem, Saint-Saens; "Little," Fugue in G minor, Bach-Cailliot; Polka and Russian Dance from "The Golden Age," Shostakovich; Concerto for Pianoforte No. 1, in B flat minor, Op. 23, Tchaikovsky, soloist, Jesus Maria Sanroma; "Wine, Woman and Song," waltzes, Strauss; "As Time Goes By," from "Casablanca," Hupfeld-Bodge; Salute to Our Fighting Forces, arranged by Bodge.

THURSDAY at 8:15 — Wedding March from "Le Coq d'Or," Rimsky-Korsakov; Overture to "Raymond," Thomas; Hora Staccato, Dinicu-Heifetz; "Carmen," Fantasia, Bizet; Piano Concerto in A minor, Op. 85, Hummel, soloist, Helen Zoe Duncan; Bolero, Ravel; "The Animals' Carnival," Grand Zoological Fantasy, Saint-Saens, pianos, Jesus Maria Sanroma-Leo Litwin; Salute to Our Fighting Forces, arranged by Bodge.

FRIDAY, at 8:15, Entrance of the Guests into the Wartburg, from "Tannhauser," Wagner; Overture to "Oberon," Weber; Third Movement, Scherzo, from the "Eroica" Symphony, Beethoven; Waltz Scene from "Faust," Gounod; Piano Concerto in A Minor, Schumann, soloist, Selma Kramer; "Voices of Spring," Waltzes, Strauss; "Brazil," Samba from "Saludas Amigos," Barroso-Gould; Salute to Our Fighting Forces, arranged by Bodge.

SATURDAY, at 8:15, Closing Night. "Washington Post," March, Sousa; Ballet Suite from "Faust," Gounod; "Hoe Down," from the Ballet "Rodeo," Copland; "The Animals' Carnival," Grand Zoological Fantasy, Saint-Saans, Pianos, Jesus Maria Sanroma-Leo Litwin; Salute to our Fighting Forces, arranged by Bodge; Overture to "The Merry Wives of Windsor," Nicolai; Austrian Peasant Dances, Schonherr; Prayer of Thanksgiving, Old Dutch Hymn, Valerius; "Stars and Stripes Forever," March, Sousa.

Servicemen's Concert

BILLBOARD
CINCINNATI, OHIO

JUL 10 1943

CBS Sets Philly Ork; Blue Snags Boston Symph Sponsor; NBC Lands General Motors

Only Mutual Is Fiddler's Stepchild

NEW YORK, July 3.—Announcement will be made within the next four weeks that both the Boston Symphony and the Philadelphia Orchestra have snagged sponsors. Neither of these longhair organizations has announced sponsorship but *The Billboard* has learned that both have been sold, altho the formal signatures haven't yet been inked.

The Mutual Broadcasting System, unable to sell the Stokowski-built organization which it featured for the past few years, lost it this week to Columbia Broadcasting System. CBS signed a three-year contract for the exclusive Philly broadcasts. Philadelphia org, under direction of Eugene Ormandy, will be presented Coast-to-Coast over CBS starting October 2, from 1 to 2 p.m.

Broadcasts will be sponsored by an automotive manufacturer, who will take over the commercial end of the concert presentations in January, 1944, and will continue bank-rolling the broadcasts to April 30, the period covered by the CBS contract. It is known that the sponsor has clause in the yet-to-be-signed contract giving him the right to extend the broadcasts on a year-round basis. Problem involves clearing other time for April to October sessions or shifting of Philly sessions to a different time for the 52 weeks. Sponsor no like Saturday time when the sun is high.

Having a sponsor ready to sign on the dotted line is what enabled CBS to take the Philadelphia longhairs away from Mutual, for MBS was ready to raise the ante on the sustaining shows and even open up an evening spot for them. However, the difference between the sustaining and commercial coin is such that no matter how grateful the Philadelphia underwriters were, they couldn't hold their key musicians without visions of commercial broadcasting jack.

Since the deal also carried with it a sizable recording contract on an if, and when basis, which Mutual couldn't pretend to deliver, Mutual was licked before it started.

Boston Symphony with Serge Koussevitsky has been a major Blue Net headache since it was signed. Every known pitch has been made to the Ford organization, but Edsel Ford was convinced that when Ford decided once again to use a symphony he would return to the Detroit Symphony, which he had sponsored under the commercial name of the Ford Symphony. With Edsel's death the Blue renewed its pitch and now all but has the Henry Ford signature set for this fall. Present rub is that Serge must agree to come to Detroit and conduct local symph. Wealthy Mrs. Serge objects to this part of the Ford deal, but there is every indication that she will give in in order to hold the Boston group intact, which only the broadcasting can do.

With the Philadelphia Orchestra and the Boston Symphony about to be sold, the NBC symphony officially signatured this past week for sponsorship by General Motors (first broadcast scheduled August 1) and the New York Philharmonic, bank-rolled since May by the U. S. Rubber Company, network scramble will start for the big "lesser symphonic groups"—St. Louis, Los Angeles, Cleveland and Detroit.

Sponsors are longhaired-minded because they no longer are interested in "selling commercials" and big name orchestras lend prestige. The wives love it.

Networks are not exactly annoyed by the longhair trend because it enables them to turn a profit with programs that have been carried in the past as public service, NBC symphony for instance, cost the senior RCA network over a half-million dollars each year, without free time being included in the figure, and the Philharmonic stuck a sizable finger in the CBS kitty.

As long as advertisers have nothing to sell, the longhairs will be in the dough.

WATERBURY, CONN.
DEMOCRAT

ROY HARRIS has resigned as composer-in-residence at Cornell University to accept a fellowship at Colorado College, Colorado. While at Cornell, Harris composed several works, including his fifth symphony, which was given its first performance last February by the Boston Symphony under Serge Koussevitzky.

He is now working on his sixth symphony, which will have a choral accompaniment. It is based on a critical period of the Lincoln era. It also will be given its first performance by Dr. Koussevitzky and the Boston Symphony, to be heard over the Blue Network next April.

* * *

Boston Traveler
Enterprise
JUL 23 1943

Stand in Rain for National Anthem

BOSTON, July 23.—(UP)—Nearly 14,000 persons, attending a Boston Symphony Orchestra concert on the Charles River Esplanade, halted their mad flight from a sudden electrical storm last night to stand in the driving rain while the orchestra finished playing "The Star-Spangled Banner."

ST. LOUIS, MO.
POST DISPATCH
JUL 18 1943

Symphony Concerts May Mean Millions to Nets and Stations

IT is possible that before long radio will be deriving a revenue of four million dollars a year or more from sponsored symphony orchestra broadcasts.

The contract for sponsorship of the NBC Symphony Orchestra broadcasts on the NBC net, including KSD, Sunday afternoons for a year after Aug. 1 involves about $785,000 for time on the stations thus far agreeing to carry the series, and for musicians' and conductors' salaries. The Sunday New York Philharmonic Orchestra concerts, which are carried on 117 CBS net stations, cost nearly $20,000 a week for time and close to $10,000 a week for musicians and soloists, or a total of around $1,500,000 a year.

The CBS net, which has a three-year contract with the Philadelphia Symphony Orchestra, effective Oct. 2, expects to get about $8000 a week for time and $10,000 a week for musicians, conductor and soloists when it finds a sponsor for the series by this orchestra planned for 12 noon to 1 o'clock Saturdays.

The Blue net is offering for sale its Boston Symphony Orchestra series now scheduled Saturday nights. Cost of these concerts to a sponsor would be about the same as that of the Philadelphia Orchestra series on the CBS net.

ANTHEM HALTS RUSH OF CROWD

Stampede of 14,000 on Esplanade as Storm Breaks Turns to a Patriotic Demonstration

WHEN THE RAIN FELL

Newspapers became improvised rain shields at the Esplanade last night when rain suddenly descended on the thousands assembled for the opening of the summer night concerts.

Surging patriotism prevented a stampede of 14,000 persons last night at the opening of the 15th season of the Esplanade concerts. Sudden drenching showers and an electric storm burst without warning on the banks of the Charles River. Concert fans started a blind, pell-mell dash to escape the deluge as if an air raid alarm had been sounded, but in a moment they were stopped in their tracks by the playing of the National Anthem.

NORFOLK, VA.
LEDGER DISPATCH
JUL 19 1943

Every Member A Soloist

By TOM CHASE

Boston, July 19.—(AP)—Topflight members of the Boston Symphony orchestra began a unique series of concerts today—thanks to the ban on pleasure driving and the cancelling of the Berkshire Festival—in which every man appeared, or will appear, as a soloist.

The unusual programs—the kind real musicians dream about—obviously were designed to present music, old and new, that ordinarily failed to fit into the standardized patterns of symphonic and chamber work.

The idea developed when wartime restrictions prevented first-desk men from making customary excursions to the Berkshire Festival, to summer resorts or to former homes abroad.

Virtuoso musicians, who never had time to play together during busy winter months in the desired out-of-the-ordinary combinations, took advantage of the present opportunity, and as a result music-wise Bostonians subscribed to the series in droves.

The first concert was devoted entirely to Mozart's works, and included some of the best of his lesser-known compositions. Boris Goldovsky, noted for his Mozart interpretations, conducted for the most part, changing roles with Richard Burgin, the orchestra's famous concert master, in one number.

MUSIC

SANDERS THEATRE

Symphony Chamber Concert

It was hot as blazes yesterday, but a sizable audience arrived at Sanders Theatre, Cambridge, for the first concert of seven pairs to be given by first-desk men and other members of the Boston Symphony Orchestra. This initial program was devoted to Mozart and it was conducted by Boris Goldovsky who, though not a member of the Boston Symphony, is a prominent figure in Boston music. It was also the occasion of the first public appearance here of the conductor's wife, soprano Margaret Codd Goldovsky.

First came the D major Divertimento (K. 251), which is longish Mozart, and after awhile came the "Haffner" Serenade (K. 250), which is better Mozart. Richard Burgin was a superb violin soloist for the Serenade, as well as an excellent conductor of the G major Piano Concerto (K. 453) in which Mr. Goldovsky relinquished the conductor's stand for the keyboard.

In geenral the playing was the sort to come from Boston Symphony men, although a horn burbled in the Serenade, and there were ragged attacks and entrances by other instruments. These last may, I think, be attributed to Mr. Goldovsky's wide and showy gestures, which seemed to upset the orchestra.

As pianist, however, Mr. Goldovsky was at the top of his form, playing fluently and gracefully, with great refinement of style and phrasing, and he decidedly relished the witty last movement.

Mrs. Goldovsky contributed an aria each from "Der Schauspieldirektor" and the cantatas, "Dir, Seele des Weltalls" and "Davidde Penitente.' She has a small, lyric soprano of not much distinction or color, and she attacked high notes explosively. The external correctness of her phrasing, style and floriture suggested careful teaching, but I felt in her singing little warmth or spontaneity.

The program will be repeated tonight at 8:30 in New England Mutual Hall, Boston.—C. W. D.

MUSIC-LOVERS SCAMPER from Esplanade when rain ruined the first concert—and some dresses.

First Open-Air Concert on Esplanade Rained Out

Arthur Fiedler's luck with the weather suffered a temporary reverse last evening, and the first Esplanade Concert of the season was rained out.

All went well through the first half of the program and the intermission speeches by Gov. Saltonstall and Metropolitan District Commissioner Eugene C. Hultman. Then the thunderheads which had been massing across the Charles River began to move. Just as Mr. Fiedler and the orchestra launched into "The Star Spangled Banner," the rain let go.

Here was an example in psychology. Many in the crowd, which police estimated at 14,000, began to run, some of the less hardy souls had already departed before a drop fell. But a large segment of the audience remained, some under the umbrellas which New England caution had

Esplanade Concert Spoiled by Rain

Continued from the First Page

advised them to bring, and heard to its conclusion the anthem of their country.

Rain on an opening night has been rare since Arthur Fiedler founded these concerts in 1929. His remarkable series has suffered occasionally but on the whole the "Fiedler luck" has been exceptionally good.

In the early days of the Esplanade concerts it was found that now and then a musician would fail to turn up at the shell because it was raining where he lived. So a rule was made that the entire orchestra must appear for every program—unless the weather were so bad that advance cancellation seemed reasonable. As long as there were some people to listen, and the instruments did not get wet, Mr. Fiedler and his orchestra of Boston Symphony men would continue to play.

After the clearing which followed yesterday morning's downpour it had seemed that there would be a good night for the opening of the 15th Esplanade season. Those who arrived early and settled down in rented camp chairs found the air humid, the sky cloudy and a fair wisp of breeze from the southwest.

Then the gray sky became grayer, lightning shot through distant clouds and the slow thunder quickened until, in the "Marche Slave," its rumbling fitted in with the drums and basses of Tchaikovsky's popular opus.

This is the second wartime year of Boston's unique Summer music. More men and women in uniform than ever before will doubtless be seen among the audiences. In accordance with the dimout regulations, Esplanade concerts now begin at 7:30 instead of 8:30 and finish at 9 instead of 10.

In past years there were no concerts on Saturday evenings. With commendable thought for the servicemen and women who will be spending weekend furloughs in Boston, Mr. Fiedler has decided, this year, to omit Monday concerts. On all other evenings between now and Aug. 18, there will be music at the Edward Hatch Memorial on the Esplanade near the foot of Mt. Vernon st.

As Gov. Saltonstall said, the Esplanade concerts were begun in the year of peak prosperity; they continued through the depression, and they are now carrying on in times of war. These concerts, he emphasized, are needed because music is relaxation, and in wartime we need relaxation from work. He congratulated Mr. Fiedler and the orchestra for past achievements and bade them continue into the future. After his brief address the Governor bought a $1000 War Bond.

Gov. Saltonstall was introduced by Commissioner Hultman. Through the cooperation of the First Service Command and the Massachusetts Committee on Public Safety, added Commissioner Hultman, all precautions have been taken to provide for the safety of Esplanade audiences.

Will Feature Talks

Up to the breaking of the storm, the crowd heard Elgar's "Pomp and Circumstance" March No. 1; the first movement from Beethoven's Fifth (or "V for Victory") Symphony; the "Little" G minor Organ Fugue of Bach as transcribed for orchestra by Lucien Cailliet, and the aforementioned "Marche Slave," together with several encores.

What effect the ban on pleasure driving will have on the size of Esplanade audiences must remain to be seen. It is true that in other years many persons came in from out of town. Usually opening nights have attracted more than 14,000 but the threatening weather may have accounted significantly for the drop this year.

Again there are to be talks preceding some of the concerts, notably on Tuesdays and Fridays, when the work of composers whose names appear on the Hatch Memorial will provide most of the topics. Tonight John N. Burk, annotator of the Boston Symphony program books and author of a new biography of Beethoven, will talk about that composer.

The principal speaker of the series, Mrs. Dorothy Tremble Moyer, will discuss "Entertainment in Music from the Troubadours to 'Peter and the Wolf,'" July 30, and next Tuesday Cyrus W. Durgin, music and drama critic of the Boston Globe, will review the 15 years of Esplanade history.

Among the listeners last evening were Jerome D. Greene and Henry B. Sawyer, respectively, president and vice president of the trustees of the Boston Symphony Orchestra.

Mr. Fiedler said to newspapermen, during the intermission, that he will receive at the Hatch Memorial recordings of music to be forwarded to Mrs. Charles H. Lee of the Citizens' Committee for Soldiers and Sailors. These recordings will then be donated to military and naval stations for the entertainment of personnel. Many records have already been distributed by the committee and their supply has become exhausted.—C. W. D.

MOZART CONCERT

BY WARREN STOREY SMITH

A new series of concerts by the principals and other players from the Boston Symphony Orchestra, assisted by other groups, by various soloists and enlisting the services of a half-dozen conductors, had an auspicious beginning at Sanders Theatre, Cambridge, yesterday afternoon. The all-Mozart programme, conducted by Boris Goldovsky and (in one number) by Richard Burgin, will be repeated at Boston's New England Mutual Hall this evening. In all there will be seven pairs of these concerts devoted to works suitable for chamber orchestra, to chamber music and compositions for chorus.

To put it alliteratively, too much minor Mozart may make for monotony and that factor was not altogether absent yesterday. On the other hand there was much that was rewarding and much that had the interest of novelty, since one aim of this war-born summer series is to present music, old and new, that lies off the beaten track. After the first number, the only moderately engrossing Divertimento in D major (K. 251), Margaret Codd Goldovsky, in private life Mrs. Boris Goldovsky, made her local debut in three little known arias. Two of these were from cantatas and one from the little opera "Der Schauspielddirektor," or as it is sometimes called, "The Impressario." This last, of brilliant character, was familiar Mozart, but one could detect an unaccustomed voice in the excerpts from "Dir, Selle des Weltalls" and "Davidde Penitente." Mrs. Goldovsky sang these numbers competently, even expertly, but with a tone that verged on the metallic.

The one conventional item of the afternoon, three movements from the "Haffner" Serenade, featured Mr. Burgin as the violin soloist, required by the score, and, considering the difficulties of playing a stringed instrument on so hot and sticky an afternoon, he acquitted himself well. In what was said to be the first performance hereabouts of the Piano Concerto in G major (K. 453), Mr. Goldovsky and Mr. Burgin exchanged roles. Though much of interest and value had gone before, this concerto furnished the true climax of the concert. Why a piece of such poetry and beauty, with such dramatic fire and such originality of harmony and instrumentation, should be neglected is another of the many mysteries of the concert-room. Mr. Goldovsky, who had already proved himself an accomplished conductor, again disclosed himself as a delightful pianist. The excellent playing of the small orchestra may be taken for granted. An audience, which by no means filled the hall, plainly enjoyed itself in spite of the heat, a considerable tribute to music and performance.

MIDDLETOWN, PA.
JOURNAL
7/16/43

Check-Up Reveals Kind Of Music Soldiers Like

NEW YORK.—Here's a consensus of records which prominent artists, including Lawrence Tibbett, John Charles Thomas, Gladys Swarthout, Jeanette MacDonald, were asked for while making nation-wide tours of army and navy bases.

The selections (albums); (1) Enesco's Roumanian Rhapsody No. 1, by the Philadelphia Orchestra; (2) Stephen Foster music, sung by Richard Crooks; (3) Gershwin's Rhapsody in Blue, by Sanroma and Boston "Pops" Orchestra; (4) Strauss Waltzes, by Boston "Pops" Orchestra; (5) Dance album by Artie Shaw's orchestra.

Single selections: (1) The Lord's Prayer, by Gladys Swarthout and by John Charles Thomas; (2) Intermezzo, played by Toscha Seidel; (3) Gounod's Ave Maria, by Jeanette MacDonald, Schubert's Ave Marie by Marian Anderson; (4) Donkey Serenade and Giannina Mia, by Allan Jones; (5) Andante Cantabile and Humoresque, by Fritz Kreisler.

[89]

Jul 19

MUSIC

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Three Arias with Orchestra

From "Der Schauspieldirektor" (K. 486) "Bester Jungling"

From the Cantata, "Dir, Seele de Weltalls," (K. 429): "Dir danken wir di Freude"

From the Cantata, "Davidde Penitente," (K. 469): "Freudig zum Herrn erhoben"

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The series looked exceedingly appetizing on paper (and how could it look otherwise with such an ensemble performing it?), but it proved even more tasty in the fulfilment. It was hot, of course; hot as Tophet, but if summer theater audiences are willing to endure a few extra degrees of Fahrenheit, should it be said music lovers are not as hardy? A chorus, let ue hope, of nevers!"

As the program was devoted wholly to Mozart, and just about the best of Mozart's lesser-known work at that, the orchestra was perfectly proportioned, there being 13 strings, and a pair each of oboes, flutes, bassoons and horns. As the performers were mainly the first-desk musicians of the Boston Symphony, the quality of performance was exceedingly good and sometimes beyond compare. Moreover, as Boris Goldovsky, who conducted, is noted for his Mozart scholarship, the tempos, the nuances, the contrasts and the sudden bursts of humor were entirely right.

It is true he might have overstressed the quality of humor a bit, for Mozart's wit seldom needs quite so much emphasis, but better that way, surely, than to have it buried completely. In the enchanting G major Piano Concerto (conducted by Richard Burgin), he was superb, and for once we were all able to hear the extraordinary beautiful woodwind texture of the score.

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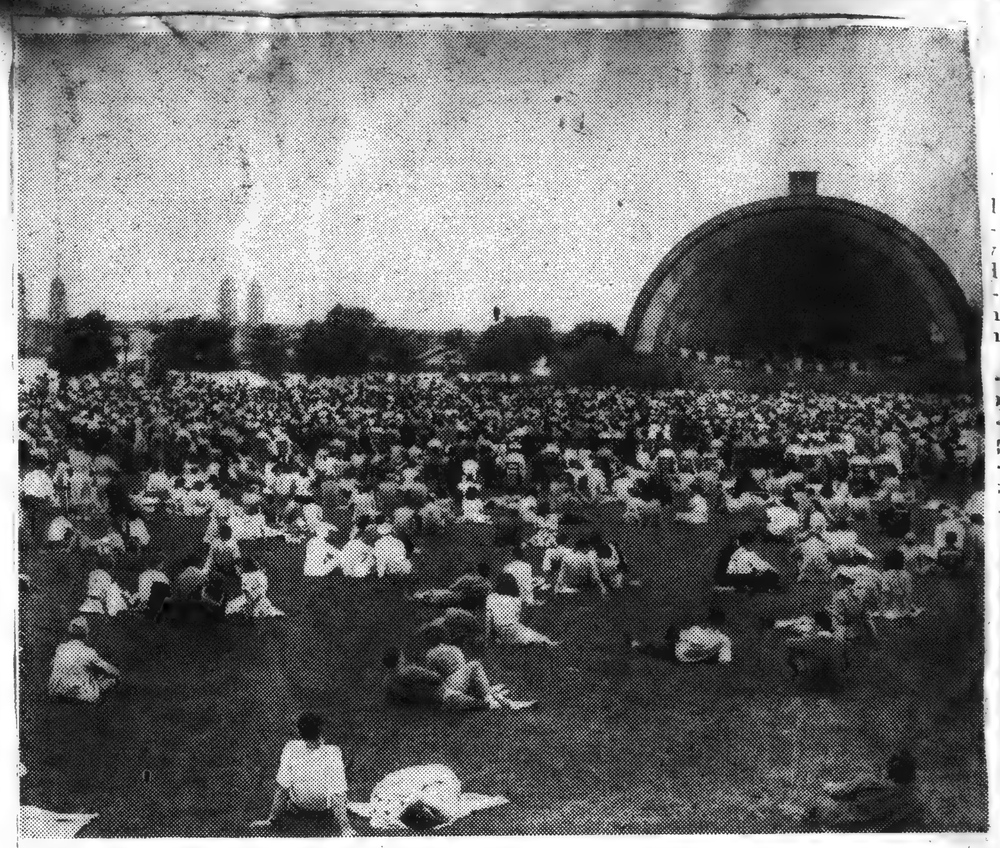

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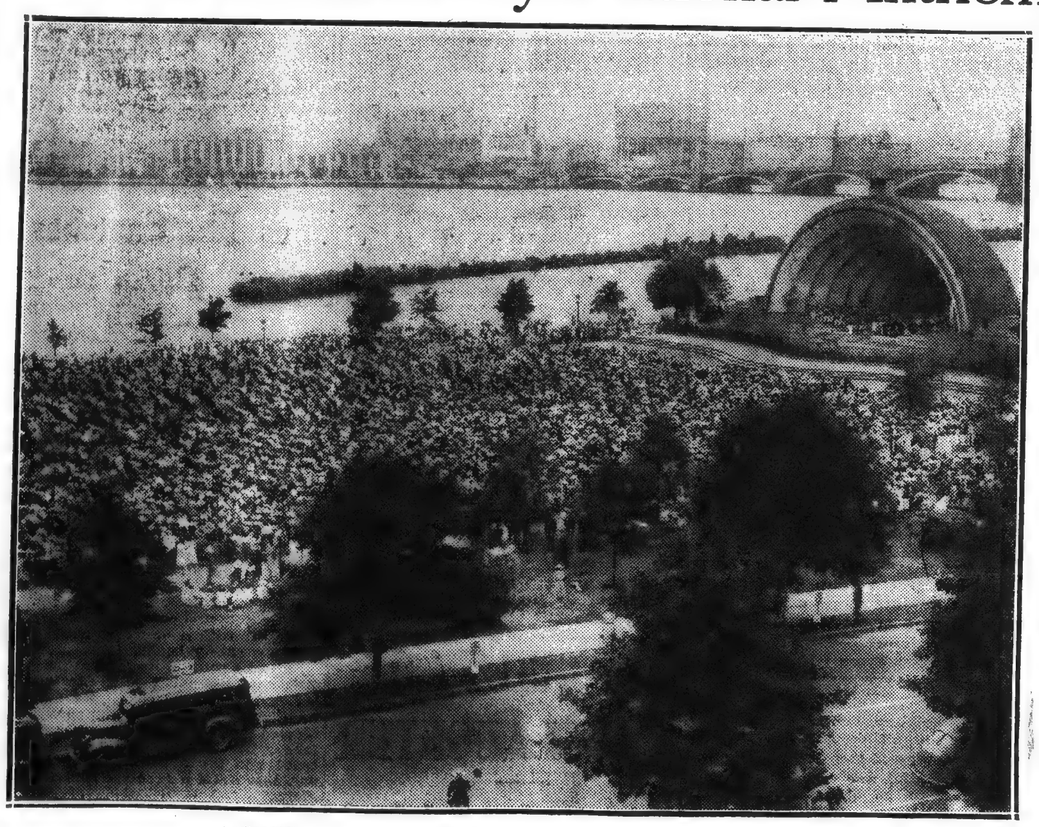

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BOX OFFICE
KANSAS CITY, MO.

JUN 19 1943

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TIMES

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The twenty musicians played beautifully and sometimes beyond compare. In the delightful G-major piano concerto, Goldovsky brought out all of Mozart's inherent wit and Burgin (then conducting) kept the orchestra in perfect proportion, permitting those marvelous woodwind passages full scope.

In turn Burgin played the violin solo in the "Haffner" serenade (Goldovsky conducting) with astonishing assurances and skill. Mrs. Margaret Codd Goldovsky sang three arias tastefully and all of the men performed admirably in the many solo passages.

Postlude of Thunder and Rain Mars Esplanade Series Opener

By RUDOLPH ELIE

As the 15th anniversary of practically anything is a fairly impressive ceremony, old Donder and Blitzen himself made a sudden appearance at the opening concert of the Esplanade last night to send Gov. Saltonstall, Commissioner Hultman and about 14,000 people scrambling for cover.

The thunderstorm started to rumble its throaty warning about a half-hour after the concert began, but only a handful lent it their ears as they were busily lending them to "March Slave," which the augmented Esplanade orchestra of 81 Boston Symphony musicians under Arthur Fiedler were thundering out of the $300,000 Hatch Memorial Shell.

THEN CAME THE RAIN

When the downpour came, 13,999 were still there, and in a striking demonstration of patriotic intensity, thousands of them remained to stand at perfect attention during the performance, in the torrent, of "The Star Spangled Banner." The rest galloped in the general direction of Charles street, looking for unoccupied doorways.

Until the rain came, the concert series had begun in much its usual fashion. The beginning hour set ahead to 7:30 out of respect to the dimout regulations, the throngs were slow in coming, and by concert time an estimated crowd of 10,000 was gathered. By 8 o'clock, however, the grassy "platter," as the men of the orchestra call the central seating area, was full, as were sections on either side.

As might have been expected, there were thousands of men and women in uniform for the opening of the famed outdoor concerts. They were lounging on the grass, standing about in earnest clusters, and obviously amazed at the brilliant acoustics of the shell. Civilians, ranging in age from 4 to 84, belied the war-time grimness with the color and gayety of their clothing, with whites and reds predominating.

Amongst them circulated neatly uniformed girls of the Beta Sigma Phi sorority selling War Bonds and Stamps, while posted at regular intervals were the green go-carts into which the public poured thousands of nickels and dimes, for these concerts are dependent on contribution from the general public. When the rain came splashing down, the girls in charge of the go-carts gritted their teeth and took their dousing to protect their money-laden wagons.

At the interval, Gov. Saltonstall, who had been lounging on the grass listening to the concert like the rest of us, appeared on the platform. As he was announced, through the public address system, the entire audience rose to its feet, and cheered him upon his introduction by Com. Eugene Hultman.

He spoke briefly, lauding Mr. Fiedler and the men of the orchestra on the accomplishments of the 15 years of the series, which was founded in 1929 by Arthur Fiedler with only 48 men and in a flimsy $2500 wooden shell.

"There's no better way to spend an evening," the Governor said, "than coming here with our girl friends or our families, and listening to this beautiful music. It is for just such things as this that we fight."

The storm, which deceived many into thinking it was going to stick to the Cambridge side of the river, actually began during the intermission. There were a few tentative drops, but not enough to convince any one they had plenty of comrades in support, and the orchestra hastened back to its place to carry on. The first bar of the national anthem seemed to unleash the rain, but for the few minutes of its playing the crowd held its position.

PARKED CARS SCARCE

The crowd of 14,000 people, although not as large as those coming to the opening concerts of other seasons, was considered phenomenal under the present transportational difficulties. Few parked cars were observed this year, where usually there have been thousands. The crowd was exceedingly orderly.

Tomorrow night the concerts introduce the first of its series of speakers when John Burk, program annotator of the Boston Symphony orchestra, discusses Beethoven. These talks are sponsored by the state Division of University Extension.

DETROIT, MICH.
FREE PRESS

JUL 18 1943

EXPERIMENTAL SERIES

The Boston Symphony Orchestra is experimenting this summer with a series of seven concerts suitable for orchestra of chamber proportions, although not all of it is written as "chamber music."

Under seven different conductors, all the principal players of the Boston Symphony will take part, with such others as are needed. The music selected ranges from Bach and Scarlatti to modern and even contemporary composers. One program, for instance, will be made up of works by Haydn, Handel, Wagner and Shostakovich.

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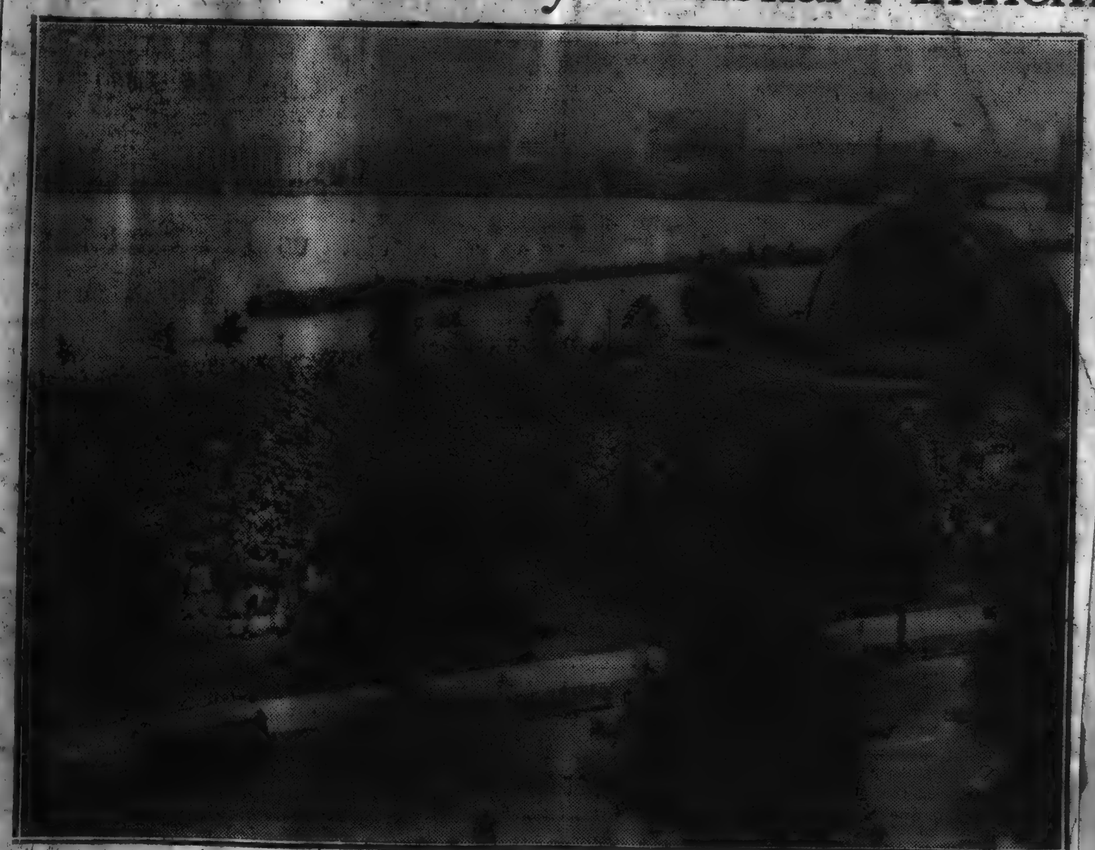

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By RUDOLPH ELIE

As the 15th anniversary of practically anything is a fairly impressive ceremony, old Donder and Blitzen himself made a sudden appearance at the opening concert of the Esplanade last night to send Gov. Saltonstall, Commissioner Hultman and about 14,000 people scrambling for cover.

The thunderstorm started to rumble its throaty warning about a half-hour after the concert began, but only a handful lent it their ears as they were busily lending them to "March Slave," which the augmented Esplanade orchestra of 81 Boston Symphony musicians under Arthur Fiedler were thundering out of the $300,000 Hatch Memorial Shell.

THEN CAME THE RAIN

When the downpour came, 13,999 were still there, and in a striking demonstration of patriotic intensity, thousands of them remained to stand at perfect attention during the performance, in the torrent, of "The Star Spangled Banner." The rest galloped in the general direction of Charles street, looking for unoccupied doorways.

Until the rain came, the concert series had begun in much its usual fashion. The beginning hour set ahead to 7:30 out of respect to the dimout regulations, the throngs were slow in coming, and by concert time an estimated crowd of 10,000 was gathered. By 8 o'clock, however, the grassy "platter," as the men of the orchestra call the central seating area, was full, as were sections on either side.

As might have been expected, there were thousands of men and women in uniform for the opening of the famed outdoor concerts. They were lounging on the grass, standing about in earnest clusters, and obviously amazed at the brilliant acoustics of the shell. Civilians, ranging in age from 4 to 84, belied the wartime grimness with the color and gayety of their clothing, with whites and reds predominating.

Amongst them circulated neatly uniformed girls of the Beta Sigma Phi sorority selling War Bonds and Stamps, while posted at regular intervals were the green go-carts into which the public poured thousands of nickels and dimes, for these concerts are dependent on contributions from the general public. When the rain came splashing down, the girls in charge of the go-carts gritted their teeth and took their dousing to protect their money-laden wagons.

At the interval, Gov. Saltonstall, who had been lounging on the grass listening to the concert like the rest of us, appeared on the platform. As he was announced, through the public address system, the entire audience rose to its feet, and cheered him upon his introduction by Com. Eugene Hultman.

He spoke briefly, lauding Mr. Fiedler and the men of the orchestra on the accomplishments of the 15 years of the series, which was founded in 1929 by Arthur Fiedler with only 48 men and in a flimsy $2500 wooden shell.

"There's no better way to spend an evening," the Governor said, "than coming here with our girl friends or our families, and listening to this beautiful music. It is for just such things as this that we fight."

The storm, which deceived many into thinking it was going to stick to the Cambridge side of the river, actually began during the intermission. There were a few tentative drops, but not enough to convince any one they had plenty of comrades in support, and the orchestra hastened back to its place to carry on. The first bar of the national anthem seemed to unleash the rain, but for the few minutes of its playing the crowd held its position.

PARKED CARS SCARCE

The crowd of 14,000 people, although not as large as those coming to the opening concerts of other seasons, was considered phenomenal under the present transportational difficulties. Few parked cars were observed this year, where usually there have been thousands. The crowd was exceedingly orderly.

Tomorrow night the concerts introduce the first of its series of speakers when John Burk, program annotator of the Boston Symphony orchestra, discusses Beethoven. These talks are sponsored by the state Division of University Extension.

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DETROIT, MICH.
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EXPERIMENTAL SERIES

The Boston Symphony Orchestra is experimenting this summer with a series of seven concerts suitable for orchestra of chamber proportions, although not all of it is written as "chamber music."

Under seven different conductors, all the principal players of the Boston Symphony will take part, with such others as are needed. The music selected ranges from Bach and Scarlatti to modern and even contemporary composers. One program, for instance, will be made up of works by Haydn, Handel, Wagner and Shostakovich.

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PRESS

All Soloists In Symphony's Unique Series

Mozart's Works Make up First Concert of Boston Orchestra

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Richard Burgin, playing the solo part in the "Haffner" Serenade, has seldom played with such finesse and such technical assurance, and that on a day when violin strings are about as dependable as gas rations. It was astonishing. The program is to be repeated tonight in the air-conditioned New England Mutual Hall, and it is definitely something to hear.

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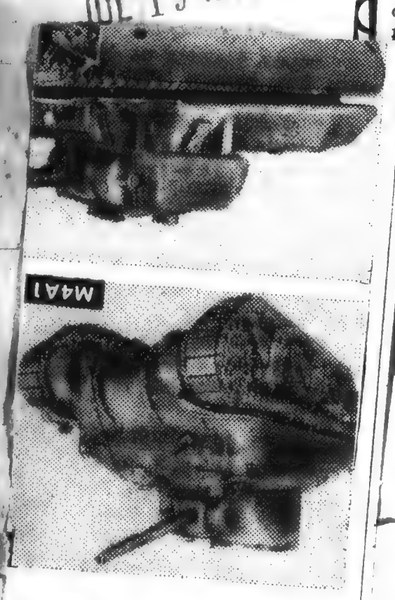

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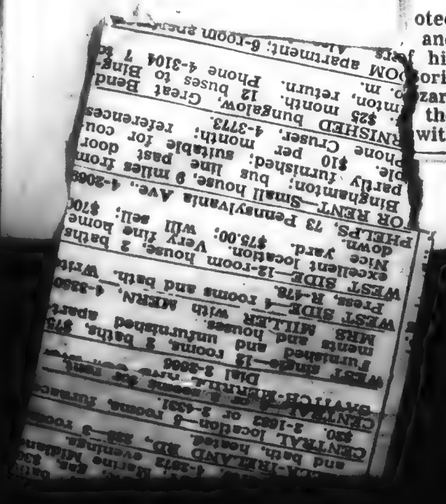

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Amusingly Discusses
The Question Of
Soft Touches

Damon Runyon

In a round table discussion the other evening, the question of soft touches came up, the delegates present being, gentlemen who seemed to speak with the authority of keen observation, if not experience. Let me express it this way, a plain that a soft touch is a person from whom money is easily borrowed. It was agreed at the meeting that the softest touch in the United States is a certain movie magnate of Hollywood. (I will mention no names in this thesis, lest I expose the touches to avalanches of touches.)

Then the debate ran the gamut as the saying is, of the various types of touches, and first place in this philanthropy was unanimously assigned the type that might be described as the volunteer touch which is to say the fellow who takes a man aside without any solicitation and inquires: "Do anything?"

For Boston

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Richard Burgin, playing the solo part in the "Haffner" Serenade, has seldom played with such finesse and such technical assurance, and that on a day when violin strings are about as dependable as gas rations. It was astonishing. The program is to be repeated tonight in the air-conditioned New England Mutual Hall, and it is definitely something to hear.

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Music Called Stimulant For Our Armed Forces

According to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, music is a dominant need of our time. "It is a great stimulus for our fighting forces and a great hope for the future. Of all the arts, music is a powerful medium against evil and destruction. It has the power to heal, to comfort, to inspire. Let music become the symbol of the undying beauty of the spirit of man," says this eminent musician.

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MUSIC

July 19

By RUDOLPH ELIE, Jr.

Summer Symphony

The first concert in a series of summer concerts by the principals and other players of the Boston Symphony orchestra, was given yesterday afternoon in Sanders theater, Cambridge. The soloists were Margaret Codd Goldovsky, soprano; Richard Burgin, violinist, and Boris Goldovsky, pianist. Mr. Goldovsky conducted the following all-Mozart program:

Divertimento in D major (K. 251)
Three Arias with Orchestra
From "Der Schauspieldirektor" (K. 486): "Bester Jungling"
From the Cantata, "Dir, Seele de Weltalls," (K. 429): "Dir danken wir die Freude"
From the Cantata, "Davidde Penitente," (K. 469): "Freudig zum Herrn erhoben"
"Haffner" Serenade in D major (K. 250) Mozart
Piano Concerto in G major (K. 453) Mozart

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General MacArthur looms as the guidepost to victory in the Pacific.

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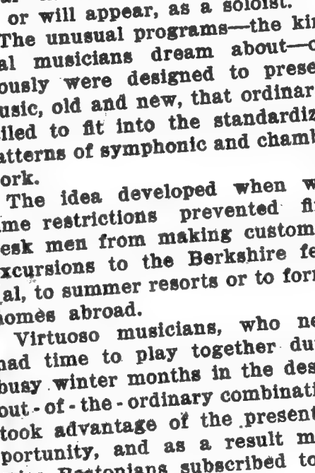

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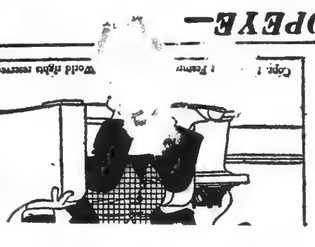

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NEWS

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NEWS
JUL 19 1943

BRIDGETON, N. J.
NEWS

BENTON HARBOR, MICH.
NEWS-PALLADIUM

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MUSIC

July 19

By RUDOLPH ELIE, Jr.

Summer Symphony

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Three Arias with Orchestra
From "Der Schauspieldirektor" (K. 486): "Bester Jungling"
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Piano Concerto in G major (K. 453) Mozart

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The series looked exceedingly appetizing on paper (and how could it look otherwise with such an ensemble performing it?), but it proved even more tasty in the fulfilment. It was hot, of course; hot as Tophet, but if summer theater audiences are willing to endure a few extra degrees of Fahrenheit, should it be said music lovers are not as hardy? A chorus, let ue hope, of nevers!"

As the program was devoted wholly to Mozart, and just about the best of Mozart's lesser-known work at that, the orchestra was perfectly proportioned, there being 13 strings, and a pair each of oboes, flutes, bassoons and horns. As the performers were mainly the first-desk musicians of the Boston Symphony, the quality of performance was exceedingly good and sometimes beyond compare. Moreover, as Boris Goldovsky, who conducted, is noted for his Mozart scholarship, the tempos, the nuances, the contrasts and the sudden bursts of humor were entirely right.

It is true he might have overstressed the quality of humor a bit, for Mozart's wit seldom needs quite so much emphasis, but better that way, surely, than to have it buried completely. In the enchanting G major Piano Concerto (conducted by Richard Burgin), he was superb, and for once we were all able to hear the extraordinary beautiful woodwind texture of the score.

Margaret Codd Goldovsky, making her first public appearance here, proved to be an accomplished, well-schooled singer. Her voice was light but exceptionally true, and she took the coloratura passages with flexibility and grace. She had, moreover, more than fleeting touches of the true Mozart style. While there were occasional moments of forcing, and her diction was not always wholly clear (a distinct exemption

Patching A "Fort"

U. S. troops pour onto a Sicilian

to push Axis forces northward. (Pic

Hearing her husband's voice from England was the thrill afforde Mrs. Irving H. Shuflter, 532 Salem avenue, Saturday evening whe Technical Sergeant Shauflter, a member of the United States Army stationed in the British Isles, spoke from the Red Cross American Eagle Club. The program was recorded in this country, and rebroadcast over a nation-wide Mutual Network hookup, and through the local radio station.

Sgt. Shuflter, who enlisted 30 months ago, a native of Frederick, is well known in Hagerstown. His wife is the former Margie Morris of this city.

During the interview, Sgt. Shuflter identified himself as a song writer and radio commentator. He is now in the Army's special service division, and his duties include promoting shows for the Army and announcing baseball games.

He said that the British people watch on to the regulations of baseball very quickly, after a ten-minute explanation of the rules.

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By TOM CHASE

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In turn Burgin played the violing solo in the "Haffner" Serenade (Goldovsky conducting) with astonishing assurances and skill. Mrs. Margaret Codd Goldovsky sang three arias tastefully and all of the men performed admirably in the many solo passages.

Other musicians will have further opportunities for extended solo work before the series of 13 concerts come to an end.

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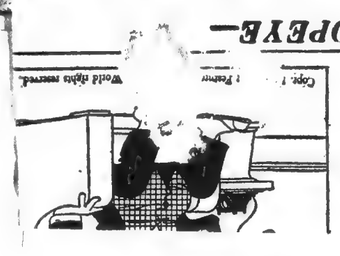

The annual Garrison family reunion was held in the home of Mrs. Flora Cranford, with all five sisters and their brother attending. For many years the Cranford home has been the gathering place for this occasion. Guests were: Mrs. Dora Garrison, sr., Jackson; Mr. and Mrs. Frank Riley and Irene Riley, Baton Rouge, La.; Mr. and Mrs. O. A. Morin, Miss Tallulah Ann Broadus, Eldon and Cary Broadus, Purvis; Mr. and Mrs. Arthur Rouse, New Orleans, La.; T. W. Cranford, Mr. and Mrs. Walter Pearson, Jackson; Mr. and Mrs. E. L. Catt and Sylvia Jean Catt, Madison; Charley Rouse, Lumberton; Mr. and Mrs. O. E. Batson, jr., Jackson; Mrs. J. L. Rogers, Ocean Springs; Mr. and Mrs. O. E. Batson, sr., Wiggins; Nolan Rouse, Lumberton, and Mrs. J. J. Brooks, Oakdale, La.

Mrs. Fannie Napier is in Los Angeles, Calif. for a visit with her son-in-law and daughter, Mr. and Mrs. Pete Farrara, and the Ray Adairs.

Mr. and Mrs. Henry Newton and

SEMINARY

General MacArthur looms as the guidepost to victory in the Pacific.

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Italian Fig... While Rome B...
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Market Quiet

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NEWS
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By TOM CHASE

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The first concert was devoted entirely to Mozart's works, and included some of the best of his lesser-known compositions. The 20 musicians played beautifully and sometimes beyond compare. Other musicians will have further opportunities for extended solo work before the series of 14 concerts end.

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...speculation over possible da... ...horse entries for the Republic... ...presidential nomination.

...Senator Gerald P. Nye, Repu... ...can of North Dakota, advanced ... ...suggestion that if the choice had ... ...be made at this time, Gen. M... ...Nider would make "an ideal car... ...date." He added that the type ... ...candidate the Republicans sho... ...pick "must await developme... ...along the war and home fronts." ...day," Senator Nye said, "I'd na... ...MacNider, a veteran of the fi... ...World War and man up to ...

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NEW ORLEANS, LA.
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TROY, N. Y.

"The battle, which was intended by the Germans to pinch off the Kursk salient and straighten out the line, continued to pile up heavy losses in the Nazi armored and air divisions, the Russians said. They announced they had knocked out 78 tanks and 137 planes on Saturday and said an incomplete check

Heavy Armored Losses

The Soviet midnight communique reported that the Red army had advanced an additional four miles in one sector during the fighting Sunday, capturing several villages and killing about 5,000 German troops.

(The Berlin radio said today in a broadcast recorded by the Associated Press that Russian troops launched a violent offensive Sunday in the Velikie Luki sector northwest of Moscow and on the Neva river near Leningrad with support from heavy artillery fire. The Germans said that they had thrown back the Red army men inflicting serious losses including the destruction of 33 Soviet tanks.)

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Heavy Armored Losses

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JUL 19 1943

OWOSSO, MICH.
ARGUS PRESS

JUL 19 1943

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HARTFORD, CONN.
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DAYTONA BEACH, FLA.
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...ough the clouds
...et night fighters

...t's cap?

SECOND GAME
... R. H. E. Toledo ... A B R H C

...Telford, ... Struck out—By Lefebvre 2, Beinsoth 2. Struck out—By Lefebvre 2, Telford, ... responsible for an agoniz... ...ction, caused by a deposit of digestive se... the chigger brings to its host le... to live and bite again. The miser... laundered, may harbor the chigger... again without being cleaned o... quently into clothing, which wor... not blood—and then drops off, trea... and fills itself with tissue-juice—... It sinks its claws into the skin... transfer itself readily to any red... bloodied animal without making it... presence immediately known.

Agonizing Itching

The point of a pin, the chigger can...

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NEW ORLEANS, LA.
STATES

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From the Cantata, "Davidde Penitente," (K. 469): "Freudig zum Herrn erhoben"

"Haffner" Serenade in D major (K. 250) Mozart

Piano Concerto in G major (K. 453) Mozart

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The series looked exceedingly appetizing on paper (and how could it look otherwise with such an ensemble performing it?), but it proved even more tasty in the fulfilment. It was hot, of course; hot as Tophet, but if summer theater audiences are willing to endure a few extra degrees of Fahrenheit, should it be said music lovers are not as hardy? A chorus, let ue hope, of nevers!"

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EVENING NEWS

SIMPLICITY

placed [illegible]
seven miles below
report, not confirmed, [illegible]
elements had penetrated to the
city's suburbs.
Offshore, British naval units con-
tinued to throw shells into the city
and Axis positions. The city already
was a shambles from shell and bomb
and many fires were raging.

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MILWAUKEE, WIS.
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MIAMI, FLA.
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This Clipping From
Grafton W Va.
Sentinel

Boston Musicians Solve No Gas, No Berkshire Festival Problems

By TOM CHASE

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(Continued from page one)

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[91]

INFORMATION OBSCURED

KINGSTON, N.Y.
FREEMAN
JUL 19 1943

WORCESTER, MASS.
GAZETTE
JUL 19 1943

ROCHESTER, N.Y.
TIMES UNION
JUL 19 1943

ST. JOSEPH, MO.
NEWS PRESS
JUL 19 1943

PITTSBURGH, PA.
SUN-TELEGRAPH
JUL 19 1943

This Clipping From
PHOENIX, ARIZ.
GAZETTE
JUL 19 1943

BATTLE CREEK, MICH.
ENQUIRER NEWS
JUL 19 1943

OWOSSO, MICH.
ARGUS PRESS
JUL 19

This Clipping From
HARTFORD, CONN.
TIMES
JUL 19 1943

This Clipping From
DAYTONA BEACH, FLA.
EVENING NEWS

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TROY, N. Y.
TIMES RECORD
JUL 20 1943

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...ar" can be misled...g.

MILWAUKEE, WIS.
JOURNAL
JUL 19 1943

TRIBUNE
JUL 19 1943

PORT HURON, MICH.
TIMES-HERALD
JUL 19 1943

AKRON, O.
BEACON-JOURNAL
JUL 19 1943

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NEW ORLEANS, LA.
STATES
JUL 19 1943

This Clipping From
CAMBRIDGE, MD.
BANNER
JUL 19 1943

HAGERSTOWN, MD.
MAIL
JUL 19 1943

ST. PETERSBURG, FLA.
INDEPENDENT
JUL 19 1943

HATTIESBURG, MISS.
AMERICAN
JUL 19 1943

This Clipping From
PERTH AMBOY, N. J.
NEWS
JUL 19 1943

This Clipping From
SOUTH BEND, IND.
TRIBUNE
JUL 19 1943

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Musicians
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[91]

NATION
NEW YORK, N. Y.
JUL 3 6 1943

RECORDS

OUR text for today is this paragraph from a recent review: "Vladimir Golschmann, who conducted the fifth and last of the season's Serenades at the Museum of Modern Art last night, would seem to be the legitimate successor to Pierre Monteux (rarely heard here any more) in the French style of orchestral interpretation. Only one of the works . . . was of French origin; but all were rendered with that care for tonal delicacy and rhythmic solidity, for sensuousness, logic, and emotional dignity that mark the work of the best French orchestral maestri. For balance, precision, and an authority at once gracious and steely we have had no one like him here in recent years."

Words to make my tongue hang out of my mouth as I rushed, first, to Carnegie Hall to hear Monteux's first broadcast concert with the New York Philharmonic a few weeks ago. As it happened, I retained a twenty-year-old recollection of the silvery sound and beautiful finish of the Boston Symphony's playing under his direction until Koussevitzky's arrival; and on records recently there had been a couple of fine-sounding and well-proportioned performances with the San Francisco Symphony. I went, therefore, with expectations of good things to be heard; and these expectations were satisfied for a few minutes by the sound of "The Star-Spangled Banner" and the opening of the Overture to "Euryanthe." But then I began to hear things which made me wonder whether I was imagining them, until I knew beyond possibility of doubt that I really was hearing a coarseness and raucousness from woodwinds and brass individually and in groups that was without precedent in my experience of major orchestras led by major conductors. And there was no mistaking the faulty structural logic in the performances caused by the unsteadiness of pace, the disproportionate accelerations and retardations, crescendos and decrescendos. There are possible explanations of the technical defects: with an additional two or three hours of rehearsal Monteux might have achieved beauty of sonority and finish. But the musical defects represented only his own musical judgment, his own sense for structural proportion.

Then Golschmann. There was for years in the Columbia catalogue his performance of the Haydn Symphony No. 103 with the St. Louis Symphony, which was one of the worst performances on records. A year ago Victor issued a recording of his performance of the Couperin-Milhaud "La Sultane" music; and though one might suspect that Victor's recording engineers were responsible for some of the beauty of sound there was no doubt that the orchestra also was playing very beautifully. Next came the superbly recorded performance of Sibelius's Seventh Symphony, which had every appearance of a copy of Koussevitzky's performance —the result being an effective statement of the work, in which, however, one could perceive the absence of the refinements of sonority, execution, and style that Koussevitzky had achieved. And now comes a Victor set (942, $2.53) of Golschmann's performance of Prokofiev's "Classical Symphony." The recording engineers were less successful this time: the sound is marvelously spacious and distinct and true to timbre, but hard and brash. Even with its defects it is vastly better reproduction of orchestral sound than comes off the old Victor records of Koussevizky's performance; but what is poorly reproduced on these records is a performance that is right in pace, relaxed in feeling, marvelously beautiful in sonority and finish; whereas Golschmann's performance sounds as though he had decided this time to do everything differently from Koussevitzky: the first movement is slower, and comes out tensely over-deliberate; the second is much slower, and comes out dragging; the last movement is faster, an attempt at even more breath-taking virtuosity, and comes out over-driven and strained; and the result of this lack of "logic and emotional dignity" and of "balance, precision, and an authority at once gracious and steely," is a lack also of "tonal delicacy" and the like. But it is possible, of course, that all these succulent qualities were there to be heard at the Museum concert.

Also on Victor's June list is a Corelli Concerto in C major for organ and strings, edited by Malipiero, and played by E. Power Biggs with Fiedler's Sinfonietta (Set 492, $2.63). The music is characteristically engaging and lovely; the performance is straightforward and adequate, except for the heavily insensitive playing in the closing Allegro; and it is reproduced with the harshness of many of the Fiedler Sinfonietta recordings that were made a few years ago. The Concerto takes three sides; and on the fourth side is a little Corelli Sonata in D major for strings and organ—also quite engaging, adequately performed, and harshly recorded.

Columbia offers Mendelssohn's "Scotch" Symphony, performed by Mitropoulos with the Minneapolis Symphony (Set 540, $4.73). The work makes pleasant listening when it is suitably played; but Mendelssohn is not a composer for the tense, hard-driving style of Mitropoulos; and the orchestral sound which comes off the records is limited in range at both ends and badly balanced, so that the violins are too weak and are muffled and harsh in quality.

On a Columbia single disc (71463-D, $1.05) Egon Petri plays Busoni's piano transcriptions of Bach's Chorale-Preludes "Ich ruf' zu Dir," "In Dir ist Freude," "Wachet auf," and "Nun freu't euch, lieben Christen." The writing for piano is thick and muddy; and further lack of clarity is created at times by the playing and by the poorly balanced recording.

As its record classic for June and July Columbia has chosen another of the outstanding items in its catalogue —the two volumes of Bach's Brandenburg Concertos played by the Busch Chamber Players (Nos. 1-4 in Set 249, $8.67; Nos. 5-6 in Set 250, $6.83). The best works of the group are in Volume I; but even the ones I care little for—Nos. 1, 5, 6—I enjoy listening to in these wonderful performances that were recorded (in England) with such clarity, balance, and beauty of sound.

Several years ago my interest in a program that comprised a Bach Toccata, a Mozart Sonata, and Beethoven's "Diabelli" Variations led me to attend the recital of a pianist whose playing I knew nothing about. And what I heard caused me to write: "Set down Webster Aitken's debut . . . as one of the most notable events of this or any season; for it presented . . . a young man who is already a matured pianist, musician, and artist. . . ." Mr. Aitken is to play the "Diabelli" Variations at the Frick Collection on June 27; and it is something you would do well to hear.

This Clipping From
DAYTON, OHIO
NEWS WEEK
JUL 19 1943

Chu-Chú the Statistician

Somebody besides Oscar Levant played Gershwin at the Lewisohn Stadium's annual all-Gershwin concert last week in New York. And played him with the dash and fire which once made the composer himself say after hearing his "Rhapsody in Blue": "My God, my arms ache just from listening."

Somebody's name is Jesús María Sanromá, but that is not his fault. The Puerto Rican pianist wishes people would understand about it. Once, when he was touring with Jacques Thibaud as the French violinist's accompanist, the local management in a Middle Western town announced that Sanromá would either have to be J. M.

Newsweek

Chu-Chú played his 74th "Rhapsody"

Sanromá, or Thibaud could get himself another accompanist. Again, when he was to play before the Harvard Musical Association, a member said he would resign before anybody with that name made sacrilege of the Association's sacred halls. Ladies still write in and say he ought to be ashamed. What they don't understand, sighs Sanromá, is that in Spanish-speaking countries Jesús is as common a first name as John. Maybe, he says hopefully, they would settle for Chu-Chú, which is the nickname for all good Jesúses.*

Sanromá lives in Boston now and has played with the Boston Symphony more than any other soloist. And besides being the best-known Puerto Rican musician in this country, he is known to phonograph-record collectors as one of the most prolific of Victor artists. He has made sixteen albums in all—everything from the Gershwin Rhapsody and Concerto to all kinds of chamber music.

His performance at the Stadium last week was, incidentally, his 290th with orchestra, his 74th rendition of the Rhapsody, and his 17th of the Concerto. A gay little man who adores making bad puns, Sanromá—underneath his pianistic fervor —is a bookkeeper at heart. In four little black books he keeps track of everything: one for chamber-music performances, one for orchestra, one for recordings, and one which tells everywhere and when he has played. For example, in twenty performances in the last two months Sanromá has given eleven different works complete with orchestra. He can tell a radio engineer that it takes him fifteen minutes to play a certain Bach Two Piano Concerto in C—provided, of course, that the first 166 measures of 4-4 time are played with the metronome set at 104 to the quarter note.

*His full name is Jesús María del Carmen José y Joaquin Sanromá y Torra de la Riba Porta Ripoll y Ramos Viader Casanovas y Gay.

This Clipping From
SPRINGFIELD, MASS.
NEWS
JUL 30 1943

CONCERT SERIES SLATED IN AUGUS

Pittsfield, July 30—Wealthy residents of Lenox including a large group of summer visitors have underwritten the four concerts and a lecture that are to be given at Sedgwick hall, Lenox, next month under auspices of the Koussevitzky Music foundation with the assistance of members of the Boston Symphony orchestra. Tickets for the series will be $5 and for a single concert, $1.50. The hall has seating capacity of 300, so it is expected the International Red Cross, sole beneficiary, will receive at least $1500.

Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, who is at Seranak, Lenox, is to be in charge and the performers will be J. M. Sanroma, R. Burgin, A. Kripps and J. Bedetti with these two soloists, Jennie Tourel, mezzo-soprano, and L. Bernstein, pianist.

The performances will be on the following dates:—

August 11, Burgin String quartet; August 18, J. M. Sanroma; August 23, vocal and violin concert with Jennie Tourel and Richard Burgin; August 27, Dr. Koussevitzky's interpretive lecture, illustrated with Leonard Bernstein at the piano; September 1, Burgin quartet with Sanroma.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 30 1943

Roy Harris Accepts Fellowship at Colorado

Roy Harris, noted American composer, has resigned as composer-in-residence at Cornell university, to accept a fellowship at Colorado college, Colorado Springs.

Dr Harris became associated with Cornell two years ago under a three-year Carnegie grant for creative work in music. He was released so that he could accept the appointment to Colorado under a creative fellowship given by the El Pomar foundation.

While at Cornell he composed numerous works, including his Fifth Symphony, the first fifth symphony composed by an American. It received its world premiere on February 27 performed by the Boston Symphony orchestra, Serge Koussevitzky conducting.

The composer is now at work on the sixth symphony, which will have a choral accompaniment. He is at Colorado Springs where he will assume his post in September. World premiere, by way of the Blue network, of the sixth, will take place in April, 1944, and will be played by the Boston Symphony, with Dr Koussevitzky conducting. It will be based on a critical period of the Lincoln era, one which typifies the present crisis.

MOZART CONCERT

BY WARREN STOREY SMITH

A new series of concerts by the principals and other players from the Boston Symphony Orchestra, assisted by other groups, by various soloists and enlisting the services of a half-dozen conductors, had an auspicious beginning at Sanders Theatre, Cambridge, yesterday afternoon. The all-Mozart programme, conducted by Boris Goldovsky and (in one number) by Richard Burgin, will be repeated at Boston's New England Mutual Hall this evening. In all there will be seven pairs of these concerts devoted to works suitable for chamber orchestra, to chamber music and compositions for chorus.

To put it alliteratively, too much minor Mozart may make for monotony and that factor was not altogether absent yesterday. On the other hand there was much that was rewarding and much that had the interest of novelty, since one aim of this war-born summer series is to present music, old and new, that lies off the beaten track. After the first number, the only moderately engrossing Divertimento in D major (K. 251), Margaret Codd Goldovsky, in private life Mrs. Boris Goldovsky, made her local debut in three little known arias. Two of these were from cantatas and one from the little opera "Der Schauspielddirektor," or as it is sometimes called, "The Impressario." This last, of brilliant character, was familiar Mozart, but one could detect an unaccustomed voice in the excerpts from "Dir, Selle des Weltalls" and "Davidde Penitente." Mrs. Goldovsky sang these numbers competently, even expertly, but with a tone that verged on the metallic.

The one conventional item of the afternoon, three movements from the "Haffner" Serenade, featured Mr. Burgin as the violin soloist, required by the score, and, considering the difficulties of playing a stringed instrument on so hot and sticky an afternoon, he acquitted himself well. In what was said to be the first performance hereabouts of the Piano Concerto in G major (K. 453), Mr. Goldovsky and Mr. Burgin exchanged roles. Though much of interest and value had gone before, this concerto furnished the true climax of the concert. Why a piece of such poetry and beauty, with such dramatic fire and such originality of harmony and instrumentation, should be neglected is another of the many mysteries of the concert-room. Mr. Goldovsky, who had already proved himself an accomplished conductor, again disclosed himself as a delightful pianist. The excellent playing of the small orchestra may be taken for granted. An audience, which by no means filled the hall, plainly enjoyed itself in spite of the heat, a considerable tribute to music and performance.

Mrs. Goldovsky contributed an aria each from "Der Schauspieldirektor" and the cantatas, "Dir, Seele des Weltalls" and "Davidde Penitente.' She has a small, lyric soprano of not much distinction or color, and she attacked high notes explosively. The external correctness of her phrasing, style and fioriture suggested careful teaching, but I felt in her singing little warmth or spontaneity.

The program will be repeated tonight at 8:30 in New England Mutual Hall, Boston.—C. W. D.

MUSIC

SANDERS THEATRE

Symphony Chamber Concert

It was hot as blazes yesterday, but a sizable audience arrived at Sanders Theatre, Cambridge, for the first concert of seven pairs to be given by first-desk men and other members of the Boston Symphony Orchestra. This initial program was devoted to Mozart and it was conducted by Boris Goldovsky who, though not a member of the Boston Symphony, is a prominent figure in Boston music. It was also the occasion of the first public appearance here of the conductor's wife, soprano Margaret Codd Goldovsky.

First came the D major Divertimento (K. 251), which is longish Mozart, and after awhile came the "Haffner" Serenade (K. 250), which is better Mozart. Richard Burgin was a superb violin soloist for the Serenade, as well as an excellent conductor of the G major Piano Concerto (K. 453) in which Mr. Goldovsky relinquished the conductor's stand for the keyboard.

In geenral the playing was the sort to come from Boston Symphony men, although a horn burbled in the Serenade, and there were ragged attacks and entrances by other instruments. These last may, I think, be attributed to Mr. Goldovsky's wide and showy gestures, which seemed to upset the orchestra.

As pianist, however, Mr. Goldovsky was at the top of his form, playing fluently and gracefully, with great refinement of style and phrasing, and he decidedly relished the witty last movement.

PROVIDENCE, R. I.
BULLETIN

JUL 21 1943

For the LOVE of MiKE

TITLE REG U S PATENT OFFICE

By BEN KAPLAN

ANN TENNA SAYS: "Have you heard about the radio performer who thought he needed glasses because all he could see were sustaining spots before his eyes?"

* * *

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The Musical Forecast
PITTSBURGH, PA.

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Dallas, Tex.
Morning News
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PROVIDENCE, R. I.
BULLETIN

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BOSTON DAILY GLOBE AUGUST 23, 1943

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Between them Bach and Mozart furnished the rest of the programme. From the former came the Third Brandenburg Concerto and from the latter the Serenade known as "Eine Kleine Nachtmusik." To each of them the smaller string orchestra proved singularly flattering. When 60 or 70 men get sawing away on the Third Brandenburg with its pounding rhythms, its intricate counterpoint, there is always a faint suggestion of the power house. At New England Mutual Hall this evening this delightful concert will come to a second hearing.

SAL AMERICA
NEW YORK, N. Y.

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The effect is extraordinary. Rhythms, although more delicately adjusted, are more clearly followed. The harmonic mass has transparency in place of a lugubrious richness. Bach sounds the way one feels Bach ought to sound, although there is no real criterion for such a judgment.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

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The concert series is another of many cultural projects to be sponsored by the library association for local residents and those of surrounding communities. Several sculpture classes are being conducted at the library for adults and children under the direction of Miss Franc Epping, noted sculptor. Last winter a Spanish course, supervised by Robert W. Woodworth, proved successful.

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While the committee have not yet been named it has been decided that the tickets will be sold only in advance by a committee headed by Miss Poirier. Others already named to represent communities are Miss Anna Alexandre, Lenox, Miss Alice Clapp, Curtis Hotel, Lenox, Mrs. John C. Lynch, Stockbridge; Mrs. Charles F. Bassett,

[93]

PROVIDENCE, R. I.
BULLETIN

JUL 21 1943

For the LOVE of MiKE

TITLE REG U S PATENT OFFICE

By BEN KAPLAN

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MUSIC OF THE MAESTROS OF YORE

Living Conductor Discusses Nature of Performances of Years Ago

By OLIN DOWNES

SERGE KOUSSEVITZKY passing through the city gates last week, referred to the Petrillo ban on record making and to the associated problem of a revision of the copyright laws to deal with performers' royalties from records used for broadcasting purposes. But he soon digressed from this phase of the subject to an artistic consideration which is near his heart, namely, the effect that the advent of the records will have on all music history and upon the future of interpretation.

"Remember," he said, "that a wholly new epoch is introduced in the musical art by the invention of the record. Only from this moment, as a matter of fact, has the art a living history! Remember that we of today can merely speculate upon the character of performances of music antedating the period of the Renaissance. We do not even know with any precision how Bach and Handel sounded to their contemporaries. We are not even assured of the facts of the most recent aspects of music—the art of the modern conductor.

Art Evolves

"I have been witness to the changes which have occurred in this art, even within my own lifetime, and we all know the discussions of tempo that were rife, and the 'traditions'—founded on fact or fancy—of a former generation; take, for example, the alleged tempo of Wagner and the alleged tempo of Mendelssohn in the Allegretto of Beethoven's Eighth Symphony.

"Supposing our information on this subject to be correct, and not misconception of a tradition about a tradition, which means merely the gradual distortion of original facts repeated without reliable evidence of their accuracy in successive decades—suppose this, what shall we say of these tempi?

"You remember Wagner's repeated criticisms of Mendelssohn for his fast tempi. We cannot examine them today in the light of the immutable evidence that the record will furnish the future of the interpretations of the great musicians of this period. But it is generally agreed that Mendelssohn's tempo was faster in the Allegretto movement than that which is common today, while most conductors keep closely to the traditionally slower tempo of Wagner.

Wagner Tradition

"If we could only reproduce these two interpretations! We would have, in the first place, the priceless treasure of Beethoven's music as it filtered through the minds of two very great musicians of the generation that followed him. We also would be in a far better position to decide for ourselves, and come to a clearer and better oriented choice of the tempo for this music.

"And it is very possible that we would not precisely agree with either version. I know the common acceptance of the Wagner tradition in this movement. Everyone who knows the master's words on the subject, and has taken to heart the example that he, the first great modern conductor, set, when he sought the melodic essence of a movement—the 'melos'—as basis for his tempo, accepts the principle. But how shall we of today apply it?

"Was Mendelssohn wrong? Take the specified passage at the beat that history relates of his performance. The music has then a marvelous radiance and a mercurial wit—the same music which becomes a trifle heavier, if also more virile, in the Wagner conception. But we have only the accounts of these interpretations. We have not the truth of the performances.

"And there's the rub. We of today can never experience them. We certainly can never inform ourselves of the actual life and nuance, as he revealed it, of this music, nor can we sense the 'feel' of that music as it impressed Wagner's generation. All these things the record could give us.

Recollection of Nikisch

"And that question of the reaction of successive generations to music of their past is of the utmost importance. In fact we cannot know the musical art in its present significance and meaning until we have such a knowledge of its organic history.

"For interpretation, the language of music itself changes with localities and races and civilizations.

"I had the honor and privilege of studying the conductor's art with Arthur Nikisch, perhaps the greatest orchestral interpreter, let us say, after Wagner. Technically as well as poetically he was, to my mind, the leading conductorial genius of his day. And it was sheer genius. It was that indescribable and unmanufacturable quality that makes the interpreter whose intuition pierces to the very root of a musical masterpiece, and that inexplicably, by some flash of the will and the spirit that cannot be projected by merely technical means, makes every player of the orchestra a sovereign interpreter and participant in the creative effect of the performance.

Virtuoso Conductor

"Very well! But I would not swear that Nikisch's style today would be accepted as whole heartedly as it was in his lifetime. Why? Because I think we have become more classical.

"Perhaps you think it is only in our period that the so-called 'virtuoso conductor' takes liberties with tempi, constantly changing them, often changing them in ways not indicated, or even suggested, by the letter of the score?

"I assure you that this is not a contemporaneous invention. Quite the contrary. I think it was Wagner, with his genius for the musical truth, and his creative attitude toward all interpretation, who definitely launched the conception of highly individualized orchestral interpretation. His greatness, his perceptive passion for his art revolutionized the modern methods of orchestral conducting. But it also carried the insidious poison, if it is to be called that, the seductive perceptive of tempi and nuances altered at will, and a kind of interpretation sensitized and personalized to an intoxicating extent, possible only with the modern orchestra. This potency has been terribly abused.

"Nikisch was another Titan who had instinctive and imperious mastery of the baton, the soul of a evocative, artist and romanticist, whom conservative critics flayed for his treatment of certain classical scores. Then it was that Weingartner made his reputation, basically upon the fact that he cultivated classic proportion and restraint, and proceeded without license. Some called him cold. He was lofty, a believer in ideal balance and beauty, and his influence did much to swing the conductors back to a more conservative standard. In this respect, too, the young Weingartner was in some sort a prophet of the neoclassicism which became first a principle and then a fad of modern music and interpretation as well.

Music Has Data

"The pendulum constantly swings with each age that passes, and we see in perspective certain periods of art, separated from each other by centuries, which correspond in their tendencies. Be sure the conductor's methods will modify with those of all other makers and performers of music.

"For the interpretation of musical score can never rest, in the final analysis, upon mere historical data, or even mere correctness and precision in translating the symbols on the printed page into sound. A performance of that kind is precise, euphonious, yet artificial. It may be accurate as a reflection in a mirror. But that is not the soul of art. That is not the organic life, the 'élan vital' of music. Always, in our individual artistic progress and in the evolution of the thought and spirit of society, the art of musical composition and the parallel art of musical interpretation will change. But in the future we will have a degree of orientation and direction in our progress that we could not have in the long ages when musical performance vanished with the moment when it was given. From now on music has history, data, records."

MUSIC

SANDERS THEATRE

Symphony Chamber Concert

Two classicists bracketed a pair of moderns in the program of chamber music for wind and string instruments which members of the Boston Symphony played at Sanders Theatre yesterday afternoon. Georges Laurent, solo flute of the Orchestra, supervised the program.

Mozart, Piston, Roussel and Beethoven (in that order) presented a nice set of contrasts in style and period. But they made delectable Summer listening because of their single similarity: each in its own temperament benefited by the light touch—that rare thing so often the touch of greatness, too.

Mozart was never more ingratiating than in the Quartet in D major (K. 285) for flute and strings, unless in the Quartet in A major for the same combination. Both sparkle with sheer wit and felicitous turn of phrase. Take it from one who has played, but never heard the D major in performance: Messrs. Laurent, Burgin, Lefranc and Bedetti realized the ideal.

Walter Piston put his dry and crackling humors to work in what he calls "Three Pieces." Written for flute, clarinet and bassoon, they sort of cackle along like disgruntled hens. But they are a lot of sport.

Not all of Roussel's Serenade, Op. 30, for flute, string trio and harp is essentially frivolous; nor, for that matter, is all of any of these four works completely light in tone. The Roussel has moments of limpid beauty and certain purple patches. But its Gallic urbanity cannot escape the listener.

The program closed in fitting fashion with Beethoven's exhuberant Septet, Op. 20, for clarinet, horn, bassoon, string trio and bass. This was Beethoven's concession to the musical conventions of his time. It is direct and charming music, bursting with bright tunes and the spirit of fun. Only briefly, in the two final sections, is the work at all clouded. But these are passing references.

Everybody, including a benevolent weather man, must have been in the right frame of mind for yesterday's concert. The Boston Symphony players turned out this music with lively fancy. Spirited applause from a fair-minded audience was the proof of a grand musical afternoon. The program will be repeated at New England Mutual Hall this evening.—J. W. R.

CLOSE SERIES OF CONCERTS

Symphony Players Repeat Pleasing Programme

BY WARREN STOREY SMITH

With a repetition at New England Mutual Hall this evening of the programme heard at Sanders Theatre yesterday afternoon, the Symphony Orchestra's new series of concerts "by the principals and other players" will come to a close. Taken as a whole, these seven pairs of concerts have been decidedly rewarding. If some merely served to fill agreeably the passing moment, others were truly memorable and furnished more satisfaction even than many a concert by the full orchestra. On the conducting side the doors were thrown open to promising talent but, for the most part, the leaders were men of both skill and experience.

In the latter class falls, of course, Richard Burgin, who conducted yesterday afternoon a group of some 25 strings in Schoenberg's transcription of his early sextet, "Verklaerte Nacht"; the Largo mesto from C. P. E. Bach's Concerto for cello and strings, with Jean Bedetti as soloist, and in an arrangement for string orchestra, presumably Mr. Burgin's own, of Beethoven's String Quartet in A minor, Opus 132.

Of his appearances in this capacity at the Symphony Concerts it seems to be always possible to say of Mr. Burgin that as conductor he steadily grows in stature. Yesterday again the same observation might well be made. In Schoenberg's "Transfigured Night" he displayed a passionate intensity of which one would hardly have believed him capable, and his colleagues responded with a performance that quite literally held the audience spellbound. Other qualities were demanded by the younger Bach's gravely beautiful slow movement and by the great music of Beethoven, and in neither case was Mr. Burgin found wanting.

It would be an interesting trick of fate if "Verklaerte Nacht," with its extensive leanings on the Wagner of "Tristan," on Mahler and, in less degree, on Strauss, should prove the most enduring of Schoenberg's works. To date it is the only one that has really achieved currency in the concert hall. Once more the music of C. P. E. Bach, nobly played in this instance by Mr. Bedetti and the others, seemed prophetic not so much of the later 18th century as of the 19th. It was a bold act to wrest this deepest, most profound of the Beethoven Quartets from its original frame but, as the performance proved, an almost wholly successful one. And opportunities to hear this marvelous music in any guise are none too

FOURTH SERIES BY SYMPHONY

Concert Given at Sanders Theatre

BY WARREN STOREY SMITH

The fourth of the series of concerts "by the principals and other players of the Boston Symphony Orchestra" at Sanders Theatre, Cambridge, yesterday afternoon, enlisted only these same principals and was confined to chamber music. With a programme prepared by George Laurent, it closely resembled the Sunday afternoon concerts of the now disbanded Boston Flute Players' Club. Most, if not all the numbers, had been heard here under those auspices.

There was a part for flute, and hence for Mr. Laurent, in three of the four items: Mozart's Quartet for flute and strings, K. 285; Walter Piston's three pieces for flute, clarinet and bassoon, and Roussel's Serenade, Opus 30, for flute, violin, viola, 'cello and harp. These three compositions solved in various ways the dual problem of sound and song. There was certainly more of the former than of the latter in Mr. Piston's work, which interested chiefly as a study in sonorities. These were handled with the composer's familiar mastery. Of the three divisions, the final Allegro seemed the most satisfactory all around. The composer, who was present, was obliged to bow his acknowledgements.

The flute blends less well with strings than does the clarinet, oboe or bassoon. In the first movement of Mozart's Quartet that instrument stands out like the proverbial sore thumb, but the Adagio, in which it is accompanied by pizzicato chords of the violin, viola and 'cello, is delightful and by the very nature of the form the combination works better in the Rondo than in the more argumentative first movement.

In Roussel's Serenade a better balance is struck between the purely musical and the sonorous elements. Roussel's melodic inspiration was not too copious, but the Serenade is one of his more genial efforts.

For a final and satisfying conclusion there came the one completely successful composition of the afternoon, Beethoven's early Septet, a piece of considerable celebrity that is nevertheless not often encountered. We are told that the continued popularity of the piece greatly irked Beethoven when he rightly felt that he had outgrown it. One can sympathize with him and also with those who delighted in his adroit handling of clarinet, horn, bassoon, violin, viola, 'cello and bass. Considering who the performers were it is hardly necessary to add that this and every number was played to a T. The programme will be repeated this evening at New England Mutual Hall.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 1 - 1943

Koussevitzky Will Conduct 5 Lenox Concerts

First of Series Scheduled for Aug. 11; Golf Tourney Prizes To Be War Bonds

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 31.—The Red Cross is one of several organizations that will benefit from a series of five concerts to be given during the month starting Aug. 11 at Sedgwick Hall, Lenox, by a group of Boston Symphony Orchestra musicians, Dr. Serge Koussevitzky, conducting. On the committee are Mrs. William Norton Bullard, chairman; Miss Irene W. Poirer, Mr. and Mrs. Lester Roberts, Mmes. David T. Dana, F. Griswold Hollister, Donald F. McPherson, John L. Senior, Bruce W. Sanborn, John C. Lynch, Egbert C. Leonard, Charles Franklin Bassett, Lawrence K. Miller, Joel Martin and Miss Alice C. Clapp.

A community concert conducted by Mr. Roger W. Wellington, of Pittsfield, was held at Curtis Hotel, Lenox. In the audience were Miss Emma Eames, operatic prima donna; Mmes. E. Hope Gammell Slater, George William Douglas, E. Griswold Hollister, George F. Munn, David Dows; the Misses Matilda E. Frelinghuysen, Eleanor LeRoy, Olive C. Colton and Harriet K. Welles.

War bonds will be prizes at the annual Pittsfield Country Club two-day golf tournament starting next Saturday. Entrants will be guests of the club at a tournament dinner Friday and the tournament ball will be held Saturday. The club is on two public bus lines, a mile from the civic center on the road to Lenox. Mr. Hale Holden is tournament chairman.

Mrs. Henry Ware Eaton, New York, has arranged a memorial service tomorrow at the Congregational Church, Monterey, for her grandfather, the Rev. Winthrop H. Phelps, who was minister there from 1856 to 1864. Dr. Marshall Bidwell, of Philadelphia, is to be organist. Miss Anne Crews, of Raleigh, N. C., is the guest of Mr. and Mrs. Eaton at Brookmead.

MUSIC

SANDERS THEATRE

Symphony Chamber Concert

Summer is nearing its end, and so is the series of chamber concerts by members of the Boston Symphony Orchestra. The final program, conducted by Richard Burgin, was given at Sanders Theatre in Cambridge, yesterday afternoon, and its repetition tonight at New England Mutual Hall will end the series.

Mr. Burgin led 26 string players in Schoenberg's "Transfigured Night," the Largo mesto from K. P. E. Bach's Concerto No. 3, with Jean Bedetti as cello soloist, and the A minor Quartet, Op. 132, of Beethoven. Had the printed music of Shostakovich's Two Pieces for String Octet, Op. 11, arrived in time, that music would have begun the program. It did not, so they were omitted.

Musicians and concert-goers have felt that the last quartets and piano sonatas of Beethoven strove to say more than their medium could express. Felix Weingartner orchestrated the "Hammerklavier" Sonata; the Grosse Fuge has been done by massed instruments, and certain of the quartets have been performed with several strings taking each voice.

Orchestrating chamber music is one thing, but playing quartets by multiple strings has much to recommend it. Additional volume is possible, and the implied breadth of Beethoven's thought is given more scope. Dimitri Mitropoulos carried off the C-sharp minor Quartet, Op. 131, successfully, and in the main, the A minor Quartet sounded full and rich without seeming inflated. Yet the adagio did not respond to this treatment so well as the faster movements, and gave the impression of being pretentious.

Mr. Bedetti accomplished some marvelous cello playing in the lovely music of Johann Bach's most famous son, with a tone of indescribable richness, color and intensity. Under Mr. Burgin's excellent guidance, the orchestra played beautifully apart from a few moments of less than absolute unanimity.—C. W. D.

Esplanade Concert's One Rule

Boston Sunday Globe Aug 1 1943

IRRITATION DOESN'T BOTHER CONCENTRATION

The youthful music lover at the left isn't missing a note as he scratches a bite. His four-footed pal, also, is devoting two good ears to the appreciation of fine music.

There is just about one rule governing Esplanade concerts. Forget about fuss and feathers, don't worry about how to dress—just come to enjoy to music, and to let everyone else enjoy it. That is probably one reason for the concerts now being in their 15th season, with greater popularity and greater attendance than ever.

Simple as Your Yard

It probably accounts also for more men turning up at these outdoor concerts by Arthur Fiedler and his Boston Symphony musicians than are usually observed listening to symphonic programs. In the matter of dress, a man can come on a strictly "as is" basis, confident that from 5000 to 25,000 people won't give a hoot whether his suit is out of press or not. Furthermore, he can listen to the music through his own tobacco smoke. That alone has removed a great deal of the anticipated agony of getting acquainted with Bach, Beethoven and Brahms.

Men must suffer from concert hall claustrophobia. Those who have balked for years against going with good grace, or at all, to a concert auditorium, cheerfully expose themselves to musical classics on the Esplanade.

The auditorium is simply three acres of uninclosed grass. If you are early enough you won't see a single chair on an acre. It is as simple as walking into your own yard. If you want, you may sit down on the grass right then and there, and on through the concert.

Around 50 individuals like to arrive about two hours before a concert and, besides staking a claim to the front edge of the grounds, enjoy a snack supper and catch up on the day's newspaper, the most-discussed book, or the latest issue of condensed reading.

All ages, all sorts, are found in the happy throngs which assemble six nights a week before the Hatch Memorial shell, and on Wednesday mornings for the children's programs. (It's 7:30 to 9 each night except Monday, through Aug. 18, and 10:30 a. m. on Wednesdays.) You will see whole families, from the grayheads to the sweethearts, to the grandchildren—all costumes, from Palm Beach suits to overalls, to uniforms, to diapers. No matter who you are, everybody gets an equal chance to hear "the best orchestra in the world."

Nobody, by the accident of social position or the possession of a big bank accounts, can buy a reserved seat. There are none for sale. Years before the "good neighbor" policy became a political phrase the idea was part and parcel of the Esplanade Concerts. That principle was respected by Gov. Saltonstall when he attended the opening performance of this season. While newspaper photographers were awaiting his arrival at the front of the shell concertgoers in the rear ranks of the audience awoke to the fact that he had quietly sat down among them—right on the grass, and no chair, thank you.

Democracy at Work

Here are democracy and the freedoms at work. Freedom is the rule on the programs, too. As long as the music is superior it matters not whether it be composed by Jew, Gentile, a citizen of the United Nations or an "enemy nation."

It is a perpetually amazing sight to watch the transition of the Esplanade Concert grounds from three acres of grass to that space with the addition of one short row of super-early arrivals, to an assemblage of from 5000 to 25,000 listeners in orderly self-arranged rows.

About a quarter of a million persons attend the Esplanade Concerts each season. The total by now is upwards of 3,000,000. The total cost has been about a quarter of a million dollars. Most of this was supplied by contributions of checks by mail and coins on the grounds, to the Esplanade Concerts Fund, in custody of the Merchants National Bank. A share of the dime rentals for chairs now goes to the fund. Annotated programs are available free of charge—but "you may contribute something if you wish"—and almost everyone wishes.

It might easily be supposed that such very large audiences would be their own worst enemy to concentrated listening. Far from it. As a visiting musician once graphically, if awkwardly, remarked:

"There is such a quiet in that audience that I would not have believed it if I had not listened to it myself."

THE CONCERTS ARE PREEMINENTLY DEMOCRATIC

Gov. Saltonstall (center), seated on the grass in preference to a chair, and to the rear of the concert grounds, instead of up front. At the left is Nelson Curtis, secretary of the Metropolitan District Commission. At the right is State Police Sergt. Larivee.

SAN ANTONIO, TEXAS
LIGHT

AUG - 1943

AS A MATTER OF RECORD

Record fans may choose between Bing Crosby and Frank Sinatra when they buy discs which offer "Sunday, Monday Or Always" and "If You Please," both hit tunes from the motion picture "Dixie." Crosby, who sang the tunes in the picture, is aided by the Ken Darby Singers in his Decca waxing.

Sinatra, the new "croon king" sings the hit tunes on a Columbia disc. Like Crosby, he is minus orchestral accompaniment, and in lieu thereof, he employs a bit of chorus work around the edges.

Bob Wills and his Texas Playboys are featured in a new Okeh release which couples "Miss Molly" and "The Lone Prairie," and "Home in San Antone." Leon McAuliffe and Danny Alguire share the vocal spots.

In serious vein, Helen Traubel, soprano, joins Leopold Stokowski and the Philadelphia Symphony orchestra in singing three of the best known Wagnerian love songs (two 12-inch discs, in album).

The set—which is a re-issue by Victor—includes "Traume. (Dreams), No. 5 of "Gedichte" Song Cycle; "Im Treibhaus" (In the Greenhouse), No. 3 of "Gedichte" Song Cycle, and "Schmerzen" (Affliction), No. 4 of "Gedichte" Song Cycle.

Stokowski and the Philadelphia Symphony provide a background which lends a special beauty to Miss Traubel's performance.

One of the most interesting single releases of recent months is a performance of the Boston Pops orchestra with Arthur Fiedler conductor.

It is called "Song Fest" (12-inch Victor Red Seal disc), and includes excerpts from a string of provocative old titles; namely, "Pack Up Your Troubles in Your Old Kit Bag," "Smiles," "Till We Meet Again," "In the Shade of the Old Apple Tree," "My Wild Irish Rose," "Take Me Out to the Ball Game," "Sweet Adeline," Put on Your Old Gray Bonnet," "There Is a Tavern in the Town," "Stein Song," and Let Me Call You Sweetheart."

Calling up a thousand gay and wistful memories, here is a record that belongs in every collection.

SCRANTON, PA.
SCRANTONIAN

AUG 1 - 1943

MUSIC
SANDERS THEATRE
Symphony Chamber Orchestra

For sheer enjoyment it would be difficult to surpass the program of music for chamber orchestra combinations which the Boston Symphony put on at Sanders Theatre yesterday afternoon. In music both old and new, the sympathetic listener could study contrasts, experience beauty of several sorts and generally enjoy himself.

The first half of the program was taken up with old music performed by the members of the Boston Society of Ancient Instruments (Paul Fedorovsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, viola da gamba, and director of the Society; Gaston Dufresne, violone; Putnam Aldrich, harpsichord).

Symmetrical beauty and calmness of outlook are the striking characteristics today in the old pieces of Couperin, Purcell, Gibbons and Handel which the society performed. And they were executed with suavity and old-world charm, much in contrast to the performance of the nervous music of today.

Leonard Bernstein, young Boston conductor, took over the second half of the program offering the dry, cackling "Dumbarton Oaks" Concerto for Chamber Orchestra of Stravinsky, the first Boston performance of Paul Bowles' incidental music for "The Wind Remains" and finally Brahms' Serenade No. 2 for Small Orchestra, Op. 16.

Paul Bowles' "The Wind Remains" is called a musical play, is based on a work of Federico Garcia Lorca, the late Spanish Loyalist poet. The Suite which Mr. Bowles has assembled is composed of seven short pieces, each suggesting an episode in the play. Some of it is imaginative music—"Love Music", for instance. On the other hand, some of the pieces are fitful and obscure musically.

Under Mr. Bernstein, the solo players and other members of the Boston Symphony played these three pieces with a good deal of spirit. Although the music occasionally got out of hand, things generally went very well indeed. The program will be repeated tonight at New England Mutual Hall.—J. W. R.

MUSIC AFIELD

By DR. D. E. JONES

Every city has some kind of Summer concert series offering a mixed repertory of music old and news from which the frankly lighter veins of composition are not excluded. Boston's particular version is its famous Pop Concerts.

The setup seems normal enough, although no other American city has ever been able to reproduce it. What you get is all the pleasures of a Continental cafe, plus a concert of the Boston Symphony Orchestra. There are no outdoor noises; the air-conditioning is mild. Smoking is permitted, drinks also, and the service is silent and satisfactory. The Symphony Hall, capacity about 3,500, is packed with music lovers of all ages. The lower floor is littered with small tables with seats for four.

Young girls pass among the tables, taking your order for a sandwich or a drink or smoke. My night there was beastly hot, and there was an unflagging demand for cooling drinks. There was no objection to your cigar; plenty of corks popping, as light wines cheered one party. Bottled beer was a favorite.

The two galleries were crowded; there were no tables there, but at intermission two enormous bar rooms were thrown open and hundreds rushed therein. As intermission lasted a full half hour there was sufficient time to slake your thirst.

How about the music? Eighty-five members of the Boston Symphony (not the full complement) were led by Arthur Fiedler. There was a Slavonic Dance by Dvorak; a Toccata by Frescobaldi; the Finale of Mendelssohn's Concerto played by the combined first violin section; Strauss' Overture to Die Fledermaus; Victor Herbert Favorites and "Salute to our Fighting Forces" in which was heard Montezuma, Army Air Corps, Anchor's Aweigh, the Caissons and "God Bless America."

To these were added Handel's Concerto for organ and orchestra, the organ played by E. Power Biggs, and Von Weber's "Concert stuche" played by the very accomplished pianist, Lee Litwin.

Hundreds of servicemen, Army and Navy, stood during their selections; the applause was tremendous and half a dozen encores were given.

You just haven't lived if you've never been to the Pops. Going out, you enter a drab world.

A series of supplementary concerts began July 24. These are held on the Charles River embankment, where twenty to fifty thousand people may hear them. You pay 10 cents for a camp chair and you may place it where you wish, either close to the great shell where the orchestra is seated, or nearly half a mile away. There is no other charge. The setting is a delightful one. On the opposite bank of the river is the Longfellow Bridge, where the poet wrote his famous lines:

"I stood on the bridge at midnight
When the clock was striking the hour."

The music is always an admixture of the classical, standard and popular; just now the patriotic predominates.

[15]

TAMPA, FLA.
TIMES

AUG 2 - 1943

BATTLE CREEK, MICH.
ENQUIRER NEWS

AUG 2 - 1943

RICHMOND, VA.
NEWS LEADER

AUG 2 - 1943

BALTIMORE, MD.
EVENING SUN

AUG 2 - 1943

OKLAHOMA CITY, OKLA.
TIMES

AUG 2 - 1943

KALAMAZOO, MICH.
GAZETTE

AUG 2 - 1943

CINCINNATI, OHIO
TIMES-STAR

AUG 2 - 1943

This Clipping From
KINGSTON, N.Y.
FREEMAN

AUG 2 - 1943

This Clipping From
WORCESTER, MASS.
GAZETTE

AUG 2 - 1943

Milk Bottle In Symphony Debut

BOSTON, Aug. 2 (AP)—Boston Symphony Orchestra musicians are presenting a sort of midsummer night's fantasy during the third programs of an unique series of concerts — spanning nearly four hundred years in time and requiring the use of such extraordinary instruments as the ancient descant viol, the ultra-modern electric violin and the common or back-door-step variety of milk bottle.

Presumably this is the milk bottle's debut with a major symphony ensemble. It is played with a lead pencil, held firmly in the right hand. The bottle—clean and filled with water—stands with other percussion instruments and is struck sharply now and again during the first concert performance of Paul Frederic Bowles' suite from his opera "The Wind Remains."

The New York-born composer, 32, uses the brittle, glassy tones of the bottle during a "Servant's Dance" and again in the finale of the suite—generally a bright and rhythmically clever creation. The orchestration requires 16 men, many of them played wind instruments, appropriately enough.

Bowles also includes an electric violin in the score—a skeleton instrument without sounding boards, but equipped with two control knobs for color and volume. A wire leads from the violin to a loudspeaker. Tonal characteristics vary from the low of a G-string to the high of an E-flat clarinet and are heard to best advantage during the amusing "Clown's Dance."

For contrast members of the Boston Society for Ancient Instruments play a half dozen pieces out of the distant past on instruments of that time—the descant viol, treble viol, viola da gamba, violone and harpsichord. The rarefied music, some of it dating from 1551, suggests the powdered wigs and stately manners of ancient courts, with occasional overtones of more lively goings-on.

The Bowles suite, a fragile "Concerto" by Stravinsky and the lovely Brahms "Second Serenade" for small orchestra, all are conducted by Leonard Bernstein, one of the promising young musicians who studied at the Berkshire Music School under the Boston Symphony's famous conductor, Serge Koussevitzky.

About the only thing lacking is a milk wagon. This wouldn't have been too surprising either—for Composer Bowles is also author of a work called "Horse Eats Hat."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1943

NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1943

MONROE, MICH.
NEWS

AUG 3 - 1943

BIRMINGHAM, ALA.
NEWS

AUG 3 - 1943

Symphony Orchestra Gives Third Concert Of Series In Boston

NEW YORK, N.Y.
SUN

AUG 2 - 1943

This Clipping From
NEW YORK, N.Y.
POST

AUG 5 - 1943

Milk Bottle Makes Orchestral Debut

The Boston Symphony Orchestra has imported a new percussion instrument for its first concert performance of Paul Bowles' Suite from his opera "The Wind Remains,"—the milk bottle. It is played with a lead pencil, held firmly in the right hand. The bottle, filled with water, and treated as a full musical equal, stands beside the other percussion instruments and is struck sharply now and again.

The milk bottle is said to emit brittle glassy tones and is used during a "Servant's Dance," and again in the finale of the suite.

viola de gamba, violone and harpsichord.

BINGHAMTON, N. Y.
PRESS

AUG 2 - 1943

ROANOKE, VA.
WORLD-NEWS

AUG 2 - 1943

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 2 - 1943

This Clipping From
New Britain Herald

AUG 2 - 1943

DAYTONA BEACH, FLA.
EVENING NEWS

AUG 2 - 1943

This Clipping From
HARTFORD, CONN.
TIMES

AUG 2 - 1943

MONROE, MICH.
NEWS

AUG 3 - 1943

ANSONIA, CONN.
SENTINEL

AUG 2 - 1943

SPRINGFIELD, MASS.
NEWS

AUG 2 - 1943

Boston Symphony Presents Unique Series of Concerts

By TOM CHASE

Boston — (AP) — Boston Symphony Orchestra musicians are presenting a sort of Midsummer Night's fantasy during the third program of a unique series of concerts—spanning nearly 400 years in time and requiring the use of such extraordinary instruments as the ancient descant viol, the ultra-modern violin and the common or back-door-step variety of milk bottle.

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AKRON, O.
BEACON-JOURNAL

AUG 5 - 1943

TAMPA, FLA.
TRIBUNE

AUG 8 - 1943

TAMPA, FLA.
~~TIMES~~
Tribune

AUG 2 - 1943

POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 2 - 1943

CHARLESTON, S. C.
POST

AUG 2 - 1943

DANVILLE, VA.
BEE

AUG 3 - 1943

This Clipping From
Vicksburg Herald

AUG 3 - 1943

SAGINAW, MICH.
NEWS

AUG 5 - 1943

ST. PETERSBURG, FLA.
INDEPENDENT

AUG 5 - 1943

This Clipping From
TACOMA, WASH.
NEWS-TRIBUNE

AUG 2 1943

WARREN, OHIO
TRIBUNE-CHRONICLE

AUG 5 - 1943

This Clipping From
EASTON, PA.
EXPRESS

AUG 5 - 1943

ument without sounding boards, t equipped with two control obs for color and volume. A e leads from the violin to a dspeaker. Tonal characteristics ry from the low of a G-string the high of an E-flat clarinet

il Used Concert

pencil, held firmly in the right hand. The bottle—clean and filled

Use Milk Bottle, Special Concert

Boston Symphony Musicians Use Milk Bottle, Lead Pencil And Electric Violin For Odd Concert

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The 32-year-old, New York born composer uses the brittle, glassy tones of the bottle during a "Servant's Dance" and again in the finale of the suite — generally a bright and rhythmically clever creation. The orchestration requires 16 men, many of them playing wind instruments, appropriately enough.

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...achusetts ...uring a ... traffic ... stores ...

...bombs splattered all over the ... place."

In the enemy's futile effort to ... turn aside the U. S. bombers, victories were credited to Sergt. Bernard Schultz, Spartanburg, S. C., with a Focke-Wulf 190, and Sergt. A. M. Clem, New Britain, Conn., and Sergt. Gino Pizea, Lynn, Mass., with 109s.

...ke, Beverly Hills, Cal., and ... 2 to 1, to chalk up the ... tory in their last 27 ... baseman Nick Etten ... accounted for both ... cking out two ... k for ...

...ENLON, in Holland, Mich., 69, ... sident of St. Mary's Seminary, ... of the Sulpician Society and ... the best known Catholic ... in this country, and ... was born in Chicago.

...ARCY SULLIVAN, ... 1, 75, actor and ... played in the ... of "When ... ing Home," ... Chicago.

DEATHS LAST NIGHT

By The Associated Press

...VERY REV. DR. JOHN F...

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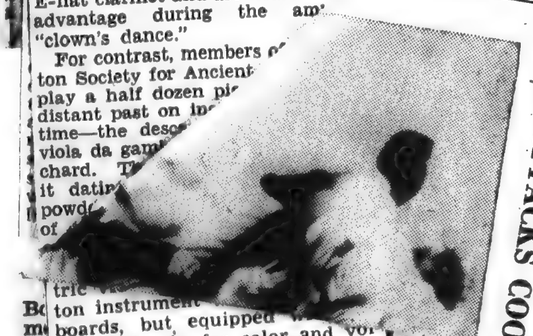

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Spud Chandler won his 13th game against three defeats in gaining the nod over White. The Tigers had the tying run at third when Don Ross popped out. The White Sox stayed in second place, 8½ games behind, by sweeping both ends of their twin bill from the Athletics, 5 to 1 and 15 to 9. In stretching their winning streak to four, the Sox outsocked the A's in both games be-

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...OWEN ATTACKS COO...

...ats ...

...ne crowd — So if travel ...

...railroad hist... — in 1939, ...

...scrve so mar... — he equip-

...able, take — that they

...is "yes" ... plea...

TRIP

...ow, more

[96]

INFORMATION OBSCURED

TAMPA, FLA.
TIMES

AUG 2 - 1943

BATTLE CREEK, MICH.
ENQUIRER NEWS

AUG 2 - 1943

RICHMOND, VA.
NEWS LEADER

AUG 2 - 1943

BALTIMORE, MD.
EVENING SUN

AUG 2 - 1943

OKLAHOMA CITY, OKLA.
TIMES

AUG 2 - 1943

KALAMAZOO, MICH.
GAZETTE

Male Voice In Symphony

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NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1943

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WORLD-TELEGRAM

AUG 3 - 1943

MONROE, MICH.
NEWS

AUG 3 - 1943

BIRMINGHAM, ALA.
NEWS

AUG 3 - 1943

Symphony Orchestra Gives Third Concert Of Series In Boston

NEW YORK, N.Y.
SUN

AUG 3 - 1943

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BINGHAMPTON, N. Y.
PRESS

AUG 2 - 1943

ROANOKE, VA.
WORLD-NEWS

AUG 2 - 1943

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EVENING NEWS

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ANSONIA, CONN.
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SPRINGFIELD, MASS.
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...tory in their last 27 ... baseman Nick Ett... accounted for both ... ding out ... socke... two ... ender a ... streafor ... in the ... circuit clout in the nightcap ... lowed a base on balls to Bud Mc... theny and nullified Hal White's ... feat of holding the league leaders ... to four hits.

Spud Chandler ... game against ... won his 13th ... gaining the nod over White. The ... Tigers had the tying run at third ... when Don Ross popped out. ... The White Sox stayed in ... ond place, 8½ ... sweeping both ends of ... bill from the Athletics, 5 to 1 ... behind, by ... 15 to 9. In stretching ... their twin ... ning streak to four, the ... socked the A's in both ...

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AKRON, O.
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TAMPA, FLA.
TRIBUNE

AUG 3 - 1943

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~~TIMES~~
Tribune
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AUG 2 - 1943

POUGHKEEPSIE, N. Y.
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AUG 2 - 1943

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POST

AUG 2 - 1943

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AUG 3 - 1943

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NEWS

AUG 5 - 1943

ST. PETERSBURG, FLA.
INDEPENDENT

AUG 3 - 1943

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NEWS-TRIBUNE
AUG 2 1943

WARREN, OHIO
TRIBUNE-CHRONICLE

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AUG 2 - 1943

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EVENING SUN

AUG 2

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WORLD-TELEGRAM

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MONROE, MICH.
NEWS

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PRESS

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ROANOKE, VA.
WORLD-NEWS

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MONROE, MICH.
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BEACON-JOURNAL

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TAMPA, FLA.
TRIBUNE

AUG 3 - 1943

TAMPA, FLA.
TIMES
Tribune

AUG 2 - 1943

POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 2 - 1943

CHARLESTON, S. C.
POST

AUG 2 - 1943

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AUG 5 - 1943

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NEWS-TRIBUNE

AUG 2 1943

WARREN, OHIO
TRIBUNE-CHRONICLE

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EASTON, PA.
EXPRESS

1943

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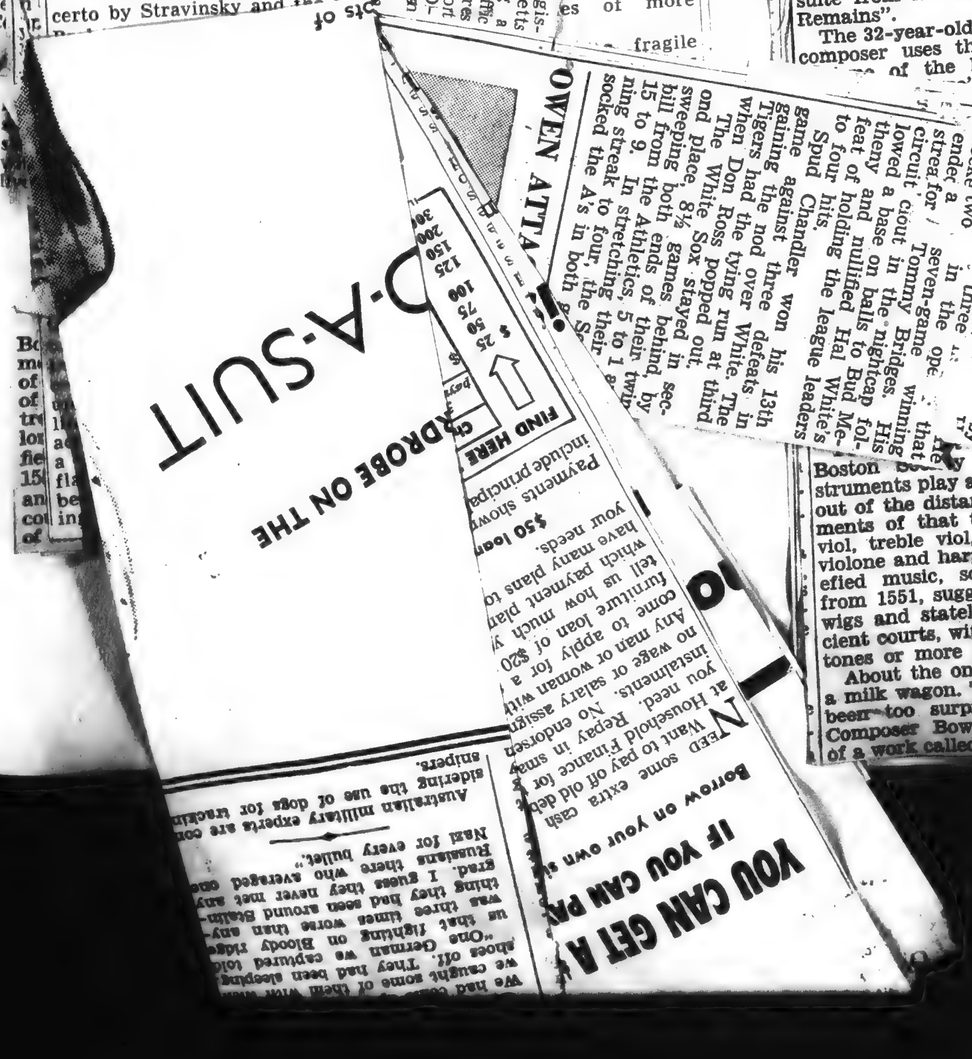

INFORMATION OBSCURED

TAMPA, FLA.
TIMES
AUG 2 - 1943

BATTLE CREEK, MICH.
ENQUIRER NEWS
AUG 2 - 1943

Presented At Boston

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MONROE, MICH.
NEWS
AUG 3 - 1943

BIRMINGHAM, ALA.
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AUG 2 - 1943

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TRIBUNE
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TAMPA, FLA.
TIMES
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AUG 2 - 1943

POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 2 - 1943

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ENQUIRER NEWS

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NEWS

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Wagon Lacking.

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MONROE, MICH.
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AUG 2 - 1943

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NEWS

AUG 2 - 1943

Symphony Orchestra Gives Third Concert Of Series In Boston

NEW YORK, N.Y.
SUN

AUG 2 - 1943

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NEW YORK, N.Y.
POST

AUG 5 - 1943

Milk Bottle Makes Orchestral Debut

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The milk bottle is said to emit brittle glassy tones and is used during a "Servant's Dance," and again in the finale of the suite.

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DAYTONA BEACH, FLA.
EVENING NEWS

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TIMES

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NEWS

AUG 3 - 1943

ANSONIA, CONN.
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AKRON, O.
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TRIBUNE

AUG 8 - 1943

TAMPA, FLA.
~~TIMES~~
Tribune

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NEW YORKER

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AUG 2 - 1943

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EXPRESS

AUG 2 - 1943

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and His Fine Orchestra
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AUG 2 - 1943

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NEWS-LEADER

AUG 2 - 1943

BALTIMORE, MD.

OKLAHOMA CITY, OKLA.
TIMES

AUG 2 - 1943

KALAMAZOO, MICH.
GAZETTE

Male Violin In Symphony

AUG 2 - 1943

CINCINNATI, OHIO
TIMES-STAR

AUG 2 - 1943

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FREEMAN

AUG 2 - 1943

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MONROE, MICH.
NEWS

AUG 3 - 1943

BIRMINGHAM, ALA.
NEWS

AUG 3 - 1943

Symphony Orchestra Gives Third Concert Of Series In Boston

NEW YORK, N.Y.
SUN

AUG 2 - 1943

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NEW YORK, N.Y.
[illegible]

AUG 3 - 1943

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Indeed, why not [illegible]
[illegible]son—why not Hortby—or Kal-
[illegible]ay? And if Kallay—why not
[illegible]boris of Bulgaria? And who-
[illegible]ver said that Goering was not
"nice" Nazi—and so on, ad
[illegible]auseam.

BINGHAMTON, N. Y.
PRESS

AUG 2 - 1943

ROANOKE, VA.
WORLD-NEWS

AUG 2 - 1943

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AMERICAN

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AUG 2 - 1943

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TIMES

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ANSONIA, CONN.
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[96]

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BEACON-JOURNAL

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TAMPA, FLA.
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~~TIMES~~
Tribune

AUG 2 - 1943

POUGHKEEPSIE, N. Y.
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CHARLESTON, S. C.
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AUG 2 - 1943

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Herald

AUG 3 - 1943

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EXPRESS

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AUG 2 - 1943

KALAMAZOO, MICH.
GAZETTE

Maker Of Milk Bottle Is Honored In Symphony

GAZETTE

AUG 2 - 1943

CINCINNATI, OHIO
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AUG 2 - 1943

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WORLD-TELEGRAM

AUG 3 - 1943

NEW YORK, N.Y.
WORLD-TELEGRAM

Night So...

...Cold water boils
In pools where the ma...
And colder vapor coils
On paths where the l...
The things that fly, an...
Seeking sleep.
Blue shadows turn
Slowly in the spume c...
And white meadows b...

Settlements in Frenc...
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Baron Box Score

FIRST GAME

BIRMINGHAM—	Ab.	R.	H.	O.	A.
Usher, lf	4	1	2	1	1
Thaxton, cf	3	0	0	2	0
Sipek, rf	4	0	0	1	0
Goldstein, 1b	4	0	0	6	0
Polly, 3b	4	0	0	1	2
Aleno, ss	2	2	0	1	6
Beeler, 2b	2	0	2	2	2
Smith, c	3	0	0	0	1
Baker, p	0	0	0	0	0
Stone, p	0	0	0	0	0
Totals	29	3	6	24	14

MONTGOMERY—	Ab.	R.	H.	O.	A.
Olson, 2b	5	1	2	1	4
Smith, cf	4	1	1	3	0
Vezey, lf	5	0	1	4	0
Roberts, ss	4	0	0	1	3
Aderholt, 3b	4	2	2	2	0
Montesgudo, rf	3	1	1	2	0
Walsh, 1b	3	0	1	5	1
Lane, c	3	1	1	0	1
Miller, p	3	0	0	0	0
Totals	35	6	15	27	9

Birmingham ..... 000 011 100—3
Montgomery ..... 001 100 04x—6

Slowly in the spume ...
And white meadows ...
... the Federal ...
... as German ...

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GAZETTE

Mar... In Symphony

BOS... sympl... preser... nigh... gram... —spo... and ... trord... descr... tric... door...

Pi... debu... ble... held... both... stan... men... aga... for...

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THANKS A MILLION, SUE. I HEAR KIRKMAN FLAKES HELP KEEP YOUR SKIN SOFT AND SMOOTH, AND YOU GET 44% MORE FLAKES THAN FROM OTHER LEADING LUXURY BRANDS.

Mil...

The lowly milk bottle is the latest addition to the ever increasing number of odd instruments making debuts with symphony orchestras.

Now word comes from the Boston Symphony musicians that they will present a Fantastic kind of symphonic entertainment for their third program of an unusual series of concerts—covering almost 400 years and calling for the employment of such unique instruments as the descant viol, the electric violin and the milk bottle.

Paul Frederic Bowles, composer, uses such a bottle in the first concert performance of a suite from his opera The Wind Remains. A clean bottle is filled with water and a lead pencil plays an important part in the operation of this uncommon instrument. The sounds brought forth heighten the effect in the scoring for a Servants' Dance. The process is repeated in the finale.

The conductor will be Leonard Bernstein, an alumnus of the school of the Berkshire Foundation of which Serge Koussevitzky is founder and director.

Of course, a milk bottle is an uncommon instrument among the symphonists, but one remembers when an aeroplane propeller, a player piano and a typewriter rent the atmosphere of Carnegie Hall at a "modern concert" six or seven years ago.

* * *

...for ...cie... alf dozen pi... past ... ing... de gamba, vi... d.

...N. Y.

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...il Used ... Concert

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Use Milk Bottle, Special Concert

Boston Symphony Musicians Use Milk Bottle, Lead Pencil And Electric Violin For Odd Concert

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The 32-year-old, New York born composer uses the brittle, glassy tones of the bottle during a "Servant's Dance" and again in the finale of the suite — generally a bright and rhythmically clever creation. The orchestration requires 16 men, many of them playing wind instruments, appropriately enough.

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INFORMATION OBSCURED

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TIMES
AUG 2 - 1943

NEWARK, N. J.
LEADER
AUG 2 - 1943
BALTIMORE, MD.
SUN
OKLAHOMA CITY, OKLA.
TIMES
AUG 2 - 1943

KALAMAZOO, MICH.
GAZETTE

Ma... In Symphony

Aug. 2.—(AP)—Bost...

AUG 2 - 1943

CINCINNATI, OHIO
TIMES-STAR
AUG 2 - 1943

This Clipping From
KINGSTON, N.Y.
FREEMAN
AUG 2 - 1943

This Clipping From
WORCESTER, MASS.
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WORLD-TELEGRAM
AUG 3 - 1943

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WORLD-TELEGRAM
AUG 3 - 1943

MONROE, MICH.
NEWS
AUG 3 - 1943

BIRMINGHAM, ALA.
NEWS

Symphony Orches... Gives Third Concer... Of Series In Boston

NEW YORK, N.Y.
SUN
AUG 3 - 1943

This Clipping From
NEW YORK, N.Y.
POST
AUG 5 - 1943

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BINGHAMTON, N. Y.
PRESS
AUG 2 - 1943

...Lunch Cloths

BROWN THOMSON'S SPORTING GOODS DOWNSTAIRS STORE

Other Sets for 6 or 8 Players 5.98, 7.98

Brighten your stay-at-home holiday with games! We've colorful croquet sets with screw-in handles and hard rock maple balls, complete with stands.

9.98 Croquet...

roll and butter

STRANGE CONCERT

By TOM CHASE.

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AKRON, O.
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TAMPA, FLA.
TRIBUNE
AUG 3 - 1943

TAMPA, FLA.
~~TIMES~~
Tribune
1943

AUG 2 - 1943
POUGHKEEPSIE, N. Y.
NEW YORKER

CHARLESTON, S. C.
POST
AUG 2 - 1943

DANVILLE, VA.
BEE
AUG 3 - 1943

This Clipping From
Vicksburg Sun-Herald
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SAGINAW, MICH.
NEWS
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GAZETTE

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AUG 3 - 1943

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AUG ... 1943

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HAMPTON, ...
PRESS

(Misprint)

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Don't Crowd Plants.

The crowding of plants is a mistrouble because of specialized requirements or susceptibility to disease or insects were peas, cauliflower and cabbage, celery, spinach, cucumbers and melons.

Other vegetables that gave often found in new ground.

Dr. Jones believes that the complaint of many gardeners that their best seed did not come up may be blamed on poor soil. Actually, much of the seed germinated but the tiny sprouts received so little nourishment that they didn't even push above ground. Spinach is very sensitive to acidity, and other small vegetables that need a rich or specialized diet.

Vegetables that have given the best showing on new land are tomatoes, beans, summer squash, broccoli and potatoes. Chief casualties were spinach, carrots, beets and other small vegetables that have given the best growth of your vegetables.

The reason probably is that in the process of decomposition, the bacteria in the sod that was plowed under absorbed a lot of the time and nitrogen. As a result, the vegetables were deprived of nutrients and grew up stunted and yellowed. So don't abandon your piece of ground, thinking it is infertile. By next spring the organic matter in the soil should be decomposed to the extent that it will boost rather than retard the growth of your vegetables.

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BEACON-JOURNAL

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TRIBUNE

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TAMPA, FLA.
~~TIMES~~
Tribune

AUG 2 - 1943

POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 2 - 1943

CHARLESTON, S. C.
POST

AUG 2 - 1943

DANVILLE, VA.
BEE

AUG 3 - 1943

This Clipping From
Vacationing Hus...
Tribune

AUG 3 - 1943

SAGINAW, MICH.
NEWS

AUG 5 - 1943

ST. PETERSBURG, FLA.
INDEPENDENT

AUG 2 - 1943

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NEWS-TRIBUNE

AUG 2 1943

WARREN, OHIO
TRIBUNE-CHRONICLE

AUG 2 1943

This Clipping From
EASTON, PA.
EXPRESS

AUG 2 1943

Concert Staged by Boston Symphony Orchestra

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GAZETTE

Ma[illegible] In Symphony

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MPs Aid in Quelli[illegible]

Miss Ethel Ryckman, senior public health nurse at the Hillsdale County Health department is

mont with them.

Mr. and Mrs. William Keyes and daughter, June, of Fremont, Ind., were guests of Mrs. Frank Seeley, 240 East South street Sunday. Mrs. Evelyn Keyes of Powhatan Pointe, Ohio, and Ella Lemmon of Fremont, who had been visiting their sister, Mrs. Seeley, during the past week returned to Fre-

Frank Miller of Grandville, Ohio, formerly associated with the Hillsdale County Health department as consultant in elementary education, visited friends here yesterday.

Mr. and Mrs. C.A. Grove, Mrs. Vernon Stevens and daughter, Anne, and Mrs. Rose Vincent left this morning for a visit with Mr. and Mrs. Max Huey in Detroit.

Mrs. James Piper and children, Kay Ann and Bobby, and Daniel Baughman spent Sunday at the home of Mr. and Mrs. Herman Dert in Jonesville.

Miss Ruth Simons has returned to her home in Milwaukee, Wisconsin, after spending a week visiting her mother Mrs. Emma McBrose, and family of Monroe.

Sunday guests of Mrs. Jesse Hodgson were her brother-in-law and sister, Mr. and Mrs. A.E. Clyde Ritter.

[illegible] O.C. Kimball was called to Norfolk, Va., Monday by the serious illness of his sister, Mrs.

By TOM C[illegible]NE

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AKRON, O.
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AUG 5 - 1943

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TRIBUNE

AUG 3 - 1943

TAMPA, FLA.
~~TIMES~~
Tribune

AUG 2 - 1943

POUGHKEEPSIE, N. Y.
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CHARLESTON, S. C.
POST

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KALAMAZOO, MICH.
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MONROE, MICH.
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KALAMAZOO, MICH.
GAZETTE

Maiden Heard In Symphony

BOSTON, Aug. 2 (AP)—, Boston

GAZETTE

AUG 2 - 1943

CINCINNATI, OHIO
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FREEMAN

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ONDAY, AUGUST 2, 19

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Boston Symphony ...

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HAMAN—ZIEGLER

The marriage of Miss Mildred Louise Ziegler, daughter of Mr. and Mrs. Jacob Ziegler of 132 Whiting street, and Gerhard Walter Haman, son of Mr. and Mrs. Gustave Haman of Kensington, road, Kensington, took place Saturday afternoon at 3 o'clock at St. John's Evangelical Lutheran church. Rev. O. V. Werner, pastor, performed the ceremony.

Miss Madeline Ziegler, twin sister of the bride, attended as maid of honor. The bridesmaids were Miss Adele Haman and Miss Irene Haman, sisters of the bridegroom. Edward Haman, brother of the bridegroom, served as best man, and ushers were Henry Wetzke and Robert Ziegler, brother of the bride.

Given in marriage by her father, the bride wore a gown fashioned with a lace bodice and net skirt, and a fingertip length veil.

A reception followed at the German-American Council rooms and the couple left for a wedding trip to New York city. Upon their return they will live on Henry street. The bridegroom is employed by the C. E. Prentice Co. of Kensington. The bride was guest of honor at showers given by Miss Madeline Ziegler and Miss Eleanor Peter.

AKRON, O.
BEACON-JOURNAL

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Tribune

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KALAMAZOO, MICH.
GAZETTE

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Aug. 2 (AP) -, Bost... H.

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Complete Single Vision Glasses
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RIC

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By Symphony

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KALAMAZOO, MICH.
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Maj... In Symphony

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ANSONIA, CONN.
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BEACON-JOURNAL
AUG 5 - 1943

TAMPA, FLA.
TRIBUNE
AUG 3 - 1943

TAMPA, FLA.
TIMES
Tribune
AUG 3 - 1943

POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 2 - 1943

CHARLESTON, S. C.
POST
AUG 2 - 1943

[illegible]
BEE
AUG 3 - 1943

This Clipping From
Petersburg Times
AUG 3 - 1943

SAGINAW, MICH.
NEWS
AUG 5 - 1943...

ST. PETERSBURG, FLA.
INDEPENDENT

This Clipping From
TACOMA, WASH.
NEWS-TRIBUNE
AUG 2 - 1943

WARREN, OHIO
TRIBUNE-CHRONICLE

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[illegible]il Used Concert

pencil, held firmly in the righ[illegible] hand. The bottle—clean and fille[illegible]

[illegible]hony Lead Pencil During Special Concert

By TOM CHASE
Associated Press Writer

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[96]

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EVENING SUN

OKLAHOMA CITY, OKLA.
TIMES
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KALAMAZOO, MICH.
GAZETTE

Maz... In Symphony

Aug. [illegible] (AP) - Bost... GAZETTE
AUG 2 - 1943

CINCINNATI, OHIO
TIMES-STAR
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This Clipping From
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NEWS
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BIRMINGHAM, ALA.
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NEW YORKER

CHARLESTON, S. C.
POST
AUG 2 - 1943

BEE
AUG 3 - 1943

This Clipping From
Vicksburg Herald
[illegible]

Made to The Warren Tribune Chronicle, its newspaper boys, and subscribers for their patriotic support of the War Savings Program.

Treasury Award

(Please Turn to Page 7)

Milk Bottle Is 'Played'

Makes Its Debut as Musical Instrument in Symphony

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[illegible] Andrew W. Strock
City [illegible] Pritchard
Wm. [illegible] ...son
Le... [illegible] man

...boards, ...control
...Robert Robbins
...John ...e. A
...Besse... to a
...Jan...ar ...istics
...low of a ...tring
...an E-flat ...rinet

...the Harpers we signed for the Government a week earlier. The paper we have now signed consists

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...To Be Re-Sold

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AUG 2 - 1943

POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 2 - 1943

CHARLESTON, S. C.
POST
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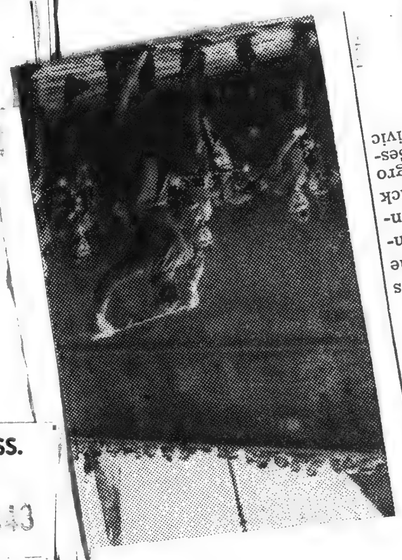

(Continued From Page One)

chaplain and rector of St. Martin's Protestant Episcopal church, the largest church in Harlem; Commissioner of Police Lewis Valentine; Fire Commissioner Patrick Walsh; Myles A. Paige, Negro Justice of the Court of Special Sessions, and several Negro civic leaders.

Liquor Stores Closed

380 Jailed as Police and Negroes Battle in Harlem

...5 Hurt

...led,

...il Used

...In Strange Concert

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BINGHAMTON, N. Y.
PRESS
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ROANOKE, VA.
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[96]

AKRON, O.
BEACON-JOURNAL
AUG 5 - 1943

TAMPA, FLA.
TRIBUNE
AUG 3 - 1943

This Clipping From
TAMPA, FLA.
~~TIMES~~
Tribune
1933

was under constant fear that something from back home would recognize me on the street. My conscience was clear because it was a case of my life or Gus' life. Yes, I am glad they found me because now I can tell my story to a jury."

Played in Cafes

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(Continued on Page 2, Column 3)

(Continued on Page 2, Column 7)

...ayer Glad ...nd Him

For Fatter Pay

Washington, Aug. 3—(AP)—John L. Lewis told the War Labor board (WLB) today that American miners "are the only mine workers in any civilized country who do not receive compensation for travel time at each end of the shift."

Without a trace of belligerency before the board he long defied and ignored, Lewis appeared in behalf of a proposed supplemental wage agreement with the Illinois coal operators which would increase miners' earnings a minimum of $2.75 a day, including $1.25 for travel time.

Lewis left presentation of the miners' case-in-chief to special counsel—Crampton Harris, Birmingham lawyer who represented C. I. O. Iron Ore Workers in portal-to-portal suit upheld by a circuit court of appeals. Lewis did not enter the discussion until board members began asking questions.

The immediate issue was board approval or disapproval for a contract between the U. M. W. and the Illinois Coal Operators association, but the U. M. W. is seeking to make this a "model" contract for the Appalachian and other coal

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...Plan Is Announced By U. S. Corporation To Be Re-Sold

The task of re-selling to private owners 10,000 or more dwelling which the Home Owners' Loan Corporation has ... in the next three months is to be one of orderly sales. "The Agency has no problem requiring ... sales and it does not wish to disturb the normal functioning of the real estate market," This assurance was given by Charles F. Cotter, general

"PAPER DOLL" By The Mills Brothers. Record Hit At KELLER'S MUSIC HOUSE. Adv.

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TIMES
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KALAMAZOO, MICH.
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BALTIMORE, MD.
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KALAMAZOO, MICH.
GAZETTE

Maj... Hum... In Symphony

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POUGHKEEPSIE, N. Y.
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CHARLESTON, S. C.
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DANVILLE, VA.
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(Continued on Page 2, Column 8)

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GAZETTE

Maker Of Milk Bottle In Symphony

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[96]

AUG 2 - 1943

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CHARLESTON, S. C.
POST

Symphony Uses Odd Instrument

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(Continued on Page 2, Column 8.)

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July Casualties Same as June

(By The Associated Press)

Bearing out Winston Churchill's recent assertion that "German hopes of U-boat warfare turning the tide of war are sinking as fast as the U-boats themselves," reported Western Atlantic ship sinkings last month totalled only six—the same as reported for June.

This reported toll contrasted with the record of Allied and neutral merchant ship losses in the first year of the war when Axis submarines were credited with sinking an average of 10 merchantmen a week. Announcement by the Navy last

See SUBS SINK page 4

Reds Take 100 Villages

Tighten Pincers In Orel Sector

MOSCOW — (AP) — Red army troops, continuing the slow, relentless investment of the German defenses around Orel, yesterday hurled the Nazis out of 100 villages and tightened the pincers [illegible]

Uses Strange Instruments in Summer Series.

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Nerves ruffled and upset by minor
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quick-acting "BC" ingredients.
Keep a 10c or 25c package handy.
Use only as ...ed. Consult a
physician wh... s persist.

Played in Cafes

Kappas arrived in Clear
early last night with Sheriff
Tucker after a long and tedious
by automobile from the P
coast. He was apprehended in
Angeles three weeks ago on th
murder indictment and had
playing his zither in Greek
in Los Angeles ever since he
from Tarpon Springs on the fa
Easter Sunday morning in 193

Kappas believes his arrest

the result of a visit to Los Ang

(Continued on Page 2, Column

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(Continued on Page 2, Column 8

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INFORMATION OBSCURED

TAMPA, FLA.
TIMES

AUG 2 - 1943

NEWS-LEADER

AUG 2 - 1943

BALTIMORE, MD.
EVENING SUN

OKLAHOMA CITY, OKLA.
TIMES

AUG 2 - 1943

KALAMAZOO, MICH.
GAZETTE

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AUG 2 - 1943

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CINCINNATI, OHIO
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AUG 2 - 1943

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AUG 2 - 1943

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[96]

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1943

NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 3 - 1943

MONROE, MICH.
NEWS

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BIRMINGHAM, ALA.
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Symphony Orchestra Gives Third Concert Of Series In Boston

NEW YORK, N.Y.
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NEW YORK, N.Y.
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PRESS

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WORLD-NEWS

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two days later, farther along the road
at another camp.

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days—Business Travelers—War ...s—Visitors to camps—Inducees ...el in crowded trains and jammed ...e risk of lost or stolen travel funds. ...ise precaution to change your ...ss Travelers Cheques. They are ... But unlike cash, if lost or stolen, ...ll. ... $10, $20, $50 and $100. Cost ... cost 40¢ for $10 to $50. For sale ...many Railroad Stations.

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(Continued on Page 2, Column ...

KELLER'S MUSIC ... Ad...

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GAZETTE

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[96]

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Musicians Give Unique Concert

By TOM CHASE
Associated Press Staff Writer

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KELLER'S MUSIC HO... Ad...
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(Continued on Page 2 Column

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UTICA, N.Y.
OBSERVER DISPATCH

AUG 7 - 1943

NORWICH, CONN.
RECORD

AUG 3 - 1943

NEW HAVEN, CONN.
REGISTER

AUG 2 - 1943

PONTIAC, MICH.
PRESS

AUG 2 - 1943

ALBANY, N.Y.
KNICKERBOCKER NEWS

AUG 2 - 1943

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AUG 4 1943

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TRENTON, N. J.
TIMES

AUG 3 - 1943

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ST. PAUL, MINN.
DISPATCH

AUG 2 - 1943

WILMINGTON, DEL.
JOURNAL EVERY EVENING

AUG 2 - 1943

Baton Rouge, La.
State Times
Aug. 3, 1943

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RTIST

OTTLE

Milk Bottle, Played With Pencil, Joins Boston Symphonic Group

By Tom Chase

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Concert Led By Bernstein And Zighera

Old and new combined in the third program of the Boston Symphony Orchestra's chamber series given Sunday afternoon. Sanders Theater in Cambridge, by reason of its affiliation with Harvard University, seemed even more appropriate than usual as the place in which both the respect for older centuries of art and the desire to find the art of tomorrow should manifest themselves.

The first part of the program was in charge of Alfred Zighera, director of the Boston Society of Ancient Instruments. The Society was assisted by Putman Aldrich at the harpsichord. The program included "La Sultane" by Couperin, "Fantasia upon one note" by Purcell, Fantasia by Orlando Gibbons, Sonata in C major by Handel, and Dances edited by Tilman Susato.

To approach this music in a superior manner or to dismiss it as untutored or quaint would be to miss the high degree of intellectuality displayed in the contrapuntal lines of Couperin, Purcell, and Gibbons, and the harmonic ingenuity of Purcell's "Fantasia upon one note."

The acme of performance came in Handel's Sonata in C major for viola da gamba and harpsichord, which in its apt shading and masterly co-ordination testified to two expert performers.

It was fortunate for Leonard Bernstein's reputation as a conductor that he concluded the second half of the program (which was under his direction) with the solid and trustworthy Brahms Serenade No. 2 for small orchestra, Op. 16. For the Concerto in E flat for Chamber Orchestra ("Dumbarton Oaks") by Stravinsky, difficult to play and conduct, lacked that confidence and freedom of execution necessary to a responsive interpretation, while the Suite from "The Wind Remains," by Paul Bowles, was of such trifling musical worth that both conductor and composer were in danger of being dismissed with a hearty laugh. Much was forgiven, however, by Mr. Bernstein's fiery and assured leadership in the Brahms. Nor could the Serenade have had a better chance for impressing one with its symphonic sweep and harmonic fullness, after the spasmodic effect of the Bowles Suite.

This Clipping From
NEW YORK, N.Y.
PM

AUG 10 1943

Themes and Variations

By Henry Simon

Pan Mail

A highly articulate and vituperative letter from a correspondent who signs himself *Homo Veridicus* regrets (only "regrets" is too weak a word) that I should find the appointment of Alfred Wallenstein as conductor of the Los Angeles Philharmonic a good thing. In fact, any little thing I have to say in favor of more opportunities for American-born conductors is a subject for his fine scorn. He consigns me, together with Deems Taylor, "to the deepest hell." I should enjoy that company, along with Virgil Thomson and others who have written on behalf of Americans.

Yet Mr. Veridicus makes some points worth answering. (I only wish there were space to print the whole letter and to answer it *a seriatim.*) He says, for instance, that "Messrs. Rodzinski, Reiner, Ormandy, Koussevitzky, Mitropoulos, Leinsdorf, I. e., the most outstanding persons in the field, are all American citizens."

Carry a Torch

Not only that, but some of them are among the most self-sacrificingly patriotic citizens I know personally. In carrying the torch for American-born conductors, I impugn neither the foreign-born men's citizenship nor their musicianship. I am not, as my correspondent suggests, trying to build up racial and national barriers. These men, along with so many others, have enriched our national life enormously. They have been welcomed here joyously on all sides and will continue to be.

Yet the fact remains that each of these men—and the others at the head of our major musical organizations—brings here a foreign tradition based on a foreign training, and that anything like an American tradition will never be developed before more American-born and trained conductors have the opportunity to conduct.

Mr. Veridicus believes that this is a good thing—that the European tradition is so much better than ours (and presumably any that we might develop) that we should be glad not to have Americans at the head of our orchestras. "They are better," he writes, "because we Europeans consider music as art. not as entertainment."

There is where he and I part company—in the assumption that good art cannot be good entertainment and vice versa. Hearing Toscanini conduct Verdi's *Requiem* was one of the most profoundly moving experiences I have ever had. I would not insult it by denying that it was also good entertainment.

Having Wonderful Time

There, too, may lie the differences between an American and a European tradition, which is so difficult to define. Americans are not ashamed of having a good time. Neither, for that matter, are most civilized Europeans. But to make a sharp distinction between "Now I am being stirred and inspired" and "Now I am enjoying myself"—that is not American.

Meantime, most of our finest conductors are European born, and there are few Americans who can compete with them. (Mr. V. thinks there aren't any.) And the reason is that the Americans have not had the opportunity to develop. I still wish they had it.

BOSTON TRAVELER, MONDAY, AUGUST 2, 194

Milk Bottle Makes Debut As Boston Symphony Piece

By TOM CHASE

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INFORMATION OBSCURED

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ALBANY, N.Y.
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AUG 2 -

Baton Rouge, La.
State Times
Aug. 3, 1943

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NEW YORK, N.Y.
PM
AUG 10 1943

Themes and Variations

By Henry Simon

Pan Mail

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Yet Mr. Veridicus makes some points worth answering. (I only wish there were space to print the whole letter and to answer it *a seriatim*.) He says, for instance, that "Messrs. Rodzinski, Reiner, Ormandy, Koussevitzky, Mitropoulos, Leinsdorf, I. e., the most outstanding persons in the field, are all American citizens."

Carry a Torch

Not only that, but some of them are among the most self-sacrificingly patriotic citizens I know personally. In carrying the torch for American-born conductors, I impugn neither the foreign-born men's citizenship nor their musicianship. I am not, as my correspondent suggests, trying to build up racial and national barriers. These men, along with so many others, have enriched our national life enormously. They have been welcomed here joyously on all sides and will continue to be.

Yet the fact remains that each of these men—and the others at the head of our major musical organizations—brings here a foreign tradition based on a foreign training, and that anything like an American tradition will never be developed before more American-born and trained conductors have the opportunity to conduct.

Mr. Veridicus believes that this is a good thing—that the European tradition is so much better than ours (and presumably any that we might develop) that we should be glad not to have Americans at the head of our orchestras. "They are better," he writes, "because we Europeans consider music as art, not as entertainment."

There is where he and I part company—in the assumption that good art cannot be good entertainment and vice versa. Hearing Toscanini conduct Verdi's *Requiem* was one of the most profoundly moving experiences I have ever had. I would not insult it by denying that it was also good entertainment.

Having Wonderful Time

There, too, may lie the difference between an American and a European tradition, which is so difficult to define. Americans are not ashamed of having a good time. Neither, for that matter, are most civilized Europeans. But to make a sharp distinction between "Now I am being stirred and inspired" and "Now I am enjoying myself"—that is not American.

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AMERICAN

43 26 PAGES 3 CENTS

and United Press Wire Services

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Let freedom ring on Uncle Sam's cash register! Buy U. S. War Bonds and Stamps!

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PASTE OVER

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AUG 2 - 1943

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This Clipping From
HATTIESBURG, MISS.
AMERICAN
AUG 4 - 1943

This Clipping From
TRENTON, N. J.
TIMES
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This Clipping From
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RTIST OTTLE

BOSTON TRAVELER, MONDAY, AUGUST 2, 194

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PM
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NEW YORK, N.Y.
HERALD TRIBUNE

AUG 11 1943

11 Symphonies Join Plea to End Recording Ban

Wire Marshall Field Their Support of Philharmonic Protest to Petrillo Union

Eleven leading symphony orchestras have now telegraphed their approval of the New York Philharmonic-Symphony Society's stand against the union ban on recording of music by symphony orchestras, the society announced yesterday.

Marshall Field, president of the society, had urged the removal of the ban in a letter made public Sunday. The letter was addressed to James Caesar Petrillo, president of the American Federation of Musicians, which imposed the ban. In his letter Mr. Field said, that the society requires the royalties from its recordings to insure the continuance of the orchestra.

Mr. Field made it clear in his letter, however, that he did not include popular bands in his plea for the lifting of the record ban. Mr. Petrillo has been out of town since Mr. Field's letter was published, and it has been impossible to reach him for a statement.

The telegrams approving Mr. Field's plea were received from the Los Angeles Philharmonic, the Rochester Philharmonic, the Indianapolis Symphony, the Philadelphia Orchestra Association, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the National Symphony of Washington, the Cincinnati Symphony, the San Francisco Symphony and the Minneapolis Symphony.

Meanwhile, a petition protesting the national union's plans to spend $500,000 to employ famous symphony orchestras for free concerts in small cities throughout the country was submitted yesterday afternoon at Mr. Petrillo's office, at 1450 Broadway, by a delegation from the Musicians Unity Club. The petition was signed by 800 members of the club, which is located at 124 West Fiftieth Street and is composed of members of Local 802 of the A. F. of M.

The petition objected to the concert plans on the grounds that at present they call for the subsidizing out of union funds of musicians who are already employed at high salaries.

The petition added: "We feel, however, that if the Federation is to subsidize music, new orchestra units should be formed, using those musicians who are not already employed at high wages. In the expenditure of funds to which all members contribute, money should be spent on those members who need it most."

The petition was presented by Nicholas F. Vitalo, recording secretary of the Unity Club, and was received by Harry Steeper, assistant to Mr. Petrillo.

CHICAGO, IL
TRIBUNE

AUG 15 1943

Concert Series to Be Held in Historic Hall

PITTSFIELD, MASS.

Present and former residents of Chicagoland figure largely in the midsummer, home-front war activities in the Berkshire hills. Mrs. Donald F. McPherson of 1430 Lake Shore drive is Pittsfield chairman of a series of four weekly concerts starting Wednesday evening at Sedgwick hall, Lenox, by members of Boston Symphony orchestra, of which Dr. Serge Koussevitzky is conductor. Expenses are to be paid by a group of summer residents, so that the entire receipts, which it is expected will be around $2,000, will go to the International Red Cross.

Mrs. W. Rockwood Gibbs is chairman of the Richmond committee for the series and Mrs. John L. Senior [Maud L. Cowham] heads the group at Lenox, of whom Mrs. Bruce W. Sanborn, St. Paul, Minn., also is a member. The Seniors have named their Lenox farm which they bought last year, High Wick. Mrs. Senior personally superintends one of the largest war gardens in the Berkshire hills.

• • •

Sedgwick hall, Lenox, where the Koussevitzky concerts are to be held, was dedicated Oct. 3, 1889, at a ball given by Mr. and Mrs. William C. Whitney in compliment to Mrs. Frances Folsom Cleveland, wife of Grover Cleveland, 22d President of the United States. A contemporary writer said there were present three members of President Cleveland's first cabinet with their wives, "ambassadors, barons, counts, princes, lords and ladies of high degree." Present also was Mrs. William Douglas Sloane, the present Mrs. Henry White, who is now at Elm court, Lenox, for her 56th consecutive season. Mrs. White is the former Miss Emily T. Vanderbilt, daughter of William H. Vanderbilt and the granddaughter of Commodore Cornelius Vanderbilt.

At this ball, which the writer with unerring prophecy said would be "famous in the history of Lenox," Mrs. Cleveland wore "a magnificent silk gown relieved with gold embroidery and diamonds." Miss Leiter of Chicago and Washington wore white silk; Mrs. George Higginson, Chicago, gray and black tulle; Mrs. Sloane, white and silver tulle. Miss Leiter was in the receiving line with Mrs. Whitney and Mrs. Cleveland.

• • •

One day recently members of the Great Barrington summer colony, led by Mrs. William Felton Barrett [Margery Barker], had a war canning bee at the Congregational church parish house.

Mr. and Mrs. Edward T. Herndon of New York are with her parents, Mr. and Mrs. Harry C. Holloway of Glencoe at Tamarack, Tyringham. Mr. and Mrs. George Allen Holloway of New York are visiting her mother, Mrs. Brace W. Paddock, Pittsfield.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 12 1943

Koussevitzky Opens Lenox Series

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By JAY C. ROSENFELD

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It was unfortunate that it was not deemed necessary to announce a departure from the printed program. There is no harm or reason why a last minute change may not be made for the convenience or to suit the purpose of the artists, but it is unpardonable and discourteous, to proceed without advising one's audience of the fact. Why the A major Brahms piano quartet was played instead of the G minor listed on the program, we don't need to know, and yet, out of pure curiosity, we might like to hear, for we can't imagine that the G minor was less ready for public approval. In fact, by the time the Brahms was reached, one's ears had become so dulled by the insistent and continual forcing of the tone that Mr. Bernstein's contribution was the coup de grace. One would have thought that the only indications the musicians were heeding were "with" or "without" force.

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Aug 15 MUSIC Herald

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It was G. Wallace Woodworth day at the fifth of the "seersucker symphonies" yesterday. The program was nice and classical, the assisting artists were musicianly, the ensemble was bright and dexterous and the temperature was wondrously unsinsistent. But the chiefest delight was the conducting of G. Wallace Woodworth.

He's known best, of course, as a choral conductor, and the exceeding merit of the Harvard Glee Club and the Radcliffe Choral Society singing in concert is certainly his particular glory. Facing a student choral group and facing an orchestra of professional super-musicians (a category unique to the Boston Symphony), however, are different matters, but not, it must be said, to Mr. Woodworth. His conducting was not short of brilliant throughout.

Obviously, he has in the first place all the baton technic, the command of the orchestra and the musicianship which are the basic requirements, but he has much more. His grasp is fundamental so his conducting style is always natural and athletic. His interpretative sensitivity is exceedingly keen—as witness the nuance of the amusing laendler in Haydn's fine D minor symphony—but he doesn't make a fetish of it. His technic is straightforward, yet not laboriously so, and he isn't given to excess in any department. Aside from his purely musical accomplishments, he is an interesting and even exciting conductor to watch. In fine, he has that singularly elusive quality of personality in his conducting, and while you can't quite pin it down, its presence is undeniable. And it lifted yesterday's concert to a high place on the final roll call.

Well, that leaves a meager space to talk about the music. The high points were certainly Fernand Gillet's performance on the oboe of Bach's noble Prelude to his 21st Cantata, and the performance by the entire ensemble of Haydn's saucy D minor symphony, a little-known gem if there ever was one. Mozart's youthful cantata "Regina Coeli," well and tastefully done by the orchestra and assisting artists, rather failed to come up to expectations as music despite moments of beauty and exaltation. Both the Brandenburg Concerto, done with a truly Bach-proportioned orchestra of 10 string and harpsichord, and the favorite "Eine Kleine Nachtmusik" went off delightfully, the latter especially sounding particularly grateful. The concert is to be repeated tonight in the New England Mutual hall at 8:30.

CAMBRIDGE CONCERT

BY WARREN STORY SMITH

The greatly improved atmospheric conditions may have had something to do with it, but it seemed to this observer that the fifth programme of the Boston Symphony's new summer series, as heard at Sanders Theatre, Cambridge, yesterday afternoon was the best to date, and each of the others has had much to recommend it. The conductor yesterday was G. Wallace Woodworth and in addition to the customary small orchestra, he had at his command the summer chorus of Harvard and Radcliffe. Together with Margaret Codd Goldovsky, soprano, these student singers took part in a performance of Mozart's seldom heard cantata, "Regina Coeli."

An admirable work, admirably performed by all concerned, this cantata was not the only unfamiliar music of the afternoon. Indeed, it has been the chance to hear the unusual that has made these summer concerts so valuable. Mr. Woodworth's first semi-novelty was Bach's Prelude to the cantata, "Ich hatte viel Bekuemmernis," scored for oboe and strings. Here is Bach at his most treasurable and in the half churchly surroundings of the Harvard auditorium, this beautiful and moving music was heard to wonderful advantage.

The remaining novel item was Haydn's Symphony No. 80 in B minor, composed about 1783 or, roughly speaking, 10 years earlier than the 12 "London" Symphonies, by which Haydn is best known today. Yet here and there this earlier work seemed more striking than its celebrated successors. Few of Haydn's symphonies are written in the minor mode, and this of itself, lent a certain distinction to the fiery opening Allegro and to the Minuet. Minor minuets are rare enough, but the most arresting movement was the Finale with its baffling rhythm and its curious foreshadowings of all sorts of later tendencies. To Mr. Woodworth much thanks, not only for the pieec itself, but for the fine performance.

Between them Bach and Mozart furnished the rest of the programme. From the former came the Third Brandenburg Concerto and from the latter the Serenade known as "Eine Kleine Nachtmusik." To each of them the smaller string orchestra proved singularly flattering. When 60 or 70 men get sawing away on the Third Brandenburg with its pounding rhythms, its intricate counterpoint, there is always a faint suggestion of the power house. At New England Mutual Hall this evening this delightful concert will come to a second hearing.

[98]

INFORMATION OBSCURED

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 11 1943

11 Symphonies Join Plea to End Recording Ban

Wire Marshall Field Their Support of Philharmonic Protest to Petrillo Union

Eleven leading symphony orchestras have now telegraphed their approval of the New York Philharmonic-Symphony Society's stand against the union ban on recording of music by symphony orchestras, the society announced yesterday.

Marshall Field, president of the society, had urged the removal of the ban in a letter made public Sunday. The letter was addressed to James Caesar Petrillo, president of the American Federation of Musicians, which imposed the ban. In his letter Mr. Field said, that the society requires the royalties from its recordings to insure the continuance of the orchestra.

Mr. Field made it clear in his letter, however, that he did not include popular bands in his plea for the lifting of the record ban. Mr. Petrillo has been out of town since Mr. Field's letter was published, and it has been impossible to reach him for a statement.

The telegrams approving Mr. Field's plea were received from the Los Angeles Philharmonic, the Rochester Philharmonic, the Indianapolis Symphony, the Philadelphia Orchestra Association, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the National Symphony of Washington, the Cincinnati Symphony, the San Francisco Symphony and the Minneapolis Symphony.

Meanwnile, a petition protesting the national union's plans to spend $500,000 to employ famous symphony orchestras for free concerts in small cities throughout the country was submitted yesterday afternoon at Mr. Petrillo's office, at 1450 Broadway, by a delegation from the Musicians Unity Club. The petition was signed by 800 members of the club, which is located at 124 West Fiftieth Street and is composed of members of Local 802 of the A. F. of M.

The petition objected to the concert plans on the grounds that at present they call for the subsidizing out of union funds of musicians who are already employed at high salaries.

The petition added: "We feel, however, that if the Federation is to subsidize music, new orchestra units should be formed, using those musicians who are not already employed at high wages. In the expenditure of funds to which all members contribute, money should be spent on those members who need it most."

The petition was presented by Nicholas F. Vitalo, recording secretary of the Unity Club, and was received by Harry Steeper, assistant to Mr. Petrillo.

CHICAGO, IL
TRIBUNE

Concert Series to Be Held in Historic Hall

PITTSFIELD, MASS.—Present and former residents of Chicagoland figure largely in the midsummer, home-front war activities in the Berkshire hills. Mrs. Donald F. McPherson of 1430 Lake Shore drive is Pittsfield chairman of a series of four weekly concerts starting Wednesday evening at Sedgwick hall, Lenox, by members of Boston Symphony orchestra, of which Dr. Serge Koussevitzky is conductor. Expenses are to be paid by a group of summer residents, so that the entire receipts, which it is expected will be around $2,000, will go to the International Red Cross.

Mrs. W. Rockwood Gibbs is chairman of the Richmond committee for the series and Mrs. John L. Senior [Maud L. Cowham] heads the group at Lenox, of whom Mrs. Bruce W. Sanborn, St. Paul, Minn., also is a member. The Seniors have named their Lenox farm which they bought last year, High Wick. Mrs. Senior personally superintends one of the largest war gardens in the Berkshire hills.

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Sedgwick hall, Lenox, where the Koussevitzky concerts are to be held, was dedicated Oct. 3, 1889, at a ball given by Mr. and Mrs. William C. Whitney in compliment to Mrs. Frances Folsom Cleveland, wife of Grover Cleveland, 22d President of the United States. A contemporary writer said there were present three members of President Cleveland's first cabinet with their wives, "ambassadors, barons, counts, princes, lords and ladies of high degree." Present also was Mrs. William Douglas Sloane, the present Mrs. Henry White, who is now at Elm court, Lenox, for her 56th consecutive season. Mrs. White is the former Miss Emily T. Vanderbilt, daughter of William H. Vanderbilt and the granddaughter of Commodore Cornelius Vanderbilt.

At this ball, which the writer with unerring prophecy said would be "famous in the history of Lenox," Mrs. Cleveland wore a magnificent silk gown relieved in gold embroidery and diamonds. Miss Leiter of Chicago and [illegible] ington wore white silk; Mrs. [illegible] Higginson, Chicago, gray and [illegible] tulle; Mrs. Sloane, white and [illegible] tulle. Miss Leiter was in the receiving line with Mrs. Whitney and Mrs. Cleveland.

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One day recently members of the Great Barrington summer colony, led by Mrs. William Felton Brown [Margery Barker], had a wartime sewing bee at the Congregational church parish house.

Mr. and Mrs. Edward T. Herrick of New York are with her parents, Mr. and Mrs. Harry C. Holloway of Glencoe at Tamarack, Tyringham. Mr. and Mrs. George Allen Holloway of New York are visiting her mother, Mrs. Brace W. Paddock, Pittsfield.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

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Except for the final movement, the E flat Haydn, Opus 33, No. 2, was done with a clear and warm tone, and an attitude of humble respect, one which allows the music to speak for itself, as Haydn can do so well. Except for the first violinist's indulgence in the luxury of a few surprising slides, this was honest Haydn, the kind that the large audience, which packed the hall, appreciated. When it came to the final movement, this was muffed. Any speed must be adjusted excessive which prevents the performers from articulating the proper stress in a metrical unit. This normally bouncing, volatile sort of Gilbert-and-Sullivan patter became a grim, earthbound sprint.

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WASHINGTON, D. C.
TIMES HERALD
AUG 8 - 1943

15 Major Orchestras Perform Only 140 Native Works

By GLENN DILLARD GUNN

THE National Music Council's annual report on the symphonic state of the nation reveals that 140 works by native composers were performed by the 15 major orchestras as against 978 by alien artists during the season 1942-43.

This shows a light gain for our own culture, though the proportion of time and effort devoted to native art still is pathetically small—only 11.3 per cent. One great and wealthy city seems to have decided that the time and money spent on art which stubbornly remains predominantly European might be more profitably devoted to native culture, and has abandoned its symphony orchestra.

This is Detroit, crowded, and badly in need of every possible educational and entertainment facility. Henry Ford, who used the Detroit Symphony for several years on broadcasts which his company sponsored, disliked symphony and was definitely anti-highbrow. Other wealthy citizens also withdrew their support, possibly for similar reasons.

The loss of the Detroit Symphony reduced, slightly, the total number of symphonic performances, but did not alter the ratio of native and alien art. The National Music Council's survey is incomplete in that it offers no break-down of the statistics submitted. Thus, any one-movement work by an American is counted as a performance and no comparison has been drawn between the time consumed by lengthy European symphonies and briefer native compositions.

60 Native Artists

THE 60 natives whose compositions found places on the programs of the Boston, Chicago, Cincinnati, Indianapolis, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester, St. Louis, San Francisco and Washington orchestras, all have written full-length symphonies. Many of them have written several; but so feeble has been the propaganda for the native composer that it seems improbable that the average reader of this column will recognize all the names of the 60 native composers who have been represented on the regular subscription concerts of our 15 major orchestras.

Los Angeles stood first as promoter of our culture. It devoted 23.9 per cent of its programs to native art. Washington's National Symphony won tenth place on this roll of honor, with 8.8 per cent of its repertoire drawn from native art. We were trailed by Cleveland, Boston, Chicago, Kansas City and Minneapolis.

According to the tables released by the National Music Council, the artistic patriotism of the symphony orchestras as measured by the ratio of native to alien works is as follows:

Position	Orchestra	Percentage
1	Los Angeles	23.9
2	Indianapolis	18.4
3	San Francisco	18.2
4	Cincinnati	16.4
5	St. Louis	15.1
6	New York Philharmonic-Symphony	12.3
7	Rochester	11.3
8	Philadelphia	10.7
9	Pittsburgh	9.9
10	Washington (National Symphony)	8.8
11	Cleveland	8.5
12	Boston	8.1
13	Chicago	7.5
14	Kansas City	6.4
15	Minneapolis	4.5

Chicago List Off

SURPRISING is the low place earned by Chicago, where Theodore Thomas established, and Frederick Stock maintained for half a century, a tradition of aiding native art. Boston and Chicago formerly stood high in the list. But with orchestras, as with ball teams, only a year is needed to spoil a record.

Meanwhile, in normal times the major orchestras of France play generous amounts of French music. Those of Germany give grudging recognition to any alien music. Those of Russia make only tentative gestures toward the art of other lands. Those of England give adequate representation to British music. Italy is devoted to opera and hears almost no symphonic music and hardly any alien music.

In the Americas, Italy dominates opera whether it be heard in New York, Buenos Aires, Chicago, or Mexico. Germany and Russia dominate the symphony both north and south of the Rio Grande. It's a curious condition and there is much evidence that the public has grown weary of it.

NEW YORK, N. Y.
TIMES
AUG 15 1943

MAESTROS OF YORE

Living Conductor Discusses Nature of Performances of Years Ago

By OLIN DOWNES

SERGE KOUSSEVITZKY, passing through the city gates last week, referred to the Petrillo ban on record making and to the associated problem of a revision of the copyright laws to deal with performers' royalties from records used for broadcasting purposes. But he soon digressed from this phase of the subject to an artistic consideration which is near his heart, namely, the effect that the advent of the records will have on all music history and upon the future of interpretation.

"Remember," he said, "that a wholly new epoch is introduced in the musical art by the invention of the record. Only from this moment, as a matter of fact, has the art a living history! Remember that we of today can merely speculate upon the character of performances of music antedating the period of the Renaissance. We do not even know with any precision how Bach and Handel sounded to their contemporaries. We are not even assured of the facts of the most recent aspects of music—the art of the modern conductor.

Art Evolves

"I have been witness to the changes which have occurred in this art, even within my own lifetime, and we all know the discussions of tempo that were rife, and the 'traditions'—founded on fact or fancy—of a former generation; take, for example, the alleged tempo of Wagner and the alleged tempo of Mendelssohn in the Allegretto of Beethoven's Eighth Symphony.

"Supposing our information on this subject to be correct, and not misconception of a tradition about a tradition, which means merely the gradual distortion of original facts repeated without reliable evidence of their accuracy in successive decades—suppose this, what shall we say of these tempi?

"You remember Wagner's repeated criticisms of Mendelssohn for his fast tempi. We cannot examine them today in the light of the immutable evidence that the record will furnish the future of the interpretations of the great musicians of this period. But it is generally agreed that Mendelssohn's tempo was faster in the Allegretto movement than that which is common today, while most conductors keep closely to the traditionally slower tempo of Wagner.

Wagner Tradition

"If we could only reproduce these two interpretations! We would have, in the first place, the priceless treasure of Beethoven's music as it filtered through the minds of two very great musicians of the generation that followed him. We also would be in a far better position to decide for ourselves, and come to a clearer and better oriented choice of the tempo for this music.

"And it is very possible that we would not precisely agree with either version. I know the common acceptance of the Wagner tradition in this movement. Everyone who knows the master's words on the subject, and has taken to heart the example that he, the first great modern conductor, set, when he sought the melodic essence of a movement—the 'melos'—as basis for his tempo, accepts the principle. But how shall we of today apply it?

"Was Mendelssohn wrong? Take the specified passage at the beat that history relates of his performance. The music has then a marvelous radiance and a mercurial wit—the same music which becomes a trifle heavier, if also more virile, in the Wagner conception. But we have only the accounts of these interpretations. We have not the truth of the performances.

"And there's the rub. We of today can never experience them. We certainly can never inform ourselves of the actual life and nuance, as he revealed it, of this music, nor can we sense the 'feel' of that music as it impressed Wagner's generation. All these things the record could give us.

Recollection of Nikisch

"And that question of the reaction of successive generations to music of their past is of the utmost importance. In fact we cannot know the musical art in its present significance and meaning until we have such a knowledge of its organic history.

"For interpretation, the language of music itself changes with localities and races and civilizations.

"I had the honor and privilege of studying the conductor's art with Arthur Nikisch, perhaps the greatest orchestral interpreter, let us say, after Wagner. Technically as well as poetically he was, to my mind, the leading conductorial genius of his day. And it was sheer genius. It was that indescribable and unmanufacturable quality that makes the interpreter whose intuition pierces to the very root of a musical masterpiece, and that inexplicably, by some flash of the will and the spirit that cannot be projected by merely technical means, makes every player of the orchestra a sovereign interpreter and participant in the creative effect of the performance.

Virtuoso Conductor

"Very well! But I would not swear that Nikisch's style today would be accepted as whole heartedly as it was in his lifetime. Why? Because I think we have become more classical.

"Perhaps you think it is only in our period that the so-called 'virtuoso conductor' takes liberties with tempi, constantly changing them, often changing them in ways not indicated, or even suggested, by the letter of the score?

"I assure you that this is not a contemporaneous invention. Quite the contrary. I think it was Wagner, with his genius for the musical truth, and his creative attitude toward all interpretation, who definitely launched the conception of highly individualized orchestral interpretation. His greatness, his perceptive passion for his art revolutionized the modern methods of orchestral conducting. But it also carried the insidious poison, if it is to be called that, the seductive perceptive of tempi and nuances altered at will, and a kind of interpretation sensitized and personalized to an intoxicating extent, possible only with the modern orchestra. This potency has been terribly abused.

"Nikisch was another Titan who had instinctive and imperious mastery of the baton, the soul of an evocative artist and romanticist, whom conservative critics flayed for his treatment of certain classical scores. Then it was that Weingartner made his reputation, basically upon the fact that he cultivated classic proportion and restraint, and proceeded without license. Some called him cold. He was lofty, a believer in ideal balance and beauty, and his influence did much to swing the conductors back to a more conservative standard. In this respect, too, the young Weingartner was in some sort a prophet of the neoclassicism which became first a principle and then a fad of modern music and interpretation as well.

Music Has Data

"The pendulum constantly swings with each age that passes, and we see in perspective certain periods of art, separated from each other by centuries, which correspond in their tendencies. Be sure the conductor's methods will modify with those of all other makers and performers of music.

"For the interpretation of a musical score can never rest, in the final analysis, upon mere historical data, or even mere correctness and precision in translating the symbols on the printed page into sound. A performance of that kind is precise, euphonious, yet artificial. It may be accurate as a reflection in a mirror. But that is not the soul of art. That is not the organic life, the 'élan vital' of music. Always, in our individual artistic progress and in the evolution of the thought and spirit of society, the art of musical composition and the parallel art of musical interpretation will change. But in the future we will have a degree of orientation and direction in our progress that we could not have in the long ages when musical performance vanished with the moment when it was given. From now on music has history, data, records."

MT. HOLLY N.J.
MIRROR
7-15-43

Check-Up Reveals Kind Of Music Soldiers Like

NEW YORK.—Here's a consensus of records which prominent artists, including Lawrence Tibbett, John Charles Thomas, Gladys Swarthout, Jeanette MacDonald, were asked for while making nation-wide tours of army and navy bases.

The selections (albums); (1) Enesco's Roumanian Rhapsody No. 1, by the Philadelphia Orchestra; (2) Stephen Foster music, sung by Richard Crooks; (3) Gershwin's Rhapsody in Blue, by Sanroma and Boston "Pops" Orchestra; (4) Strauss Waltzes, by Boston "Pops" Orchestra; (5) Dance album by Artie Shaw's orchestra.

Single selections: (1) The Lord's Prayer, by Gladys Swarthout and by John Charles Thomas; (2) Intermezzo, played by Toscha Seidel; (3) Gounod's Ave Maria, by Jeanette MacDonald, Schubert's Ave Marie by Marian Anderson; (4) Donkey Serenade and Giannina Mia, by Allan Jones; (5) Andante Cantabile and Humoresque, by Fritz Kreisler.

Herald MUSIC Aug 16

BY RUDOLPH ELIE, JR.

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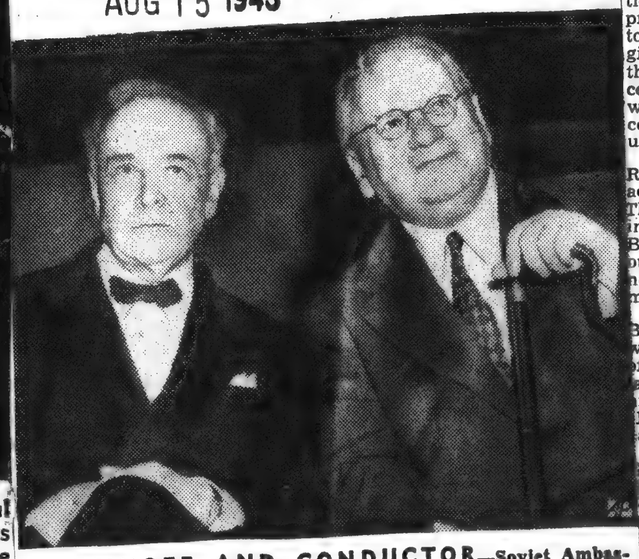
SHERMAN, TEXAS DEMOCRAT

AUG 15 1943



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CAMBRIDGE CONCERT

BY WARREN STORY SMITH

The greatly improved atmospheric conditions may have had something to do with it, but it seemed to this observer that the fifth programme of the Boston Symphony's new summer series as heard at Sanders Theatre, Cambridge, yesterday afternoon was the best to date, and each of the others has had much to recommend it. The conductor yesterday was G. Wallace Woodworth and in addition to the customary small orchestra, he had at his command the summer chorus of Harvard and Radcliffe. Together with Margaret Codd Goldovsky, soprano, these student singers took part in a performance of Mozart's seldom heard cantata, "Regina Coeli."

An admirable work, admirably performed by all concerned, this cantata was not the only unfamiliar music of the afternoon. Indeed, it has been the chance to hear the unusual that has made these summer concerts so valuable. Mr. Woodworth's first semi-novelty was Bach's Prelude to the cantata, "Ich hatte viel Bekuemmernis," scored for oboe and strings. Here is Bach at his most treasurable and in the half churchly surroundings of the Harvard auditorium, this beautiful and moving music was heard to wonderful advantage.

The remaining novel item was Haydn's Symphony No. 80 in B minor, composed about 1783 or, roughly speaking, 10 years earlier than the 12 "London" Symphonies, by which Haydn is best known today. Yet here and there this earlier work seemed more striking than its celebrated successors. Few of Haydn's symphonies are written in the minor mode, and this of itself, lent a certain distinction to the fiery opening Allegro and to the Minuet. Minor minuets are rare enough, but the most arresting movement was the Finale with its baffling rhythm and its curious foreshadowings of all sorts of later tendencies. To Mr. Woodworth much thanks, not only for the pleec itself, but for the fine performance.

Between them Bach and Mozart furnished the rest of the programme. From the former came the Third Brandenburg Concerto and from the latter the Serenade known as "Eine Kleine Nachtmusik." To each of them the smaller string orchestra proved singularly flattering. When 60 or 70 men get sawing away on the Third Brandenburg with its pounding rhythms, its intricate counterpoint, there is always a faint suggestion of the power house. At New England Mutual Hall this evening this delightful concert will come to

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PROVIDENCE, R. I.
BULLETIN

JUL 19 1943

Symphony Musicians Open Unique Concert Series

Boston, July 19.—(AP)—Topflight members of the Boston Symphony Orchestra began a unique series of concerts today—thanks to the ban on pleasure driving and the cancelling of the Berkshire Festival—in which every man appeared, or will appear, as a soloist.

The unusual programs—the kind musicians dream about—obviously were designed to present music, old and new, that ordinarily failed to fit into the standardized patterns of symphonic and chamber work.

The idea developed when wartime restrictions prevented first-desk men from making customary excursions to the Berkshire Festival, to summer resorts or to former homes abroad.

Virtuoso musicians, who never had time to play together during busy winter months in the desired out-of-the-ordinary combinations took advantage of the present opportunity, and as a result musicwise Bostonians subscribed to the series in droves.

First a Mozart Concert

The first concert was devoted entirely to Mozart's works, and included some of the best of his lesser-known compositions. Boris Goldovsky, noted for his Mozart interpretations, conducted for the most part, changing roles with Richard Burgin, the orchestra's famous concert master, in one number.

Burgin played the violin solo in the "Haffner" serenade. Mrs. Margaret Codd Goldovsky sang three arias.

Other musicians will have further opportunities for extended solo work before the series of 14 concerts comes to an end.

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[101]

CAMBRIDGE CONCERT

BY WARREN STORY SMITH

The greatly improved atmospheric conditions may have had something to do with it, but it seemed to this observer that the fifth programme of the Boston Symphony's new summer series as heard at Sanders Theatre, Cambridge, yesterday afternoon was the best to date, and each of the others has had much to recommend it. The conductor yesterday was G. Wallace Woodworth and in addition to the customary small orchestra, he had at his command the summer chorus of Harvard and Radcliffe. Together with Margaret Codd Goldovsky, soprano, these student singers took part in a performance of Mozart's seldom heard cantata, "Regina Coeli."

An admirable work, admirably performed by all concerned, this cantata was not the only unfamiliar music of the afternoon. Indeed, it has been the chance to hear the unusual that has made these summer concerts so valuable. Mr. Woodworth's first semi-novelty was Bach's Prelude to the cantata, "Ich hatte viel Bekuemmernis," scored for oboe and strings. Here is Bach at his most treasurable and in the half churchly surroundings of the Harvard auditorium, this beautiful and moving music was heard to wonderful advantage.

The remaining novel item was Haydn's Symphony No. 80 in B minor, composed about 1783 or, roughly speaking, 10 years earlier than the 12 "London" Symphonies, by which Haydn is best known today. Yet here and there this earlier work seemed more striking than its celebrated successors. Few of Haydn's symphonies are written in the minor mode, and this of itself, lent a certain distinction to the fiery opening Allegro and to the Minuet. Minor minuets are rare enough, but the most arresting movement was the Finale with its baffling rhythm and its curious foreshadowings of all sorts of later tendencies. To Mr. Woodworth much thanks, not only for the pieec itself, but for the fine performance.

Between them Bach and Mozart furnished the rest of the programme. From the former came the Third Brandenburg Concerto and from the latter the Serenade known as "Eine Kleine Nachtmusik." To each of them the smaller string orchestra proved singularly flattering. When 60 or 70 men get sawing away on the Third Brandenburg with its pounding rhythms, its intricate counterpoint, there is always a faint suggestion of the power house. At New England Mutual Hall this evening this delightful concert will come to

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Regina Coeli, Cantata (K. 108)	Mozart
Symphony No. 80 in D minor	Haydn

It was G. Wallace Woodworth day at the fifth of the "seersucker symphonies" yesterday. The program was nice and classical, the assisting artists were musicianly, the ensemble was bright and dexterous and the temperature was wondrously unin-sistent. But the chiefest delight was the conducting of G. Wallace Woodworth.

He's known best, of course, as a choral conductor, and the exceeding merit of the Harvard Glee Club and the Radcliffe Choral Society singing in concert is certainly his particular glory. Facing a student choral group and facing an orchestra of professional super-musicians (a category unique to the Boston Symphony), however, are different matters, but not, it must be said, to Mr. Woodworth. His conducting was not short of brilliant throughout.

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PROVIDENCE, R. I.
BULLETIN

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Milwaukee, Wis.
Sentinel
7-25-43

Boston Symphony Presents Gabriel Faure on Record

The music of Gabriel Faure has an inner glow, an intensity of spirit, which becomes apparent only after several hearings. The first impression of his "Pelleas and Melisande" suite, fashioned from the incidental music he wrote for the play, is likely to be vague. But soon Faure's ideas take form, flowing along with an air of quiet dignity, suggesting rather than declaring, sharing deep emotions rather than giving them full rein. This is the kind of music in which Koussevitzky and the Boston Symphony orchestra shine and they do it superbly (Victor M-941).

Sibelius' incidental music for the same Maeterlinck play is contained in the collection including "En Saga" (Victor M-658) and the extra side of the Seventh symphony (Columbia M-524), all Beecham directed. The filler for the Faure album is a rousing performance of Rimsky-Korsakow's "Dubinushka."

* * *

About the time the inveterate listener begins to think Mendelssohn is getting tiresome, along comes such a recording as that of the "Scotch" symphony by Dimitri Mitropoulos and the Minneapolis Symphony orchestra (Columbia M-540). For all that the critics have complained about Mitropoulos' high pressure tactics, here the rhythms snap, the graceful phrases dance and gambol, the romantic passages sing with a tenderness more deeply moving than the fluent avowals which well so easily from Mendelssohnian scores. It is the best version yet of the "Scotch" symphony, and one of the Minneapolis orchestra's finest recordings.

* * *

Howard Barlow and the Columbia Broadcasting symphony continue their single record series of popular extracts with Rubinstein's "Melody in F," a Moussorgsky "Gopak" and the "Procession of the Sardar" from Ippolitov-Ivanov's "Caucasian Sketches" (Columbia 71464D). The "Procession" is well done, if not stirring, and the other pieces are tolerable.

In an old time "Songfest" (Victor 11-8453) the Boston "Pops" dips deeply into the well of undying sentiment and brings out a bucketful of melody. The pieces included are "Pack up Your Troubles in Your Old Kit Bag," "Smiles," "Till We Meet Again," "In the Shade of the Old Apple Tree," "My Wild Irish Rose," "Sweet Adeline"—you know the rest.—E. P. H.

ST. LOUIS, MO.
POST DISPATCH

AUG 29 1943

PLAIN MILK BOTTLE NOW IN ORCHESTRA

oins Instrum ts of Boston Symphony in Musical Fantasy.

BOSTON (AP), — Boston Symphony orchestra musicians are preenting a sort of midsummer ight's fantasy during the third rogram of a unique series of conerts—spanning nearly 400 years time and requiring the use of ch extraordinary instruments as e ancient descant viol, the ultraodern electric violin and the ommon or back-door-step variety milk bottle.

Presumably this is the milk bote's debut with a major symhony ensemble. It is played with lead pencil, held firmly in the ght hand. The bottle—clean and lled with water — stands with her percussion instruments and struck sharply now and again ring the first concert performce of Paul Frederic Bowles' ite from his opera "The Wind emains."

Composer New York Born.

The 32-year-old, New York born mposer uses the brittle, glassy nes of the bottle during a "Servt's Dance" and again in the hale of the suite—generally a ight and rhythmically clever eation. The orchestration reires 16 men, many of them playg wind instruments, appropriely enough.

Bowles also includes an electric olin in the score—a skeleton inument without sounding boards, t equipped with two control obs for color and volume. A re leads from the violin to a dspeaker. Tonal characteristics ry from the low of a G-string the high of an E-flat clarinet d are heard to best advantage ring the amusing "Clown's nce."

For contrast members of the ston Society for Ancient Inuments play a half dozen pieces t of the distant past on instruents of that time—the descant l, treble viol, viola da gamba, olone and harpsichord. The efied music, some of it dating m 1551, suggests the powdered gs and stately manners of ant courts, with occasional overes of more lively goings-on.

Leonard Bernstein Conductor.

The Bowles suite, a fragile conto by Stravinsky and the lovely ahms second serenade for small chestra, all are conducted by onard Bernstein, one of the omising young musicians who ndied at the Berkshire music hool under the Boston Symony's famous conductor, Serge ussevitzky.

About the only thing lacking is milk wagon. This wouldn't have en too surprising either—for mposer Bowles is also author of work called "Horse Eats Hat."

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 26 1943

Jennie Tourel, Richard Burgin Give Concert

Large Audience Hears Third Program Of Sedgwick Series

By JAY C. ROSENFELD

The large audience which attended the third of the series of five concerts being sponsored by the Koussevitzky Music Foundation in Sedgwick Hall in Lenox last night heard an interesting program and witnessed an unusual spectacle. There were three groups of songs by Jennie Tourel, a young mezzo-soprano, newly arrived in this country and swiftly advanced in the public's esteem, and two groups of violin solos by the concertmaster of the Boston Symphony Orchestra, Richard Burgin. Mr. Burgin was accompanied by Mrs. Mary Power; Miss Tourel was supported and even carried by Mr. Bernstein.

Miss Tourel is a diminutive package of spirit and dramatic expressiveness. An ample and opulent voice, warm and vibrant, easily emitted in an extensive range, articulate in Italian, French, Russian and Spanish, she sang with histrionic talent in every song. A tendency to pull all the stops at some place in every song deprived her climaxes, after a while, of impact, but her grace and flexibility, charm and tenderness, control and training, were undeniable. The Recitative and Air tendre from the Cantata "L'Impatience" of Rameau, and the Chanson Triste of Henri Duparc, as well as her Faure songs, and the Rachmaninoff and Joaquin Nin selections, all were done with striking effect. While maintaining a well-restrained deportment she imbued each song with a vivid theatrical sentiment, completely by the use of the graphic extremes of her voice.

Mr. Burgin is a highly-accomplished and long-experienced violinist, and thus his every effort displayed his mark as a performer. He does everything violinistically well, even his faults. A Valse Mignonne of Paul Juon and an excerpt from the Suite "The States of Brazil" by Darius Milhaud were welcome novelties, played glacially in addition to a half dozen of more familiar numbers. (Milhaud was an assistant at the French legation at the end of the last war.)

Miss Tourel, for an encore, sang a little suite of five children's songs by her accompanist. Grotesque trifles, humorous, perhaps, even cute. Miss Tourel tried too valiantly to give them a substance, which their composer, we hope, did not expect. Dr. Serge Koussevitzky added to the gala of the evening when, at the completion by Miss Tourel of Rachmaninoff's "Floods of Spring," he rushed from his chair to grasp her hand in allout appreciation and artistic capitulation. In a few short introductory remarks before the program began, Dr. Koussevitzky had indicated what the audience was to expect from the artists of the evening. The Boston Orchestra conductor explained that he would refrain from speaking last night as his turn was to come this coming Saturday evening, when he is scheduled to talk as the fourth event of the series. Mr. Bernstein will again perform on this same program.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 30 1943

Koussevitzky, Bernstein Share Program

Fourth in Music Series Given in Sedgwick Hall

By JAY C. ROSENFELD

The fourth entertainment in the series of five being sponsored by the Koussevitzky Music Foundation was held in Sedgwick Hall in Lenox Saturday evening. In the first half of the evening, Dr. Serge Koussevitzky read papers on three subjects akin to music; in the concluding half, Leonard Bernstein played music of Bach, Liszt, Chopin and Copland on the piano.

Whatever Dr. Koussevitzky says about music and its ramifications merits attention. Probably the audience which attended Saturday evening might have listened eagerly to more personal reminiscences and associations than to the single reference to an exchange of correspondence with Sibelius regarding a tempo indication in the fourth Symphony. Most of the matter read was in the abstract, and, except for the paper on "Interpretation in Music," had been published before.

Of course it is on the subject of interpretation that Koussevitzky should have most to say, but it can certainly be said infinitely better with his back to the audience before his orchestra than behind a lectern. One may not challenge statements from one so admittedly worthy of the privilege of stating them, but they cannot be convincing any more than can one's preference in the matter of olives. From the few short examples which Bernstein played under the orchestra leader's indications to exhibit the difference in interpretation between Mendelssohn and Wagner, it was not shown, nor did Dr. Koussevitzky attempt to show, which was more correct or authoritative.

An audience very often runs ahead, or behind, its reader. It must have entered the minds of some in the audience to inquire how facts concerning tempo can have been transmitted down through generations. It became possible, of course, when Maelzel, a friend of Beethoven, devised an instrument to measure time in relation to music, which became the metronome we now know. We wish Koussevitzky had gotten down to cases more. It would have been so illuminating if he had offered reasons for his own choice of tempi. Such statements, as provocative as they surely would be, would be profitable to student and layman alike. It is a very hazardous subject. One's personal senses or receiving set are quite variable materials, and the emotions a performer feels are not necessarily received by his hearers as transmitted and intended.

Bernstein in His Element

Bernstein was in his element in the percussive sonorities of Aaron Copland's sonata. His ability to project a composition prompted him to attempt to give it substance and color with his greatest and most serious effort. Applying the preceding remarks concerning interpretation by the Boston orchestra's leader, our imagination, in the sonata's last movement, visualized the composer's pedal effects as old John Silver trying to yank his peg leg out of a hole in the deck. Bernstein gave the sonata vitality and form. His playing of the Bach chromatic Fantasy and Fugue, four Chopin mazurkas and the F sharp major nocture, and the Liszt thirteenth rhapsody, were musically impressive, displaying a wide and varied imaginative capacity.

For encores Bernstein played a Brahms intermezzo and, in accordance with the less-than-formal dignity of the series, a shot of boogie-woogie. The atmosphere of intimacy which has pervaded several incidents of the series, to the amusement of the spectators, perhaps justified this. Our only objection to it would be if it were offered as a reward for sitting through all that had preceded.

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1942 - - - Backcopies

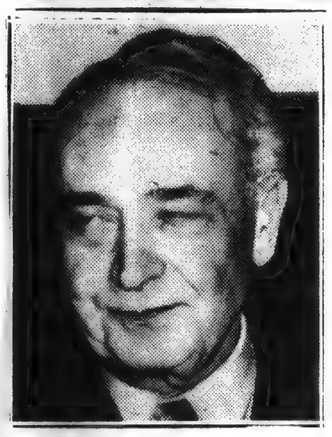
Symphony in Union Talks With Petrillo

American — July 14-42

For some 20 years the Boston Symphony Orchestra artists and trustees have been engaged in a running fight with unionism but today the Boston Evening American learned exclusively that the two sides at last have sat down to talk things over.

Exclusive

Out of an agreement reached on one point may come finally, it was learned, capitulation of the No. 1 symphonic group of the country, only symphony orchestra in the nation not a member of the American Federation of Musicians.



SERGE KOUSSEVITZKY
Talked Things Over
Boston Evening American Photo

JAMES PETRILLO
Union President
International News Service Photo

According to this information, the Boston Symphony Orchestra, represented by its trustees and Conductor Serge Koussevitzky on one side, and the Federation officials, headed by Pres. James C. Petrillo on the other, have had an important meeting and the American Federation of Labor organization has made an important concession.

KOUSSEVITZKY GAINS

Although the orchestra trustees and Unionist Petrillo have maintained a discreet silence, word comes out of Chicago that Conductor Koussevitzky, now at Tanglewood preparing for the annual Berkshire Music Festival, has been allowed several privileges heretofore denied by the union.

These are in connection with the training of young musicians of promise during the preparatory summer schedule of the orchestra. In previous years, Petrillo has not only refused to allow such youngsters of promise to train with the Boston Symphony, but he has even refused to discuss the matter.

This admittedly will save the famous orchestra from threatened decadence, because so tightly has the union drawn lines around the recalcitrant Boston Symphony that it was in danger of becoming anemic, not only because of the lack of new blood but because it was losing many of its artists to other outfits.

ORCHESTRA INJURED

At least, according to observers, it would not have been long before the Boston Symphony lost its class 1 standing in its field.

Another serious threat to the orchestra's prestige has been the union's barring of appearances with the orchestra by such leading artists as Efrem Zimbalist, Joseph Szigeti, Lawrence Tibbetts and others.

Petrillo's point in the controversy regarding these artists is that union members cannot be permitted to play or appear with a non-union orchestra.

He has also succeeded in keeping the Boston Symphony off the air, barring it from making phonograph records, preventing Dr. Koussevitzky's appearance as guest conductor of other symphonic groups, members of the union, and even barring the Bostonians from the Philharmonic Festival.

CENTRALIA, WASH.
CHRONICLE

JUL 11 1942

The Czar's Edict

Whether the threatened relegation of juke boxes to the junk heap is a good move or a bad thing is beside the point.

There is the much more important question of whether James C. Petrillo, the all-high czar of the American Federation of Musicians, is acting in the public's or Petrillo's interest when he puts forth such an edict as he did in Dallas, Texas, where he told the union's convention that after August 1 union musicians would make no more records for juke boxes.

Petrillo's record indicates that he cares nothing about the public. Petrillo's only interest in life is to see that his musicians get as much money as possible. He shows no interest in music or the enjoyment of music. Petrillo's union forces theaters to hire and pay salaries to musicians who are not needed and who do not play a single note, which is plain racketeering. He blacklisted Serge Koussevitsky, eminent conductor of the Boston Symphony, because he would not join the union.

All this is very fine for Petrillo. It keeps him in an office to which some power is attached—and he is not so big that he won't "go after" high school bands—and it assures him a very lucrative salary. Yes, it is very fine for Petrillo. But what about the public which has to pay higher prices for theater tickets because of Petrillo. And what about the musicians who are slaves of the uinon and are steadily losing respect as citizens and as musicians?

SPRINGFIELD, MASS.
EVENING UNION

JUL 30 1942

Ears of the Air

By LEWP

There's a war going on, so a lot of people are taking advantage of it to put across some pet ideas. It would be some sort of sabotage to block the efforts of these people. Take James C. Petrillo, for example, he picks this time to invoke a lot of trouble in radio and music circles. He puts the squeeze on radio and the concert-going public—as in Springfield—to force non-union musicians out of business, or more properly put—to put union musicians in.

* * *

The Boston Symphony Orchestra is an excellent example of the indirect squeeze play. The union doesn't say the Boston Symphony can't play here. Not at all. It simply tells the Community Concerts Association that if the Boston Symphony plays in the Auditorium, no union musicians thereafter may enter the Auditorium. They've done it before without contamination, but they can't do it now. It's different now. There's a war going on. So the squeeze play is on.

* * *

It's working out similarly in radio. Mr. Petrillo says no more records may be made for radio or juke boxes. No one knows why he didn't think of that when radio first began using records and juke boxes first began to crop out in every refreshment parlor in the country. But there's a war on now. This is a good time to put on the squeeze. The public needs to have its morale knocked out. How better to do that than create minor irritations caused by just such actions. If the network fails to come to terms, put the network on the spot. "If they'd just put live musicians on the job, everything would be OK." Simple, isn't it.

* * *

Dance bands now are missing from the late schedule of two networks, NBC and Mutual, two of them from NBC and 15 or so from Mutual. The same underlying cause is behind the omission in both cases, contract differences between affiliated stations and local musicians' unions. The NBC station is KSTP, while two stations of Mutual are affected, KFRC, and WARM. In addition, the Grant Park Saturday night concerts on NBC have been canceled because of the KSTP situation. Whether these summer concerts, which are remote pickups from the Chicago Park and were originated a couple of years ago by Petrillo, president of the American Federation of Musicians, will be resumed after settlement of the KSTP differences has not been announced.

SPRINGFIELD, MASS.
EVENING UNION

JUL 28 1942

CONCERT GROUP DOES NOT ALTER WINTER PLAN

Has Received No Direct Threat for Booking, Non-Union Symphony

Because they have not been informed from any source, other than news stories, that bringing the Boston Symphony orchestra to the Auditorium will result in James Petrillo, head of the Musicians' Union, banning the hall to all union musicians, officials of the Springfield Community Concerts and Junior League yesterday decided to continue as planned and it therefore appears that the Boston Symphony will play here as one of the Community Concerts announced series.

Those who met yesterday were Atty Raymond T. King, president of the Community Concerts; Mrs. John B Mitchell, chairman of the program committee, and Mrs. Russell F. Swett chairman of the Junior League concert committee.

The first indication that the Boston Symphony might not play here was contained in a tentative routing of the Philadelphia Symphony Orchestra which had Springfield on its itinerary. Later word filtered unofficially into the city that James Petrillo had said that he would ban any hall used by the Boston players and would not permit any musicians within his organization to perform in them. This would mean an entire disruption of not only the Community Concerts, but the Wagner series, as the majority of musicians belongs to the union. However, no official word has come from the czar of the Musicians Union who is now under fire from several sources, particularly for his recent banning from the air of the Student Orchestra at Interlochen, Mich.

It is possible that, if any official information should reach the officials of the Springfield Community Concerts that the rest of their program would be banned by Petrillo, changes would be made, but until such word comes, the group has decided to continue as planned. There is always the possibility that the Boston Symphony players may become unionized, it was said.

SPRINGFIELD, MASS.
NEWS

JUL 29 1942

BLACKLIST MAY SHELVE CONCERTS HERE

Such Action Likely If Boston Symphony Plays at Auditorium, Union Says

If union musicians refuse to play in the Municipal auditorium, it's not the result of any feud with the Boston Symphony orchestra, but rather because of the by-laws of the union itself.

That is the stand of the Hampden County Federation of Musicians, according to Edwin T. Lyman, executive secretary. The union, Lyman said, is making no attempt to dictate to the Community Concert association, but it does say that if the Boston orchestra plays, nobody else does.

For the present, the union is taking the stand that there has been no official engagement of the Boston orchestra, particularly since the association has a tentative agreement to substitute the Philadelphia orchestra which, like all the other big symphonies in the country is unionized. The association decided to make plans for a substitute in case the musicians' union decided to blacklist the auditorium. This, Lyman said, it would do as soon as the announcement is official.

Blacklisting the hall would virtually deprive the city of all its major musical attractions. Other offerings in the community concert series would be kept away, since practically all the instrumentalists belong to the AFM, while the YMCA Sunday afternoon series would be unable to present the Cleveland and the National symphonies as announced if the blacklist is ordered.

Hardest hit will be the Wagner course, directed by E. H. Marsh of this city since he plans to bring the Indianapolis orchestra, the Farbman little symphony and an opera which is scheduled to have orchestral accompaniment.

Annual concerts and balls such as those of the policemen, firemen and a number of local fraternal organizations would be out since none of the major dance bands, locally or nationally are non-union. Such a show as "Echoes of Broadway," one musician pointed out today, would be impossible since no union musician would knowingly violate the by-laws.

NEW YORK, N.Y.
WORLD-TELEGRAM

JUL 20 1942

Objects to Cancellation of Symphony Broadcast.

By Dorothy Doe Colburn.

Newspapers carried an announcement that the National Broadcasting Co. had canceled a half-hour program of symphony orchestra music by high school musicians at the Interlochen National Music Camp at the demand of James C. Petrillo, president of the American Federation of Musicians, an affiliate of the American Federation of Labor.

The point to be gained by such a demand is difficult to see. The program probably will not be replaced by a period of music by professional musicians, and the high school students are in no sense competitors of the union members. Hence there is no immediate benefit to be derived by the union unless Mr. Petrillo considers an opportunity to exhibit his power as such a benefit. This is only one in a series of incidents in which this union official has attempted to dictate what shall be done in the field of musical art. Witness the threat to boycott the Springfield (Mass.) Auditorium if the Boston Symphony Orchestra, long acclaimed as the equal of any in this country and a non-union group, were allowed to play there.

We are now engaged in a great war to preserve the liberties which we possess. These liberties would seem to include the right of musicians to play wherever people wish to hear them, whether or not they have paid a union official the money he demands.

It would seem to me—and I am sure that there are others who feel likewise—that the policy of placing such unwarranted power in the hands of one man is unwise for the nation, as well as unfair to musicians and music lovers.

Manhattan.

May Fight Ban on Symphony at Springfield

SPRINGFIELD, July 27—Faced with a threatened blacklisting of Springfield Municipal Auditorium if the non-union Boston Symphony Orchestra plays there, officials of the Community Concert Association said tonight they may challenge the power of James C. Petrillo, National Musicians' Union president, who issued the blacklist threat.

Though he said the association had received no written warning concerning the blacklisting, Pres. Raymond T. King said it would "sit tight" in its plans to bring the Boston Symphony here in February as part of its non-profit Winter concert series.

Symphony In Union Dicker

Continued From Page 3

CLINTON, MASS.
ITEM
JUL 14 1942

SYMPHONY MAY UNIONIZE

Boston, July 14—For some 20 years the Boston Symphony Orchestra artists and trustees have been engaged in a running fight with Unionism but the two sides at last have sat down to talk things over, the Boston Evening American said today.

Out of an agreement reached on one point may come finally, it was learned, capitulation of the No. 1 symphonic group of the country, only symphony orchestra in the nation not a member of the American Federation of Musicians.

[104]

BALTIMORE, MD.
EVENING SUN

JUL 11 1942

Proposing The Real Thing

San Francisco (pop. 634,536) has a fine symphony orchestra.

Indianapolis (pop. 386,972) has a fine symphony orchestra.

Boston (pop. 770,816) has one of the three or four finest orchestras in the world.

Minneapolis (pop. 492,370) has a fine symphony orchestra.

Rochester (pop. 324,975) has a fine symphony orchestra.

Cleveland (pop. 878,336) has a fine symphony orchestra.

Cincinnati (pop. 455,610) has a fine symphony orchestra.

Pittsburgh (pop. 671,659) has a fine symphony orchestra.

Washington (pop. 663,091) has a fine symphony orchestra.

Baltimore (pop. 859,100) has a fourth-class pickup orchestra which is gathered together after Christmas each year, put through a few rehearsals and pushed out on to the stage of the Lyric disguised as a real symphony orchestra.

Considering its vicissitudes, this pick-up orchestra does remarkably well. At any rate, it manages to get through the standard pieces in the symphonic repertory without making many serious mistakes. And occasionally, owing to some happy concatenation of circumstances, it actually produces a fine concert.

But there isn't a single member of this on-again-off-again orchestra, and there isn't a single conductor among the numerous ones who have led it in the course of its up-and-down career, who considers it anything more than a feeble substitute for the real thing.

Mr. Reginald Stewart, who has been doing some big things with the Peabody Institute, now emerges with a scheme for providing Baltimore with a genuine orchestra—not an orchestra brought together for a handful of concerts, but an orchestra which shall have the opportunity to play together for a full season.

Baltimore likes to call itself a musical city. If Mr. Stewart's ambitious scheme goes through, we'll find out quickly enough whether Baltimore is as interested in music as are Indianapolis, Minneapolis and Pittsburgh.

DECATUR, ILL.
REVIEW

JUL 13 1942

From Other Editors

THE CZAR'S EDICT.

Clinton (Iowa) Herald: Whether the threatened relegation of juke boxes to the junk heap is a good move or a bad thing is beside the point.

There is the much more important question of whether James C. Petrillo, the all-high czar of the American Federation of Musicians, is acting in the public's or Petrillo's interest when he puts forth such an edict as he did in Dallas, Texas, where he told the union's convention that after August 1 union musicians would make no more records for juke boxes.

Petrillo's record indicates that he cares nothing about the public. Petrillo's only interest in life is to see that his musicians get as much money as possible. He shows no interest in music or the enjoyment of music. Petrillo's union forces theaters to hire and pay salaries to musicians who are not needed and who do not play a single note. He blacklisted Serge Koussevitsky, eminent conductor of the Boston Symphony, because he would not join the union.

All this is very fine for Petrillo. It keeps him in an office to which some power is attached—and he is not so big that he won't "go after" high school bands—and it assures him a very lucrative salary. Yes, it is very fine for Petrillo. But what about the public which has to pay higher prices for theater tickets because of Petrillo? And what about the musicians who are slaves of the union and are steadily losing respect as citizens and as musicians?

SPRINGFIELD, MASS.
NEWS

JUL 6 - 1942

Musicians' Union Plans to Put Finger On Auditorium If Hub Symphony Comes

Lyman Says Petrillo Determined to Prevent Nonunion Organization From Playing in Community Concert Here; Junior League Considers Alternate

James C. Petrillo, national president of the Musicians' union, is determined to place the Municipal auditorium on the AFM "forbidden territory" list if the Boston Symphony orchestra plays there this season.

Edwin H. Lyman, secretary of the musicians' local, admitted today that Petrillo planned to crack down on the nonunion Hub orchestra, which has been announced by the Community Concert association, though he expressed hope that an amicable solution might be reached.

Placing a hall on the "forbidden territory" list means that no union musician can play there and since the Biston orchestra is the only major nonunion symphony in the country concert courses as well as individual attractions are due to be disrupted should the Petrillo edict be enforced.

Junior League Watching Situation

Tentative arrangements to bring the Philadelphia orchestra here next February in the Community series rather than the Koussevitzky orchestra have already been made by the Junior league, sponsors of the Community course, although no official announcement has been made yet.

AMERICAN JEWISH
OUTLOOK
PITTSBURGH, PA.
7/17/42

Smith College Blacklisted By Musicians Federation

Action Comes As Result of Concert of Boston Symphony.

NORTHAMPTON, Mass., Aug. 13 (AP).—Smith college, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (AFL) because the non-union Boston symphony orchestra appears on its concert series, a federation official announced today.

Arthur S. Fretz, president of the Northampton local, also indicated the action might affect the annual proms, one of them a spring dance at which each dormitory hires its own orchestra, as well as the concert series.

The Boston symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland symphony and the Rochester philharmonic.

Smith college officials declined comment, declaring they had not been formally notified of the blacklisting.

NEW YORK, N.Y.
TIMES

AUG 2 - 1942

Dr. Serge Koussevitzky and the Columbia Broadcasting System were in the throes of negotiation last week, their hope being to broadcast the three Sunday afternoon concerts of the student orchestra at the Berkshire Music Center, Tanglewood, Mass. The first concert is this afternoon, with Dr. Koussevitzky conducting. Neither Columbia nor Dr. Koussevitsky were wont to discuss what made their plans impossible, which in the Summer of 1942 generally means that James C. Petrillo, head of the musicians' union, had some objections. Dr. Koussevitzky is, of course, the conductor of the Boston Symphony, the only major nonunion band in the country. The symphony has been prevented for some time from appearing on the air or making recordings because of its status.

DETROIT, MICH.
FREE PRESS

AUG 5 - 1942

Which Is Patriotic?

IT IS easy to say that "art must die last in a war" but not the way Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra makes the assertion. He not only means what he says, but he is underwriting his belief to the tune of $30,000 so that the Berkshire Music Festival, which had been called off, may go on in spite of war and war's uncertainties.

In other words, if the festival loses money and somebody has to meet the cost, Dr. Koussevitsky engages to pay out of his own pocket. The doctor doesn't need to talk about maintaining morale, his money talks for him. And his conduct is refreshingly unlike that of Mr. James C. Petrillo who at the moment seems chiefly preoccupied with plans for depriving the American public of as much of the solace and inspiration of music as he can.

FRAMINGHAM, MASS.
NEWS

JUL 14 1942

Symphony Orchestra Confers With Union on Organization

BOSTON, July 14 (INS)—For some 20 years the Boston Symphony orchestra artists and trustees have been engaged in a running fight with Unionism but the two sides at last have sat down to talk things over, the Boston Evening American said today.

Out of an agreement reached on one point may come finally, it was learned, capitulation of the No. 1 symphonic group of the country, only symphony orchestra in the nation not a member of the American Federation of Musicians.

[105]

EMPORIA, KAN.
GAZETTE

AUG 1 - 1942

Petrillo Stops Radio Recordings

All Federal Pleas To Halt Music Ban Ignored

New York, Aug. 1 (AP) — James Caesar Petrillo's ban on the making of musical recordings and transcriptions for public use went into effect today but, thanks to expanded stocks, the public won't feel it until today's songs start grating on the ears.

The blunt-speaking president of the American Federation of Musicians (AFFL) killed the last hope that the ban might be rescinded when he advised Elmer Davis, director of war information, last night that the order would be carried out.

He Won't Budge.

Davis had appealed to Petrillo to cancel the ban as a "patriotic duty"; pointing out the tonic effect of music on public morale; similar appeals had come from Attorney General Biddle and Chairman James L. Fly, of the Federal Communications commission.

But Petrillo wrote Davis:

"I cannot grant your request. x x x You have been absolutely misinformed throughout."

There were indications that official action to fight the order was near. Attorney General Biddle authorized a suit to seek an injunction against enforcement of the order some time ago, and the New York Times said the suit would be filed in Chicago either today or Monday.

Juke Boxes His Peeve.

Petrillo declared the stoppage was ordered in an effort to put more union musicians to work, that thousands among his 138,000 members were idle because of the use of juke boxes by dance halls and recordings by radio stations throughout the United States and Canada.

Petrillo said in his letter to Davis that the musicians union would continue to make recordings "for the armed forces or for the President of the United States." He also stressed that his order did not apply to the making of records for home consumption. The manufacturers would have to guarantee that the records will not be used commercially.

Radio stations playing recordings will continue to use records on hand—and they have thousands—and replacements probably will be available for damaged discs recorded before today.

Thus, the public will begin to feel the ban when it starts asking for recordings of songs published after today. Recording companies said they had good supplies of current records—probably enough to last a year.

Called "Spite Act".

Pres. Neville Miller of the National Association of Broadcasters charged that Petrillo sought to deprive the public of recorded music "to get at the few establishments which he believes should employ union musicians."

The Department of Justice called the order "unjust both to labor and the public," saying it would force small radio stations out of business, and injure restaurants, hotels and small taverns and entertainment spots as well as advertising agencies, musical motion pictures and electrical transcription make.

Davis said the ban would hinder dissemination of vital war information by forcing the closing of small stations.

In a letter to Fly, Petrillo charged the government with "protecting radio stations, advertising agencies and record makers in a "combination" against the AFM.

He told reporters that 500,000 juke boxes in the United States and Canada had thrown some 8,000 musicians out of work and that several thousand more had no jobs because of 500 radio stations "which do not employ a single live musician."

Most of the leading dance bands and symphony orchestras of the nation—with the exception of the Boston symphony orchestra — are composed of AFM musicians.

Union musicians make almost all recordings and transcriptions and whether any companies would use non-union bands was not immediately known.

PITTSBURGH, PA.
PRESS

AUG 3 - 1942

Highest Paid Union Chief, That's Musicians' Petrillo

"Music hath charms" for James Caesar Petrillo, energetic and opulent dictator of American musicians, whose ban on musical recordings for public use went into effect Aug. 1 in defiance of of Government appeals.

It makes no difference to him whether the notes are sour or sweet—and they're likely to become tiresome if his ban sticks—as long as the producer of the notes is one of Jimmy's own and is paid the union fee.

Jimmy Petrillo may have a Government fight on his hands for his latest action, but for taking the care of his boys James Caesar is handsomely paid. In fact, to the tune of $46,000 a year, plus expenses, he's the highest paid labor leader in the United States.

Tops Murray's Salary

His salaries and expenses from the two organizations he heads—$20,000 from the American Federation of Musicians and $26,000 from the Chicago Federation of Musicians—exceed the combined salaries of the leaders of the CIO and the A. F. of L., Philip Murray and William Green.

John L. Lewis is paid only about half as much for running the powerful United Mine Workers of America.

The Petrillo formula is no secret. It's as simple as two-and-two making four.

Mr. Petrillo says in effect:

"Music isn't free. If you want it, hire a trained man to produce, then pay him."

Suit Threatened

His two latest edicts based on that formula have aroused public resentment throughout the country, have brought the threat of an injunction suit under the Federal anti-trust laws, have heaped on him the criticism of the National Assn. of Broadcasters.

Mr. Petrillo has decreed, first, that union musicians shall make no more records for radio programs or for juke boxes; and, second, that the National Broadcasting Co. must hold to its agreement not to allow amateur musicians to compete with professionals.

In the latter order, he forced the cancellation of the annual broadcasts of the noted student orchestra of National Music Camp, at Interlochen, Mich.

Four Grades in 9 Years

That was a bitter disappointment to many boys who some day in the normal course of events, probably would become members of Mr. Petrillo's own union.

Of course, Jimmy was a boy himself once, although a not-too-bright one, by his own admission.

He spent nine years getting through the first four grades of the elementary school in Chicago, the city where he was born and raised and where today he is a figure to be reckoned with—politically, culturally and financially.

Born in Chicago

For him it can't be said that he is not familiar with the problems of musicians. He is a musician himself, although he has found it much more profitable to control music than to play it.

He was born 50 years ago on Chicago's West Side, the son of an Italian ditch-digger and one of five children.

He began taking music lessons when he was eight years old and occasionally tooted his trumpet in the Hull House band, which numbered among its members Benny Goodman, the swingster.

Played Trumpet

Jimmy was a trumpeter with a newsboys' band and at 18 he organized his own orchestra.

His first union affiliation, incidentally, was with the American Musicians Union, then a rival to the Chicago Federation of Musicians, which Petrillo now heads.

At 22, he was president of the American Musicians' Union, but three years later, in 1917, when he was defeated for re-election, he bolted to the Chicago Federation of Musicians and took up anew his rapid rise in unionism ranks.

Got $100 Weekly

In 1922, he was making $100 a week as president of the union. A clever organizer, he directed the unionization of musicians in Chinese restaurants and raised their pay scale from $20 to $40 a week; contracted with hotels, theaters and radio stations to employ union musicians exclusively; instituted a six-day week, then a five-day week for his musicians—for seven days' pay.

He plodded into the national limelight when in 1931 he was elected to the executive board of the American Federation of Musicians.

Nine years later he was president of the organization. He saw to it that his predecessor, Joseph N. Webber, was given a $20,000 annual pension.

Barred Name Bands

Then Jimmy went into action with gusto.

On his order, five days after his election, sustaining name bands were barred from NBC and CBS networks in an attempt to force two stations to pay union wages to a given number of musicians, regardless of whether they were needed.

Mr. Petrillo then forbade RCA-Victor to allow the Boston Symphony Orchestra to make records. The Boston Symphony, non-union, previously had been barred from radio.

He notified the American Guild of Musical Artists that the Guild's instrumentalists must join the union or face a ban on radio and recording work. The New York State Supreme Court refused to grant an injunction sought by Lawrence Tibbett, president of the AGMA, which would have prevented Petrillo from enforcing his order.

Caused Historic Rumpus

This dispute caused a historic rumpus. Mr. Petrillo, answering the AGMA argument that artists such as Iturbi and Heifetz, could not be classified as rank-and-file musicians, said that Heifetz was just a fiddler, like any fiddler. He later explained that he meant no reflection on Heifetz.

Mr. Petrillo's efforts toward improving the standards of living among musicians were successful. The pay of musicians was increased and employment was spread. The membership of the national organization rose to $138,000; of the Chicago local, to 10,000.

In Chicago, the members pay $16 a year dues; two per cent tax on earnings of less than $35 a week; four per cent on earnings of $35 or more a week. Their doctor bills are paid by the union and their families receive $1000 death benefits from the union.

Got Salary—Plus

Mr. Petrillo has been good to the Chicago local and the local has been good to him. In 1937, the local paid him his salary, plus:

$5000 for expenses; $25,000 for an armored car and bodyguard; a $25,000 house; $1700 for garden maintenance; $12,000 worth of furnishings; and $16,000 for income taxes.

His peeves are "canned music" and amateur competition.

'Stand-By' Invoked

He has ways of dealing with each. In the case of "canned music" he makes radio stations pay union wages to "pancake turners," those who turn over the records for transcribed music on radio shows.

He invokes his "stand-by" pay principle in the case of amateur talent hired for free entertainment.

Under this rule, union musicians must be paid for work they could have done if the amateurs hadn't been hired.

His peeve against juke boxes is based on his contention that the jukes are depriving his men of 100 million dollars a year in wages.

That much would be paid to musicians, he says, if they worked in taverns and night spots where juke boxes provide the music.

NEW BRUNSWICK, N. J.
HOME NEWS

AUG 1 1942

RECORDING BAN NOW IN EFFECT

Petrillo Orders Musicians to Cease Making Transcriptions for Radio

NEW YORK, Aug. 1 (AP)—James Caesar Petrillo's ban on the making of musical recordings and transcriptions for public use went into effect today, but, thanks to expanded stocks, the public won't feel it until today's songs start grating on the ears.

The stocky, blunt-speaking president of the American Federation of Musicians (AFL) killed the last hope that the ban might be rescinded when he advised Elmer Davis, Director of War Information, last night that the order would be carried out.

Davis had appealed to Petrillo to cancel the ban as a "patriotic duty," pointing out the tonic effect of music on public morale; similar appeals had come from Attorney General Biddle and Chairman James L. Fly, of the Federal Communications Commission.

But Petrillo wrote Davis:

"I cannot grant your request. * * * You have been absolutely misinformed throughout."

There were indications that official action to fight the order was near. Attorney General Biddle authorized a suit to seek an injunction against enforcement of the order some time ago, and the New York Times said the suit would be filed in Chicago either today or Monday.

Petrillo declared the stoppage was ordered in an effort to put more union musicians to work; that thousands among his 138,000 members were idle because of the use of juke boxes by dance halls and recordings by radio stations throughout the United States and Canada.

The union head said records for public use comprised 95 per cent of the music heard in both countries.

To Make Records for U. S.

Petrillo said in his letter to Davis that the Musicians' Union would continue to make recordings "for the armed forces or for the President of the United States." He also stressed that his order did not apply to the making of records for home consumption, although the manufacturing companies would have to guarantee that the records would not be used commercially.

The companies contend this is impossible because once a record is sold there is no way to restrict its use.

Radio stations playing recordings will continue to use records on hand—and they have thousands—and replacements probably will be available for damaged discs recorded before today.

Most of the leading dance bands and symphony orchestras of the nation—with the exception of the Boston Symphony Orchestra—are composed of AFM musicians.

Union musicians make almost all recordings and transcriptions and whether any companies would use non-union bands was not immediately known.

NOGALES, ARIZ.
HERALD

AUG 1 - 1942

Ban On Canned Music Enforced

Petrillo Rejects Pleas To Lift Ruling As 'Patriotic Move'

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NORWICH, N.Y
CHENANGO TELEGRAPH
7/10/42

SPRINGFIELD, Mass. — The Springfield municipal auditorium was threatened with "blacklisting" if the Boston Symphony Orchestra played there. Edwin H. Lyman, secretary of the Springfield local of the American Federation of Musicians (AFL) said that other companies and symphony orchestras would be forbidden to appear if the Boston orchestra, a non-union organization was allowed to play. The Springfield Junior League said that it had tentatively booked the Philadelphia Symphony Orchestra to appear in place of the Boston Symphony if an agreement could not be reached.

SAN FRANCISCO, CALIF.
CHRONICLE

AUG 4 1942

Petrillo's Ban
Music Czar's Order on Recordings Goes Into Effect

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Petrillo said in his letter to Davis that the musicians' union would continue to make recordings "for the armed forces or for the President of the United States." He also stressed that his order did not apply to the making of records for home consumption, although the manufacturing companies would have to guarantee that the records would not be used commercially.

The companies contend this is impossible because, once a record is sold, there is no way to restrict its use.

Radio stations playing recordings will continue to use records on hand — and they have thousands — and replacements probably will be available for damaged discs recorded before today.

Thus, the public will begin to feel the ban when it starts asking for recordings of songs published after today.

Recording companies said they had good supplies of current records, probably enough to last a year.

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[106]

SAN DIEGO, CALIF.
TRIBUNE SUN

AUG 1 1942

Petrillo Refuses To Cancel Order As Patriotic Duty

NEW YORK, Aug. 1 (A.P.)—James Caesar Petrillo's ban on the making of musical recordings and transcriptions for public use went into effect today but, thanks to expanded stocks, the public won't feel it until today's songs start grating on the ears and new tunes are demanded.

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Juke Boxes Denounced

In a letter to Fly, Petrillo charged the government with "protecting" radio stations, advertising agencies and record makers in a "combination" against the A. F. M.

He told reporters that 500,000 juke boxes in the United States and Canada had thrown some 8000 musicians out of work and that several thousand more had no jobs because of 500 radio stations "which do not employ a single live musician."

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Threat to War Effort Cited

Davis said the ban would hinder dissemination of vital war information by forcing the closing of small stations.

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Control Impossible

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SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1942

STILL PLANNING TO BRING BOSTON SYMPHONY HERE

King Says Musicians' Union Fails to Give Formal Notice to Association

Raymond T. King, president of the Community Concerts Association, said last night that inasmuch as the association had heard nothing officially from the musicans' union plans to bring the Boston Symphony Orchestra here this season remained unchanged.

Do Not Know

"We haven't heard anything officially from any labor union," King declared, adding that he had instructed local musician labor leaders that their objections of stand should be put into writing to receive the serious consideration of association authorities.

"We do not know their official attitude. All that we have heard is just newspaper talk that the union will place the Auditorium on its blacklist if the Boston Symphony comes here," King declared.

Edwin H. Lyman, executive secretary of Hampden County Musicians' Union, however, said that apparently the association feels that the union is fooling.

"Mean Business"

"We mean business," Lyman said. "If the Boston Symphony plays here, the Municipal Auditorium will be placed on the blacklist. And that is that."

Lyman said that King was trying desperately to have the union commit itself in writing but that the union officials have officially expressed their stand in the newspapers. If the association still insists on bringing the Boston Symphony, a nonunion orchestra, here this season there is nothing that the Hampden County musicians or James Petrillo can do but to place the Auditorium on the place list.

In Bylaws

"Sure, the Boston Symphony played here several times," Lyman agreed, "but that was when Joe Weber was head of the musicians' union. Weber was old and he let a lot of things go by the boards. But Petrillo is different. He insists that the law be laid down. And there is a law in the bylaws which states that any hall in which a nonunion orchestra plays will be placed on the blacklist. Petrillo is merely enforcing this law."

Lyman reiterated his stand that the union was not telling the concert association that the Boston Symphony could not play here.

"We are still saying that if the Boston Symphony plays here the hall will be placed on the blacklist," he said.

No Substitution

King also declared that the association was not contemplating bringing the Philadelphia Symphony here in place of the Boston Symphony.

Lyman declared that if the Philadelphia Orchestra were brought here everybody would be happy.

"I'll bet that if the four leading orchestras in the country were placed on a stage behind a screen no one in the world could tell which was which," Lyman said, adding that Springfield music lovers certainly would not suffer from having Stokowski's orchestra here in place of the Boston organization.

MINNEAPOLIS, MINN.
MORNING TRIBUNE

AUG 3 - 1942

When Caesar Petrillo Went Too Far

From the Providence Journal

"THE ON'Y thing is," said Orville LaToot, the penny whistle virtuoso and head of Penny Whistlers Local 586, "the on'y thing is, Jimmie Petrillo went too far.

"Jimmie done fine when he put a five-piece band in every drug store, saloon, roadhouse and hamburger joint in place of the juke boxes. And he done all right when he made the Boston Symphony orchestra carry a couple of Swiss bell-ringers and a musical-glasses specialist.

"Me, I wouldn't be the one to say he done wrong making every Salvation Army band carry a bagpiper and an extra drum for to throw the nickels on. And, as you know, I was with him tooth and nail when he amalgamated Penny Whistles with Sweet Potato and Ocarina into Local 586.

"But I confess I got nervous when he went after the cuckoo clocks. After all, I says, a cuckoo don't exactly cut a musician out of a job. But Jimmie says, "Cuckoos make music for nothing. Free music is out." So I give in to his logic.

"But when he said, 'I'm gonna fix it so's nobody in this here country can bust into song without my permission, not even a hymn or a lullaby—I'm gonna fix it so's they can't even listen without a card,' I says to myself mebbe that's goin' too far. The American peepul is easy-going, and if they can't bust into song, they'll bust somewheres else. And that's just what they done.

"And now that it's all over and a person can listen to music without a card, and Jimmie's gone up the spout, it looks as if they were just letting him blow hisself up a-purpose, bigger'n bigger, like the mamma frog in the fable, till he busted."

PETRILLO AND RESTRAINT OF TRADE.

J. Caesar Petrillo—by an apt coincidence, that really is his name—asks a Chicago court to dismiss federal anti-trust charges against his American Federation of Musicians, which last week ordered its members to cease playing for phonograph records or electrical transcriptions. He claims the Government did not charge his union with trying to suppress free competition.

What the Government charged was that Petrillo is trying to destroy the recording business. How a "destroyed" business can freely compete, and how the public can enjoy the benefits of free competition within a business which has ceased to exist, is not made clear by Mr. Petrillo's lawyers. The phrase "combination in restraint of trade" is often used in connection with anti-trust actions. Mr. Petrillo's union is certainly a combination, and if total destruction is not "restraint," what is?

However, the pessimistic New York Times thinks that in prosecuting under the Sherman Act, "the Department of Justice starts with two strikes against it." It points to the record of Supreme Court judgments, giving labor unions "sweeping immunities" from the anti-trust acts and from the federal anti-racketeering act. "Indignation against Petrillo will be stupid or hypocritical unless it recognizes the need for changing the state of law which makes possible the irresponsible private dictatorship he represents," says The New York Times.

In any case, the Petrillo ban is effective for the moment—no records are being made. It will be an interesting tid-bit for some future historian of the Second World War, that while North America was mobilizing for the greatest struggle in history, an international union took allegedly legal steps to smash an industry with the avowed intention of creating several million unnecessary jobs.

SPRINGFIELD, MASS.
NEWS

AUG 8 - 1942

Property Board Enters Fight Over Boston Symphony's Date

City property committee members expect to find out where the Community Concert association stands in the current controversy over the appearance of the Boston Symphony orchestra here in March, at a meeting at City hall on Friday night.

Said Committee Member J. Albert Greenaway, "The board has asked the Community Concert association to have a representative at the meeting next week. Then perhaps we can find out where all this is leading."

Atty Raymond T. King, to whom the invitation has been issued, was not available for comment, but it was expected that the association would be represented at the property board session.

The action came when the city committee found itself confronted with pleas from two sources not to become involved in a fracas with James C. Petrillo.

ATLANTA, GA.
CONSTITUTION

AUG 9 - 1942

Berkshire Festival Is Paying Off

Serge Koussevitzky's Berkshire Festival, which was canceled and then recalled by his sole backing, is paying off. Two thousand two hundred people "came in everything from hayricks to tandem bikes," the Lenox, Mass., press announced. Bravo, Mr. Koussevitzky! Boss Petrillo, of AFL, his age-old enemy, is probably smarting under the blow.

ASHTABULA, OHIO
STAR-BEACON

AUG 7 - 1942

one-half carat blue-white diamond. He is visibly a successful man and, as he takes pride in pointing out, he got where he is without stealing. "Hell," he says, "I don't have to steal. When I need anything, I just let my boys know about it and they give it to me."

When he refers to his "boys," Petrillo means specifically the organized musicians of Chicago, whose local he has headed since 1922 and who pay him $26,000 of his net official take. Their devotion is such that in 1937, when they learned that Petrillo would like a quiet place in the country for week ends, they bought him the old Edward G. Uihlein estate at Fontana on Lake Geneva, Wis., a resort supported by tired, rich Chicagoans. All told that year, according to union figures, Petrillo cost Local 10 $110,700. The sum included $25,000 for the house, $12,000 to furnish it, $1700 to take care of the famous Uihlein evergreen grove, $16,000 to pay income taxes, $25,000 for a bulletproof car and lope when excited about some outrage done to the "rights" of his boys. At such times he also shouts and pounds his desk violently.

Petrillo is a man of large and catholic dislikes. In a long list of phobias that includes actors, lawyers, John L. Lewis and New York City, as well as canned music and musical amateurs, the Boston Symphony Orchestra ranks near the top. The Boston orchestra had been playing, and presumably chafing, under open-shop conditions ever since its founding in 1881. When Petrillo undertook to right this ancient wrong, his reception was disappointing. Unlike Dr. Stock of the Chicago Symphony, who does "whatever Mr. Petrillo says," Conductor Sergei Koussevitzky was aloof. The orchestra's players, who are paid as well as, or better than, players in any other big-league symphony in the world, were on the whole indifferent. Rebuffed, Petrillo notified broadcasters and recording companies that the Boston orchestra was banned he explained. "Why fool around with these little guys? We got to get this thing straightened out."

★ ★ ★

As it turned out, Stimson was busy with other matters and Petrillo was reduced to negotiating with some generals. "You know how them generals are," he remarked later. "Pin a couple of tin medals on 'em and you can't do a thing wit' 'em." Petrillo soon had them eating out of his hand, however. The upshot was that Army bands could play, provided Petrillo was notified and gave his consent beforehand.

Last week Petrillo found that the Army was giving him trouble again. When the Times Square Service Men's Center in New York City had its formal opening, the orchestra from This Is The Army was asked over to help make the dedication merry. Like all the performers in the show, the musicians are Army men, subject to no authority but the Army's. However, the head of the New York Defense

own tastes. Its centerpiece is a mahogany desk: "the biggest damn desk," he assures visitors, "I could find at Marshall Field's." The floor is covered with a deep-pile Oriental rug—"You should know what it cost," says Petrillo. In Chicago, too, there is much less trouble with lawyers. Chicago law has an easy-going quality for those well connected, and Petrillo's connections are impeccable. He is on bosom terms with Mayor Ed Kelly.

Although unsympathetic persons call him a dictator, Petrillo is devoted, he says, to the principles of American freedom and democracy, and he often points to himself as an example of what can be accomplished under the American Way. He was born in 1892 in a bedraggled section of Chicago's West Side, one of five offspring of an immigrant Italian sewer digger. He was ambitious from the beginning. As a boy he sold newspapers, ran elevators in Loop office buildings, and drove a delivery cart. He was an indifferent student, however. After lacking in tact, were extremely effective. The Chinese signed up in such droves that Local 10, impressed, elected him a vice-presidency. He became president a few years later, in 1922.

The subsequent affairs of Petrillo and Local 10 merge like a lovers' knot. Their mutual history can be summed up briefly. In 1922 the local had 4000 members. Prohibition had ruined the cabaret and family saloon, and with them had gone hundreds of jobs for musicians. When talking pictures came along a few years later, hundreds more jobs went. As a result the union "scale," such as it was, was an unenforceable fiction. Today Local 10 has 11,000 members. The wage scale is not only rigid as a Baptist's morals but far above what it was in 1922 and substantially higher than that of any of the A. F. M.'s 750 other locals. "I done it," Petrillo says, "by giving the boys service."

Continued Tomorrow

[10?]

SAN DIEGO, CALIF.
TRIBUNE SUN

AUG 1 1942

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Both Defiant

President Neville Miller of the National Association of Broadcasters charged that Petrillo sought to deprive the public of recorded music "to get at the few establishments which he believes should employ union musicians."

As long as I am president of the A. F. M.," Petrillo wrote, "I shall encourage such action (the ban) on the canned music situation until such time as these people who are getting rich on our services while our people get no money see fit to employ members of the American Federation of Musicians."

SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1942

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MINNEAPOLIS, MINN.
MORNING TRIBUNE

AUG 3 - 1942

When Caesar Petrillo Went Too Far

From the Providence Journal

"THE ON'Y thing is," said Orville LaToot, the penny whistle virtuoso and head of Penny Whistlers Local 586, "the on'y thing is, Jimmie Petrillo went too far.

"Jimmie done fine when he put a five-piece band in every drug store, saloon, roadhouse and hamburger joint in place of the juke boxes. And he done all right when he made the Boston Symphony orchestra carry a couple of Swiss bell-ringers and a musical-glasses specialist.

"Me, I wouldn't be the one to say he done wrong making every Salvation Army band carry a bagpiper and an extra drum for to throw the nickels on. And, as you know, I was with him tooth and nail when he amalgamated Penny Whistles with Sweet Potato and Ocarina into Local 586.

"But I confess I got nervous when he went after the cuckoo clocks. After all, I says, a cuckoo don't exactly cut a musician out of a job. But Jimmie says, "Cuckoos make music for nothing. Free music is out." So I give in to his logic.

"But when he said, 'I'm gonna fix it so's nobody in this here country can bust into song without my permission, not even a hymn or a lullaby—I'm gonna fix it so's they can't even listen without a card,' I says to myself mebbe that's goin' too far. The American peepul is easy-going, and if they can't bust into song, they'll bust somewheres else. And that's just what they done.

"And now that it's all over and a person can listen to music without a card, and Jimmie's gone up the-spout, it looks as if they were just letting him blow hisself up a-purpose, bigger'n bigger, like the mamma frog in the fable, till he busted."

PETRILLO AND RESTRAINT OF TRADE.

J. Caesar Petrillo—by an apt coincidence, that really is his name—asks a Chicago court to dismiss federal anti-trust charges against his American Federation of Musicians, which last week ordered its members to cease playing for phonograph records or electrical transcriptions. He claims the Government did not charge his union with trying to suppress free competition.

What the Government charged was that Petrillo is trying to destroy the recording business. How a "destroyed" business can freely compete, and how the public can enjoy the benefits of free competition within a business which has ceased to exist, is not made clear by Mr. Petrillo's lawyers. The phrase "combination in restraint of trade" is often used in connection with anti-trust actions. Mr. Petrillo's union is certainly a combination, and if total destruction is not "restraint," what is?

However, the pessimistic New York Times thinks that in prosecuting under the Sherman Act, "the Department of Justice starts with two strikes against it." It points to the record of Supreme Court judgments, giving labor unions "sweeping immunities" from the anti-trust acts and from the federal anti-racketeering act. "Indignation against Petrillo will be stupid or hypocritical unless it recognizes the need for changing the state of law which makes possible the irresponsible private dictatorship he represents," says The New York Times.

In any case, the Petrillo ban is effective for the moment—no records are being made. It will be an interesting tid-bit for some future historian of the Second World War, that while North America was mobilizing for the greatest struggle in history, an international union took allegedly legal steps to smash an industry with the avowed intention of creating several million unnecessary jobs.

SPRINGFIELD, MASS.
NEWS

AUG 8 - 1942

Property Board Enters Fight Over Boston Symphony's Date

City property committee members expect to find out where the Community Concert association stands in the current controversy over the appearance of the Boston Symphony orchestra here in March, at a meeting at City hall on Friday night.

Said Committee Member J. Albert Greenaway, "The board has asked the Community Concert association to have a representative at the meeting next week. Then perhaps we can find out where all this is leading."

Atty Raymond T. King, to whom the invitation has been issued, was not available for comment, but it was expected that the association would be represented at the property board session.

The action came when the city committee found itself confronted with pleas from two sources not to become involved in a fracas with James C. Petrillo.

ATLANTA, GA.
CONSTITUTION

AUG 9 - 1942

Berkshire Festival Is Paying Off

Serge Koussevitzky's Berkshire Festival, which was canceled and then recalled by his sole backing, is paying off. Two thousand two hundred people "came in everything from hayricks to tandem bikes," the Lenox, Mass., press announced. Bravo, Mr. Koussevitzky! Boss Petrillo, of AFL, his age-old enemy, is probably smarting under the blow.

ASHTABULA, OHIO
STAR-BEACON

AUG 7 - 1942

HIS MONEY TALKS

It is easy to say that "art must die last in a war" but not the way Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra makes the assertion. He not only means what he says, but he is underwriting his belief to the tune of $30,000 so that the Berkshire Music Festival, which had been called off, may go on in spite of war and war's uncertainties.

In other words, if the festival loses money and somebody has to meet the cost, Dr. Koussevitzky engages to pay out of his own pocket. The doctor doesn't need to talk about maintaining morale, his money talks for him. And his conduct is refreshingly unlike that of Mr. James C. Petrillo who at the moment seems chiefly preoccupied with plans for depriving the American public of as much of the solace and inspiration of music as he can.

[107]

egar are used. Beat addition of oil. A small egg beater is g mayonnaise.

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E IS the economi- ng which resembles n making this par- use one of our fine oils.

DRESSING
aise Type).

cup oil, one table- one teaspoon of dry aspoon of salt, one- of cayenne pepper, ne-fourth cup vine- espoons of corn-

mixing bowl. Mix mustard, salt and important, as dry lly lumpy and this g will prepare it halgamation with dients. Add sifted oil; also add the stem end downward, and carefully cut off a half inch slice from the rounded part. Lay the slice to one side and scoop out center of tomatoes. Refill with chicken salad, building the salad, up rather high. Place slice which was cut from tomato on top and mask entire tomato with a thin coating of mayonnaise. Arrange on crisp lettuce leaves and serve cold.

CHICKEN SALAD.

One cup cooked chicken, diced, one cup celery, diced, three tablespoons oil, three tablespoons vinegar, one-half teaspoon salt, one-eighth teaspoon pepper, one-half cup mayonnaise, Capers.

Put diced chicken and celery in a mixing bowl. Mix oil, vinegar, salt, pepper together. Pour over chicken and celery and let marinate for 30 minutes, mixing the salad once or twice during this time. Just before service add the mayonnaise and mix all together. Garnish with a few capers. This amount will stuff four tomatoes.

they'll be hawking the London Times along Unter den Linden before either of us have figured out what makes home-hugging husbands get so out of hand. In this instance, it's less puzzling than usual, because back of that whistle-clean slate for the last eight years is a record of roving habits that might explain his current restlessness. Handiest gambit I can suggest is to give him several free-style samples of his own peccadilloes. Stay downtown to a movie some evening and let him forage for his own fodder, with no knowledge of where you are or when you'll be home. Don your bonnet and skip off without explanation a night or two, calling on friends for a few hours while he wonders what cooks besides the cabbage next door. Return mystery for mystery, keep your temper under honeyed control and see how he likes home-sharing with someone who can assert her own prerogative of being free, white and gallivanting.

A
Post-D
reader

ST. LOUIS, MO.
POST DISPATCH
AUG 9 - 1942

Little Caesar of Symphony and Swing

James Petrillo, Who Has Battled Juke Boxes, Radio and Army Bands, Squares Off With Uncle Sam

By Robert Coughlan

Reprinted by Special Permission From LIFE Magazine.

LAST July 10, in a fortnight when every day seemed to bring fresh danger to the American people and their allies, James Caesar Petrillo made his own peculiar contribution to the cause of unity, sacrifice, and national morale. An orchestra of 160 boys and girls had been scheduled to broadcast over NBC from the National Music Camp at Interlochen, Mich. All arrangements were made; proud parents were listening in. What the parents heard, however, was not the adolescent tootlings of their young but the music of a studio orchestra. The Interlochen broadcast had been canceled on Petrillo's orders because the boys and girls were not members of the American Federation of Musicians which he heads. Since their average age was 15, they were not eligible for membership in the union, whose minimum age requirement is 16.

The contradiction didn't worry Petrillo, who has a flexible mind. "They're amateurs," he said. "When amateur musicians occupy the air it means less work for professionals." The way out would be for the authorities at Interlochen to hire 160 professional musicians at union rates to "stand by"—i. e., do nothing—while the youngsters played.

Although laymen may find it hard to see the difference between this and the regulation "shakedown" as employed in an ordinary racket, the "stand-by" is an institution with the A. F. M. So, for that matter, is Petrillo's dislike for children who play musical instruments in public. A few years ago, when Chicago's civic-minded Daily News bought a giant panda and arranged to have it welcomed by a corps of Chinese Boy Scout buglers, Petrillo insisted that an equal number of his men be hired to stand by. This created an uproar. After several days of buck-passing among the News, the Zoo and the Boy Scouts, the panda arrived and was promptly put on Petrillo's "unfair" list. Since the supply of musical children is unending, Petrillo's problem is chronic. His vigilance never flags, however. Last winter he successfully prevented broadcasts by children in Chicago, Cleveland, Washington, Milwaukee, St. Louis and San Francisco.

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ALTHOUGH gifted children give him the horrors, Petrillo feels most violently about "canned music" which, he maintains, keeps thousands of live musicians out of work. Petrillo has brooded about this since the days of the old Edison. Last month he served notice on the recording companies that no more phonograph records could be made after July 31 unless the companies guaranteed that they wouldn't be played in juke boxes or over the radio. Since the courts have ruled that the companies have no control over their products after they have been sold, the order means, in effect, that no new recordings at all can be made.

When the final history of craft unionism in America is written, Petrillo will probably take his place as the sturdiest wildflower in the A. F. of L.'s whole unruly garden. His powers over the federation's 130,000 members have astonished, among others, the anti-trust division of the Department of Justice, which has called them "absolute and subject to no control."

In fact, as soon as the department got over its astonishment at Petrillo's arbitrary order it filed suit against Petrillo, the union and other officers charging a violation of the Sherman anti-trust law.

According to the union constitution Petrillo can call strikes at his discretion, levy fines up to $5000 on any member, and revise or suspend the constitution itself.

No leader of a United States craft or trade is as firmly established in power as Petrillo, nor, by a long sight, as well paid. His yearly salary of $46,000 is not only more than that of any other A. F. of L. leader, but more than the combined salaries of John L. Lewis and William Green. He can afford a suite at the Waldorf when he visits New York. He spends as much as $150 for his suits. He eats expensively and, until the war shut off his supply, drank imported beer. On the index finger of his left hand he wears a two and

JAMES C. PETRILLO . . . LABOR'S BEST-DRESSED LEADER STEPS OUT TO COMBAT GIFTED KIDS WHO PLAY MUSICAL INSTRUMENTS.

bodyguards, and $5000 for incidental expenses.

Although he may have had a tiny inkling of what was afoot, Petrillo expressed himself as completely surprised by the boys' gift of the Uihlein place. He was deeply touched, he announced. He likes to think of himself as the benevolent guardian of the boys' interests—a strong man but honest, a diamond in the rough. In 1939 and 1940 he hired a press agent to advance the rough-diamond theory in the newspapers and magazines, with large success. Petrillo plays the role to the hilt. "Me tough?" he asks. "I ain't tough. I'm just a bighearted sap."

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WHEN pleased, Petrillo has a benign, grandfatherly look set off by crinkly gray hair and a high, balding forehead. Ordinarily, however, his mouth turns down in a querulous line, and behind his rimless spectacles his pale blue eyes are cold and suspicious. He has a dazzling command of profanity which he delivers rapidly in a rasping voice out of the right side of his mouth. Although he is only five feet six inches tall, he weighs almost 180 pounds. Sitting at his desk, he suggests an elderly frog that has just eaten a big and somewhat bitter dragonfly. In repose he relaxes heavily as if saving his strength for some important moment. Once on his feet, he moves rapidly and belligerently, soon working himself up to a fast

from the air and phonograph records. "They're washed up," he announced, perhaps too sanguinely. "They're through."

To cripple the orchestra on its home grounds, he also staged a raid on the American Guild of Musical Artists, an AFL union which included virtuosos such as Iturbi, Spalding and Zimbalist. "They're mine," he declared. "They're musicians and they belong to me. Since when is there a difference between Heifetz and a fiddler in a tavern?" Rather than sacrifice concert work in A. F. M. territory, which includes every important musical outlet except Boston's Symphony Hall, most of the virtuosos have signed up with Petrillo, which automatically means that they fill no more dates with the Boston Symphony.

The fact that Koussevitzky and his men continue to play brilliantly and imperturbably despite all this is almost more than Petrillo can bear. Since becoming president of the A. F. M. he has met and routed a dozen seemingly stouter opponents, including the U. S. Army. A year and a half ago, to promote interest in national defense, the Mutual Broadcasting System scheduled a series of variety programs from Fort Dix, using Army talent. Petrillo announced that Army bands couldn't be allowed to play over the air—at least not until he and Secretary of War Stimson had had a chance to talk it over and mark out terms. "Sure, Stimson,"

Recreation Committee dutifully asked the New York local for permission. He had found the local "most co-operative" in the past; but this time, presumably in line with Petrillo's orders, he was refused. Local Head Jake Rosenberg explained it this way: "If the Army is going to go around playing benefits we might as well fold up. We don't want them to compete with us."

Although this incident stirred up criticism, Petrillo gives way to no man when it comes to patriotism. At his order, his members play The Star-Spangled Banner before and after every program, whether it be in a night club, a Hollywood set or a recording studio. In New York City alone, it is estimated, patriots now stand for the national anthem some 20,000 times a week.

The picture of New Yorkers standing and sitting en masse at his direction doubtless gives Petrillo considerable satisfaction. One of the first constitutional rules he suspended was the one that required the international president to live in New York, seat of A. F. M. headquarters. "What a town!" he says, feelingly. "Everybody in it's a lawyer. I get to town and sit down, and bam! — there's a dozen lawyers, all tryin' to serve a paper on me!" He is happier in Chicago where Local 10 has its own two-story, $600,000 building on West Washington street, and where his office is better suited to his

nine years of school he was still bogged firmly in the fourth grade. His schoolmates hung the nickname "Yellow" on him because, he recalls, of his extraordinary courage and pugnacity.

When Petrillo was 8 years old his parents bought him a trumpet. Soon he was tootling in both Jane Addams' Hull House band and the Daily News newsboys' band. By the time he was 14 he had his own eight-piece dance orchestra. After a season at such places as the Hod Carriers Hall and the old West Side Auditorium, he decided to give up his losing fight with the fourth grade and devote his life to music. A few years later he "lost his lip" and had to switch to the drums. Finding the market thin for his services as a drummer, he opened a cigar stand, and later helped run a saloon.

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IF Prohibition hadn't intervened, Petrillo might have stayed in the saloon business happily, in time becoming a power in his precinct, ward and district. As it was, however, his political talents were forced to find an outlet in the American Musicians Union, a Chicago independent which was then competing vigorously with the A. F. M.'s local unit. At 22 Petrillo was elected president. After three yars he was defeated, which so annoyed him that he joined the A. F. M. His first job there was to organize the town's Chinese restaurants. Petrillo's methods, while

PASTE OVER

WORCESTER, MASS.
TELEGRAM

AUG 9 - 1942

Princess Juliana Hears Concert at Tanglewood

Royal Party Attends Third Concert Presented by Student Orchestra Under Koussevitzky; Duo-Pianists Score

By RAYMOND MORIN

LENOX, Aug. 8.—Royalty was in attendance at Tanglewood tonight. Her Royal Highness, Princess Juliana of The Netherlands was present. In the royal box were the following guests: Madame Rouell (lady in waiting), Mr. and Mrs. Van Tets, Madame Van Walsen, Madame Maryla Lednicka, Mr. Fritze, Gertrude Robinson Smith, Mr. and Mrs. Olin Downes, Miss Miriam K. Oliver and Miss Taylor of Ottawa.

The dramatic declarations of the Brahms "Symphony, No. 4," filigreed delicacy of Mozart's "E-flat Concerto" for two pianos, and Howard Hanson's "Third Symphony" swept through the "shed" and grounds. It was the third of the symphony concerts presented by the student orchestra of Berkshire Music Center, conducted by Serge Koussevitzky. The piano soloists were Pierre Luboshutz and Genia Nemenoff. There was an attendance of 3500.

Tones Crystal Clear

It is not for the purpose of confirming the unconditional praise we expressed two years ago when these duo-pianists appeared in a Worcester Civic Music concert that we wish to review some of the highlights of their art. That program was almost exclusively devoted to romantic technical extravagances.

Tonight Luboshutz and Nemenoff were confronted with a score of the utmost classical purity, where finesse of phrasing, purity of tone, and exact graduations of volume demanded sharp insight. It is true that the "E-flat Concerto" was written in a period of Mozart's creative life that was not abundantly productive of master works—it is equally true that this concerto does not soar to the high peaks that some of his post-Vienna works do. Nevertheless, under the fingers of these artists it became an episode of magically delicate but crystal-clear tones.

The excellent appraisals of balance were not confined to the pianists. Knowing Koussevitzky's concepts of the classics, one would expect detailed execution, but this reviewer's respect for this youthful orchestra's obedience is ever increasing. The result of tonight's treatment of Mozart was precise dynamic balance. There was pronounced contrast between the more robust first movement, leisurely tender "andante" and the light, frolicksome "rondo." The pianists were accorded hospitable welcome which returned them to the stage many times.

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Howard Hanson's "Third Symphony" opened the program. The harmonic confusions and sometimes aimless wanderings of much that is written today impresses one with the unmistakable academic knowledge of its authors, vast technical shrewdness, and intimate knowledge of the personalities of instruments. But we find ourselves seeking inspirational support for these sounds and we cannot prevent consistent concentration upon structural elements. Howard Hanson said, (in connection with the writing of this symphony)—"a composer should write as he feels." A masterwork need not convey its subject or source of inspiration, but it should inspire. We attribute the absence of any but analytical reaction in no degree to the performances of the orchestra, which was entirely competent.

Although Brahms lived 12 years after completing the "E-Minor Symphony" which was played tonight, it is undoubtedly one of his sovereign orchestral works. Regardless of the degree of fervor with which one worships the music of Brahms, the ineluctable fact remains that much of his early work is far from irreproachable. The modulation of mood from Mozart to Brahms is a defiance. Koussevitzky embarked upon the steady, persistent motion of the first movement with precision. The bold incisive themes (they were not always accurately played by the brasses) which follow were approached with clear rhythmic enunciation, and without the instability or impatience of inexperienced performance. The rather melancholic, but far from pathetic second movement again called attention to the excellence of the wood-wind and string sections. The thematic interplay between these two was posed, particularly in the "triplet-figured" passages. The good-humored "allegro giocoso" was played with decision. The spacious "allegro passionato" was not only brilliant but dazzling.

YORK, PA.
DISPATCH

JUN 20 1942

THE CZAR'S EDICT

Whether the threatened relegation of juke boxes to the junk heap is a good move or a bad thing is beside the point.

There is the much more important question of whether James C. Petrillo, the all-high czar of the American Federation of Musicians, is acting in the public's or Petrillo's interest when he puts forth such an edict as he did in Dallas, Tex., where he told the union's convention that after Aug. 1 union musicians would make no more records for juke boxes.

Petrillo's record indicates that he cares nothing about the public. Petrillo's only interest in life is to see that his musicians get as much money as possible. He shows no interest in music or the enjoyment of music. Petrillo's union forces theaters to hire and pay salaries to musicians who are not needed and who do not play a single note, which is plain racketeering. He blacklisted Serge Koussevitzky, eminent conductor of the Boston Symphony, because he would not join the union.

All this is very fine for Petrillo. It keeps him in an office to which some power is attached—and he is not so big that he won't "go after" high school bands—and it assures him a very lucrative salary. Yes, it is very fine for Petrillo. But what about the public which has to pay higher prices for theater tickets because of Petrillo. And what about the musicians who are slaves of the union and are steadily losing respect as citizens and as musicians?

SPRINGFIELD, MASS.
EVENING UNION

AUG 8 - 1942

BOARD ASKED TO REFUSE HALL FOR BOSTON CONCERT

Councilmen Put in Position of Deciding Union Issue

With two communications now in the hands of the City Property Committee asking that it refuse the Boston Symphony Orchestra the right to play in the Municipal Auditorium, two members of that board this morning, indicated that if the proposed concert is not to take place this fall, but some time early next year, they will decline to act on the request, leaving the issue to be settled by the 1943 board.

Up to Next Board

Alderman William S. Lowe, chairman, and Councilman J. Albert Greenway both expressed the view that if the concert were to be in 1943 then the present board should not be expected to act.

The requests to ban the Boston orchestra came from Howard Harrington, business agent of the Indianapolis Symphony Orchestra, and from Charles L. Wagner of the Wagner concerts.

The committee decided last night that it would call in Raymond T. King, president of the Community Concerts Association, sponsor of the appearance of the Boston Symphony, for discussion of the situation, before determining what course of action to follow.

Both communications urged that the Boston organization, a non-union body, be barred. The Indianapolis Symphony will not be allowed to play here if the Boston orchestra is allowed to play.

This leaves the City Property Committee, as Chairman Lowe sees the situation, in the position of having to determine whether it shall allow the use of the hall for the Boston players, with the prospect of no entertainments with union musicians in the future.

BROCKTON, MASS.
ENTERPRISE-TIMES
CHAMPAIGN, ILL.
NEWS-GAZETTE
FALL RIVER, MASS.
HERALD-NEWS
FORT WAYNE, IND.
NEWS-SENTINEL
NEW BEDFORD, MASS.
STANDARD TIMES
WILMINGTON, DEL.
JOURNAL EVERY EVENING
NEWARK, N. J.
NEWS
LOWELL, MASS.
SUN & CITIZEN-LEADER
BRIDGEPORT, CONN.
POST
ALBANY, N. Y.
TIMES UNION
SAN DIEGO, CALIF.
UNION
CHICAGO, ILL.
JOURNAL OF COMMERCE
WOONSOCKET, R. I.
CALL & REPORTER

AUG 10 1942

Hub Symphony Date In Wrangle

Springfield Told Union Head Will Blacklist Hall If Group Plays

SPRINGFIELD, MASS., Aug. 10 (AP)—The city property committee is expected to decide within a week whether the already engaged non-union Boston Symphony orchestra shall play in the Springfield municipal auditorium next winter.

James C. Petrillo, president of the American Federation of Musicians (A.F.L.), has said he will blacklist the hall if the non-union organization appears. Alderman William S. Lowe, property board chairman, said two other groups had informed him their union musicians would not fill engagements in the auditorium if it were so listed.

The Community Concert association, which booked the Boston Symphony, said it had engaged the Philadelphia orchestra tentatively for the same date.

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PROVIDENCE, R. I.
JOURNAL

AUG 11 1942

SYMPHONY PATRONS APPREHENSIVE HERE

Fear Petrillo May "Blacklist" Theatre Where Orchestra Will Play

Patrons of the non-union Boston Symphony Orchestra which is scheduled to play five concerts here starting Oct. 20, were apprehensive last night after reported threats by James Caesar Petrillo, president of the AFL American Federation of Musicians, to "blacklist" the Springfield, Mass., Municipal Auditorium if the orchestra plays there as scheduled this season. If this threat were carried out, union musicians would be forbidden to play in the Auditorium.

The Springfield concert was "still on the books" last night. The Providence concerts are scheduled for Oct. 20, Nov. 24, Jan. 19, Feb. 16 and April 6, at the Metropolitan Theatre.

Raymond G. Williams, assistant secretary-treasurer of the Music Association of Providence, which leases the Metropolitan Theatre for the concerts, said yesterday that the leases already had been signed. He said he preferred not to comment on the Springfield situation.

WORCESTER, MASS.
GAZETTE

AUG 11 1942

Await Springfield Decision On Boston Symphony Ban

BOSTON, Aug. 11 (UP)—Mgr. George Judd today reserved comment on a published report the Boston Symphony Orchestra would play in the Municipal Auditorium at Springfield next Winter despite the threat of James C. Petrillo, president of the American Federation of Musicians, A. F. L., to blacklist the auditorium if the non-union orchestra plays there.

An unofficial spokesman for the orchestra pointed to the fact it had been booked for the Springfield concerts and added "Any further statement regarding the controversy must come from Springfield."

At Springfield, indications were that the City Property Committee, over Petrillo's objections, would grant the Community Concerts Association permission to have the Boston Symphony play in the Auditorium.

"The Municipal Auditorium is a public hall, built, paid for and maintained by the citizens of Springfield for public entertainment," said Chairman William S. Lowe of the committee. "We are obliged to rent the Auditorium to any organization so long as it is not subversive or considered an enemy of the United States."

The committee's decision is expected in a few days.

Only non-union symphony orchestra in the United States, the Boston group retains that status because its members, reputedly the highest paid in the country, fear unionization might bring lower salaries.

Loss of the Springfield engagement would work no hardship on the orchestra, the spokesman said, since the Boston Symphony is kept busy with a home calendar of 24 Friday afternoon concerts, 24 Saturday night concerts, 60 to 65 "Pop" concerts, and other programs. The orchestra goes on tours not for the money, but merely for prestige, the spokesman said.

The spokesman described as groundless the legend that Maj. Henry Lee Higginson, who founded the orchestra 61 years ago, left an endowment which the orchestra would lose if it unionized.

PASTE OVER

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Petrillo's record indicates that he cares nothing about the public. Petrillo's only interest in life is to see that his musicians get as much money as possible. He shows no interest in music or the enjoyment of music. Petrillo's union forces theaters to hire and pay salaries to musicians who are not needed and who do not play a single note, which is plain racketeering. He blacklisted Serge Koussevitzky, eminent conductor of the Boston Symphony, because he would not join the union.

All this is very fine for Petrillo. It keeps him in an office to which some power is attached—and he is not so big that he won't "go after" high school bands—and it assures him a very lucrative salary. Yes, it is very fine for Petrillo. But what about the public which has to pay higher prices for theater tickets because of Petrillo. And what about the musicians who are slaves of the union and are steadily losing respect as citizens and as musicians?

SPRINGFIELD, MASS.
EVENING UNION
AUG 8 - 1942

BOARD ASKED TO REFUSE HALL FOR BOSTON CONCERT

Councilmen Put in Position of Deciding Union Issue

With two communications now in the hands of the City Property Committee asking that it refuse the Boston Symphony Orchestra the right to play in the Municipal Auditorium, two members of that board this morning, indicated that if the proposed concert is not to take place this fall, but some time early next year, they will decline to act on the request, leaving the issue to be settled by the 1943 board.

Up to Next Board

Alderman William S. Lowe, chairman, and Councilman J. Albert Greenway both expressed the view that if the concert were to be in 1943 then the present board should not be expected to act.

The requests to ban the Boston orchestra came from Howard Harrington, business agent of the Indianapolis Symphony Orchestra, and from Charles L. Wagner of the Wagner concerts.

The committee decided last night that it would call in Raymond T. King, president of the Community Concerts Association, sponsor of the appearance of the Boston Symphony, for discussion of the situation, before determining what course of action to follow.

Both communications urged that the Boston organization, a non-union body, be barred. The Indianapolis Symphony will not be allowed to play here if the Boston orchestra is allowed to play.

This leaves the City Property Committee, as Chairman Lowe sees the situation, in the position of having to determine whether it shall allow the use of the hall for the Boston players, with the prospect of no entertainments with union musicians in the future.

BROCKTON, MASS.
ENTERPRISE-TIMES
CHAMPAIGN, ILL.
NEWS-GAZETTE
FALL RIVER, MASS.
HERALD-NEWS
FORT WAYNE, IND.
NEWS-SENTINEL
NEW BEDFORD, MASS.
STANDARD TIMES
WILMINGTON, DEL.
JOURNAL EVERY EVENING
NEWARK, N. J.
NEWS
LOWELL, MASS.
SUN & CITIZEN-LEADER
BRIDGEPORT, CONN.
POST
ALBANY, N. Y.
TIMES UNION
SAN DIEGO, CALIF.
UNION
CHICAGO, ILL.
JOURNAL OF COMMERCE
WOONSOCKET, R. I.
CALL & REPORTER
AUG 10 1942

Hub Symphony Date In Wrangle

Springfield Told Union Head Will Blacklist Hall If Group Plays

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James C. Petrillo, president of the American Federation of Musicians (A.F.L.), has said he will blacklist the hall if the non-union organization appears. Alderman William S. Lowe, property board chairman, said two other groups had informed him their union musicians would not fill engagements in the auditorium if it were so listed.

The Community Concert association, which booked the Boston Symphony, said it had engaged the Philadelphia orchestra tentatively for the same date.

PROVIDENCE, R. I.
JOURNAL
AUG 11 1942

SYMPHONY PATRONS APPREHENSIVE HERE

Fear Petrillo May "Blacklist" Theatre Where Orchestra Will Play

Patrons of the non-union Boston Symphony Orchestra which is scheduled to play five concerts here starting Oct. 20, were apprehensive last night after reported threats by James Caesar Petrillo, president of the AFL American Federation of Musicians, to "blacklist" the Springfield, Mass., Municipal Auditorium if the orchestra plays there as scheduled this season. If this threat were carried out, union musicians would be forbidden to play in the Auditorium.

The Springfield concert was "still on the books" last night. The Providence concerts are scheduled for Oct. 20, Nov. 24, Jan. 19, Feb. 16 and April 6, at the Metropolitan Theatre.

Raymond G. Williams, assistant secretary-treasurer of the Music Association of Providence, which leases the Metropolitan Theatre for the concerts, said yesterday that the leases already had been signed. He said he preferred not to comment on the Springfield situation.

WORCESTER, MASS.
GAZETTE
AUG 11 1942

Await Springfield Decision On Boston Symphony Ban

BOSTON, Aug. 11 (UP)—Mgr. George Judd today reserved comment on a published report the Boston Symphony Orchestra would play in the Municipal Auditorium at Springfield next Winter despite the threat of James C. Petrillo, president of the American Federation of Musicians, A. F. L., to blacklist the auditorium if the non-union orchestra plays there.

An unofficial spokesman for the orchestra pointed to the fact it had been booked for the Springfield concerts and added "Any further statement regarding the controversy must come from Springfield."

At Springfield, indications were that the City Property Committee, over Petrillo's objections, would grant the Community Concerts Association permission to have the Boston Symphony play in the Auditorium.

"The Municipal Auditorium is a public hall, built, paid for and maintained by the citizens of Springfield for public entertainment," said Chairman William S. Lowe of the committee. "We are obliged to rent the Auditorium to any organization so long as it is not subversive or considered an enemy of the United States."

The committee's decision is expected in a few days.

Only non-union symphony orchestra in the United States, the Boston group retains that status because its members, reputedly the highest paid in the country, fear unionization might bring lower salaries.

Loss of the Springfield engagement would work no hardship on the orchestra, the spokesman said, since the Boston Symphony is kept busy with a home calendar of 24 Friday afternoon concerts, 24 Saturday night concerts, 60 to 65 "Pop" concerts, and other programs. The orchestra goes on tours not for the money, but merely for prestige, the spokesman said.

The spokesman described as groundless the legend that Maj. Henry Lee Higginson, who founded the orchestra 61 years ago, left an endowment which the orchestra would lose if it unionized.

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HERALD JOURNAL
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KNICKERBOCKER NEWS
BARRE, VT.
TIMES
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SPRINGFIELD, MASS.
EVENING UNION
N. ADAMS, MASS.
TRANSCRIPT
LYNN, MASS.
ITEM
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EVENING SUN
WATERBURY, CONN.
REPUBLICAN
PHILADELPHIA, PA.
RECORD
BRISTOL, CONN.
PRESS
WORCESTER, MASS.
TELEGRAM
PHILADELPHIA, PA.
INQUIRER
SYRACUSE, N. Y.
POST-STANDARD
NEW YORK, N.Y.
SUN

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ST. LOUIS, MO.
POST DISPATCH

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CITES MUSICIANS Des Moines, IA.

Task of Controlling Labor Being Studied

Aug. 2, '42 Register

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By Leo Wolman.

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These efforts, it will be remembered, were suspended, or anyhow deferred, by a supreme court decision restricting the application of the federal anti-trust laws to the activities of unions and by the attorney general's publicity repudiating some months ago the views on these matters of Thurman Arnold, the assistant attorney general in charge of the department's anti-trust division.

Stirred Into Action.

Now, an apparently extreme and absurd form of restriction, ordered by the national president of the musicians' union, has once more stirred the government's lawyers into action. The musicians' prohibitions run the whole gamut from the chronic bans on concerts by the Boston Symphony orchestra to the latest interdict involving the cancellation by the National Broadcasting Co. of the Grant Park concerts in Chicago.

Canceling this broadcast is the reply to an order by the musicians forbidding NBC to feed the broadcast to station KSTP, the NBC outlet in the St. Paul-Minneapolis area. And the purpose of the order itself is to force station KSTP to yield to the demand of the St. Paul-Minneapolis local of the musicians' union that a year's work be guaranteed to any member employed for a period of 30 days.

FCC Investigation.

On all fours with these measures stands, also, the cancellation of the amateur broadcast of the National High School orchestra at Interlochen, Mich., which the federal communications commission has taken steps to investigate.

The particular restriction which the justice department is at the moment seeking to enjoin concerns still another type of prohibition.

In this case the union has ordered its members to cease making transcriptions and recordings for radio and other non-private use, and the government is undertaking to prevent the order from being enforced.

The government's argument traverses familiar ground. The action in question is a species of "made-work" policy. As such it imposes costly burdens on the public and industry, hinders mechanical improvements, and limits demand. It might well be added that enforcing restrictions of this kind is generally a losing game.

As experience with strong trade unionism in Europe, as well as in the United States, shows, the practice of restriction is an evolutionary process. It begins as an attack on a real or fancied evil, such as sweating in the clothing industry, or the speedup in automobiles, or the stretch-out in in textiles.

The aim is protection against too much, or too fast, or too arduous work. But, in time, the few simple regulations which a new system of collective bargaining begins with multiply, extend to more and more matters, become harder to revise or remove, and appear, finally, to exist for their own sake, more as tokens of power than as instruments of relief o reform.

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When this stage is reached, as it often is, they constitute an intolerable burden on the prosperity of both industry and labor and defeat the purposes for which a sound system of labor relations is assumed to exist.

Where, also, collective bargaining has reached this advanced stage, equality of bargaining power, which is the real goal of all recent legislation and court decisions governing the legal position of unions, becomes a myth.

For the customary checks on the arbitrary exercise of power cease in time to exist. The non-union plant or non-union region, which at the worst served the purpose of keeping union demands within competitive bounds, just as the threat of unionization kept standards in the non-union shops higher than they might otherwise have been, has no place or function in a policy which aims at universal organization and national agreements between organized employers and organized labor.

The uneconomic and burdensome practices that arise under these conditions are either accepted by acquiescent managers of industry, who seek to adapt themselves to them or even enter into collusive agreement with a union, or, whenever they directly and obviously touch the public interest, an aroused public opinion forces them upon the government's attention and presses for relief.

Government Function.

Fixing the standards of union conduct thus gradually becomes a function and responsibility of the government. It is a difficult and not altogether welcome responsibility. But the necessity for it is a natural enough consequence of the efforts of the government during these last years to set the American labor movement on its feet, augment its numbers and power, and force the bulk of industry to deal with it.

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These features of collective bargaining, as it is practiced by the musicians' union, are by no means peculiar to that trade or that union.

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They are found in the so-called feather bed rules of the railroad unions, the forced employment of unnecessary help by the teamsters, the embargoes on materials and products by the organized building trades, the more general kind of slowdown reported (and not yet denied by the union) by Arthur Krock as being practiced in the closed-shop, check-off plants of the Ford Motor Co., and in a multitude of rules and regulations of the same kind in other industries, of which, unluckily, there are not even the beginnings of an adequate record in the voluminous writings on organized labor in this country.

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It is not to be expected that the leaders of organized labor will relish these developments.

Even in war time they protest the fixing of wages and restrictions of their right to continue to engage in collective bargaining over wages. But the labor movement of this country, when it sought and obtained the great prize of compulsory unionism, surrendered much of that freedom of action which traditional, voluntary trade unionism had assured them.

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Fighting Men Feared

M.

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Ruling Awaited By Springfield

City Committee To Rule As Union Threatens Blacklist Proceedings

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James C. Petrillo, president of the American Federation of Musicians (AFL) has said he will blacklist the hall if the non-union organization appears. Alderman William S. Lowe, property board chairman, said two other groups had informed him their union musicians would not fill engagements in the auditorium if it were so listed.

The Community Concert Association, which booked the Boston Symphony, said it has engaged the Philadelphia Orchestra tentatively for the same date.

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...pringfield, Mass., on Thursday, ...ast Guard and will report at ...rs. Thomas J. Finan of Maple ...reet has enlisted in the U. S. ... Paul Finan, son of Mr. and ...arrival. ...heir part in the Memorial Fund ...ooms to make plans for their ...45 o'clock in the evening at ...meeting tomorrow evening will hold a ...ions of the town Legion ...Present churches and organiza- ...Women representing the dif- ...be inducted. ...the fourth son in the family to ...U. S. Army this morning and is ...ther brother Joseph left for the ...Krauscalis of 20 Beach Avenue. ...parents, Mr. and Mrs. Stanley ...er vacation at the home of her ...rnment office, after spending ...where she is employed in a gov- ...returned to Washington, D. C., ...High Street. Krauscalis has ...and Mrs. Willis ...week-end at the home of Cowdrey of ...ton, Mass., were ...

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The city property committee will decide within a week what action to take.

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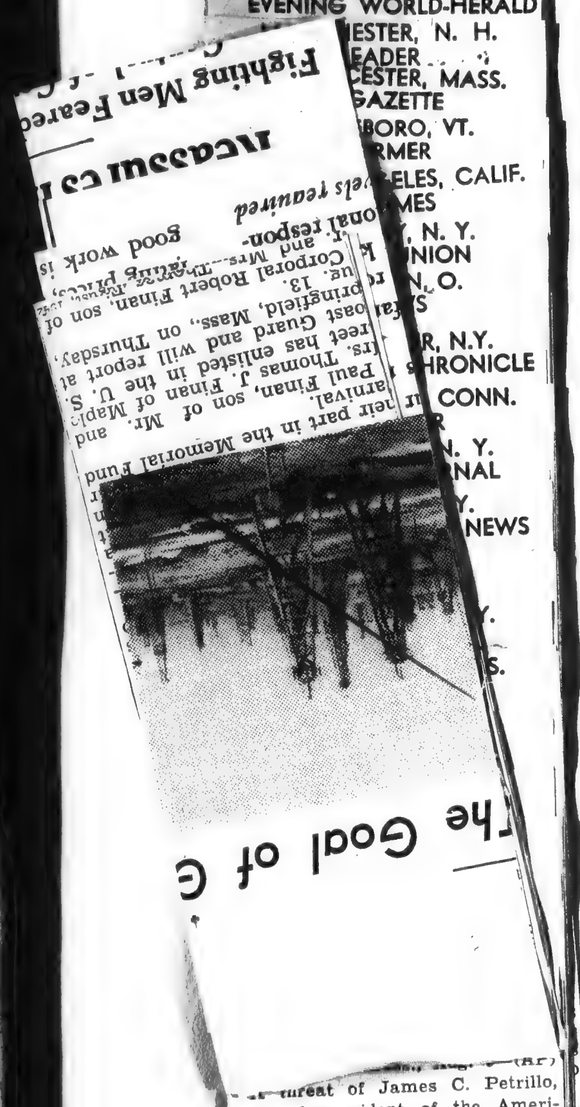

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Aug. 2, '42 Register

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ROW ATTRACTING WIDE ATTENTION

New York Newspaper Points Out Hot Spot Facing Property Board

The incipient row between union musicians, the Community Concerts Association and the City Property Committee over the use of the Municipal Auditorium by the Boston Symphony Orchestra reached national attention today when the New York Times published a page one story about the threat of the union to blacklist the Auditorium.

The article recites the threat by the musicians to blacklist the auditorium if the Boston orchestra plays here and reviews the requests of other musical organizations to the property board to refuse use of the auditorium to the nonunion orchestra. It further points out the spot in which the property board has been put as it sits in the cross fire of not only the union but of the Wagner and community concerts sponsors.

If the Boston orchestra plays at the Auditorium, the union has warned, no union musicians will thereafter be allowed to appear on the stage. The orchestra, however, isn't scheduled to appear here until next spring and no action will be taken by the present board which might be influenced by the union warning.

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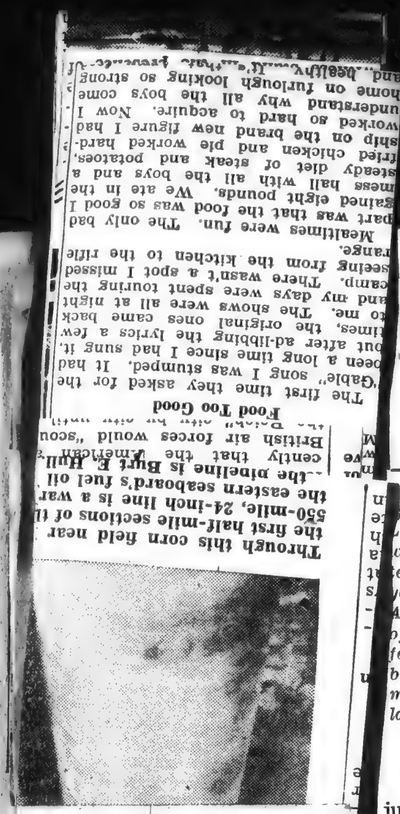

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Food Too Good

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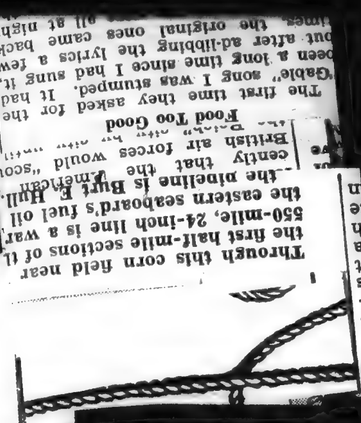

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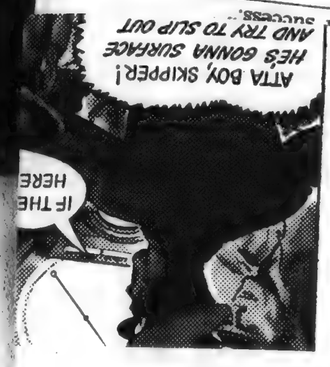

Threat Made

Move on Springfield Auditorium Told

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Task of Controlling Labor Being Studied

Aug. 2, '42 Register

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The aim is protection against too much, or too fast, or too arduous work. But, in time, the few simple regulations which a new system of collective bargaining begins with multiply, extend to more and more matters, become harder to revise or remove, and appear, finally, to exist for their own sake, more as tokens of power than as instruments of relief o reform.

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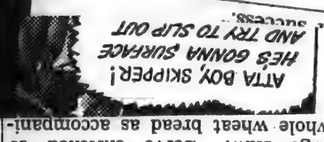

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* * *

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The government's argument traverses familiar ground. The action in question is a species of "made-work" policy. As such it imposes costly burdens on the public and industry, hinders mechanical improvements, and limits demand. It might well be added that enforcing restrictions of this kind is generally a losing game.

As experience with strong trade unionism in Europe, as well as in the United States, shows, the practice of restriction is an evolutionary process. It begins as an attack on a real or fancied evil, such as sweating in the clothing industry, or the speedup in automobiles, or the stretch-out in in textiles.

The aim is protection against too much, or too fast, or too arduous work. But, in time, the few simple regulations which a new system of collective bargaining begins with multiply, extend to more and more matters, become harder to revise or remove, and appear, finally, to exist for their own sake, more as tokens of power than as instruments of relief o reform.

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Fixing the standards of union conduct thus gradually becomes a function and responsibility of the government. It is a difficult and not altogether welcome responsibility. But the necessity for it is a natural enough consequence of the efforts of the government during these last years to set the American labor movement on its feet, augment its numbers and power, and force the bulk of industry to deal with it.

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They are found in the so-called feather bed rules of the railroad unions, the forced employment of unnecessary help by the teamsters, the embargoes on materials and products by the organized building trades, the more general kind of slowdown reported (and not yet denied by the union) by Arthur Krock as being practiced in the closed-shop, check-off plants of the Ford Motor Co., and in a multitude of rules and regulations of the same kind in other industries, of which, unluckily, there are not even the beginnings of an adequate record in the voluminous writi[illegible] labor in this c[illegible]

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As experience with strong trade unionism in Europe, as well as in the United States, shows, the practice of restriction is an evolutionary process. It begins as an attack on a real or fancied evil, such as sweating in the clothing industry, or the speedup in automobiles, or the stretch-out in in textiles.

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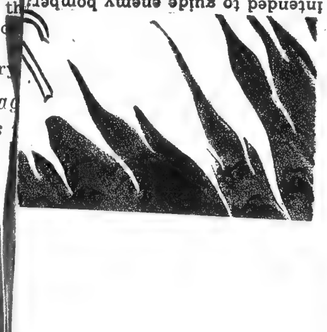

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At the price of some benefit to a small, and under the circumstances shrinking, class of employes, such limitations and prohibitions tend to reduce and not to increase, ployment, and where supply is opolized, to dep and industry of desirable service

These features gaining, as it is musicians' union, peculiar to that union.

Feather By

They are found feather bed rules unions, the force unnecessary help sters, the embarg and products by building trades, kind of slowdow not yet denied b Arthur Krock as in the closed-s plants of the For in a multitude of lations of the sa industries, of w there are not eve of an adequate r uminous writings labor in this cou

The moves Petrillo and h

Having bestowed unexampled power on what are essentially private organizations, public authorities me to grips ex and subtle bor relations olicies engen-

ple task to be ide and hasty isting statutes. y a lengthy and n its course, the olicy will need osely the way ir internal af- public interest, d soundness of of wages, and, ill, determine om restricting he losses. pected that the l labor will rel- nts. they protest and restric- to continue to e bargaining e labor move- ntry, when it d the great unionism, sur- at freedom of mal, voluntary ssured them.

LOSES SPERRY PAY SUIT

Stockholder Sued Directors for 'Overpaying' Executives

Supreme Court Justice J. Sidney Bernstein dismissed yesterday

is being utilized on a full-time basis this Summer."

towns—a much larger proportion and other persons from near-by children, together with students labor supply—farm women and of the supplementary agricultural armed forces. Moreover, in the case auction centers or entered the to ville) Clinton Street intended to guide enemy bombers

Buy W

TO DEFY PETRILLO BAN

BOSTON, Aug. 12 (INS). — The Boston Symphony orchestra refused today to alter its plans in appearing at Municipal auditorium in Springfield, despite threats of James C. Petrillo, president of the American Federation of Musicians, to blacklist the auditorium if the non-union Boston Symphoy plays there.

A spokesman for the symphony said the orchestra would keep its commitments because that was the "way it did business."

CONCORD, N. H. MONITOR & N. H. PATRIOT

AUG 14 1942

Smith College May Not Have Music

NORTHAMPTON, Mass., Aug. 14 (AP) —Smith College girls and 900 "Waves" scheduled to begin training here Oct. 1 may have to go without scheduled concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

Arthur S. Fretz, president of the Northampton local, said union musicians would be withheld from appearances at the college because Smith scheduled the non-union Boston Symphony Orchestra to appear at the college next March as part of a concert series.

Fretz said the action might also affect the annual proms, one of them a spring social for which each dormitor; hires its own orchestra.

A college source said the Navy had asked the college to arrange musical entertainments for the "Waves" and that it appeared that the navy women would be deprived of the entertainments by the union ban.

The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland Symphony and the Rochester Philharmonic Orchestras, had been entirely sold or allotted.

ST. LOUIS, MO. POST DISPATCH

AUG 10 1942

PETRILLO EXTENDS FIGHT AGAINST BOSTON SYMPHONY

SPRINGFIELD, Mass., Aug. 10 (AP).—A threat by James C. Petrillo, president of the AFL American Federation of Musicians, to blacklist the Springfield Municipal Auditorium if the non-union Boston Symphony Orchestra appeared there was made known yesterday.

The Boston orchestra is scheduled to play in the auditorium next winter. The city property committee will decide within a week whether to take any action.

Alderman William S. Lowe, property board chairman, said that he had received communications from Howard Harrington, business agent of the Indianapolis Symphony Orchestra, and from Charles L. Wagner of the Wagner Concert Foundation, saying that union musicians managed by them would be unable to appear if the hall were blacklisted. The Community Concert Association, which booked the Boston Symphony, said it had tentatively engaged the Philadelphia orchestra in case the Boston group could not show.

[110]

PASTE OVER

QUINCY, MASS.
PATRIOT LEDGER

WESTERLY, R. I.
SUN

UTICA, N.Y.
OBSERVER DISPATCH

BALTIMORE, MD.
NEWS-POST

NEW BEDFORD, MASS.
STANDARD TIMES

HARTFORD, CONN.
COURANT

GRAND RAPIDS, MICH.
PRESS

AUG 1 4 19[illegible]

ATLANTA, GA.
JOURNAL

KEENE, N. H.
SENTINEL

SYRACUSE, N. Y.
HERALD JOURNAL

NEWPORT NEWS, VA.
PRESS

WASHINGTON, D. C.
TIMES HERALD

YOUNGSTOWN, O.
VINDICATOR

BUFFALO, N.Y.
COURIER-EXPRESS

NEW YORK, N. Y.
TIMES

STATEN ISLAND, N. Y.
ADVANCE

LEBANON, PA.
NEWS

MONTREAL, CANADA
STAR

PHILADELPHIA, PA.
BULLETIN

WATERVILLE, ME.
SENTINEL

YORK, PA.
GAZETTE & DAILY

MILWAUKEE, WIS.
JOURNAL

WILMINGTON, DEL.
JOURNAL EVERY EVENING

AUG 1 4 1942

Smith College Ordered On Musicians' Blacklist

NORTHAMPTON, Mass., Aug. 14 (INS).—James Petrillo's American Federation of Musicians put Smith College on the blacklist today because the non-union Boston symphony has been scheduled to give a series of concerts.

The blacklist affects five other concerts in the series, and also a new series of performances requested by Naval officers in charge of the training program of the WAVES, who asked college officials to provide musical entertainment for the 900 Navy auxiliaries going into training at the college next month.

If the Boston symphony appears at the college all union artists and orchestras will be barred from giving performances.

WATERBURY, CONN.
DEMOCRAT

HARRISBURG, PA.
NEWS

LIMA, OHIO
NEWS

ATLANTIC CITY, N. J.
PRESS

ALBANY, N.Y.
KNICKERBOCKER NEWS

BROCKTON, MASS.
ENTERPRISE-TIMES

WILMINGTON, DEL.
NEWS

CHICAGO, ILL.
NEWS

N. ADAMS, MASS.
TRANSCRIPT

SHARON, PA.
HERALD

ANN ARBOR, MICH.
NEWS

PONTIAC, MICH.
PRESS

MANCHESTER, N. H.
LEADER

BANGOR, ME.
NEWS

CANTON, OHIO
REPOSITORY

AUGUSTA, ME.
KENNEBEC JOURNAL

BENNINGTON, VT.
BANNER

NEW HAVEN, CONN.
REGISTER

WASHINGTON, D. C.
STAR

NEWPORT, R. I.
NEWS

PEORIA, ILL.
STAR

NEW YORK, N.Y.
HERALD TRIBUNE

ST. LOUIS, MO.
POST DISPATCH

PROVIDENCE, R. I.
JOURNAL

WATERBURY, CONN.
REPUBLICAN

ELMIRA, N. Y.
STAR-GAZETTE

BARRE, VT.
TIMES

WORCESTER, MASS.
TELEGRAM

AUG 1 4 1942

Smith College Blacklisted by Musicians' Union

Because Boston Symphony Is to Play In Concert There

NORTHAMPTON, Aug. 13 (AP)—Smith College, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A. F. L.) because the non-union Boston Symphony Orchestra appears on its concert series, a Federation official announced today.

Arthur S. Fretz, president of the Northampton local, also indicated the action might affect the annual proms, one of them a Spring dance at which each dormitory hires its own orchestra, as well as the concert series.

The Boston Symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland Symphony and the Rochester Philharmonic.

Smith College officials declined comment.

BRIDGEPORT, CONN.
TELEGRAM

AUG 1 4 1942

SMITH COLLEGE PLACED ON A. F. M. BLACKLIST

NORTHAMPTON, Mass., Aug. 13—(AP) Smith college, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A.F.L.) because the non-union Boston Symphony orchestra appears on its concert series, a federation official announced today.

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The Boston Symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland Symphony and the Rochester Philharmonic.

Smith college officials declined comment, declaring they had not been formally notified of the blacklisting.

PITTSBURGH, PA.
PRESS

AUG 1 4 1942

Petrillo Drums Up More Music Trouble

'Dictator' Threatens to Blacklist Smith College If Non-Union Boston Symphony Plays There

By The United Press

NORTHAMPTON, Mass., Aug. 14—President James C. Petrillo of the American Federation of Musicians continued his campaign against the Boston Symphony Orchestra today by threatening to blacklist Smith College, new home of the WAVES, unless a scheduled concert is cancelled.

College officials declined comment on Petrillo's threat which would prevent the appearance of several symphony orchestras, soloists and dance bands that would appear at John M. Greene Hall to entertain students and 900 members of the new Navy Auxiliary.

Petrillo already has prevented the Boston Symphony Orchestra from making radio appearances and now is trying to end the tours of the country's only non-union symphony organization.

Petrillo recently threatened the Springfield Auditorium with blacklisting if an appearance of the orchestra there was not cancelled. Under his ruling, no union musician can appear at a place where the Boston Symphony Orchestra plays.

The Boston orchestra is scheduled to play at Springfield in February and at Smith College in March when it goes on tour after the regular symphony season in Boston.

◇ ◇ ◇

HE DIDN'T ASK AFL musicians union for permission so Local 198 of the American Federation of Musicians fined Orchestra Leader Don Mario $500 for joining a crowd of 20,000 at a Providence, R. I., patriotic rally in singing The Star Spangled Banner. Mario said he sang of "the land of the free" as a member of the mayor's committee and not as an entertainer.

FITCHBURG, MASS.
SENTINEL

AUG 1 4 1942

Union Ban Seen Affecting Plans For Wave Units

NORTMAMPTON, Aug. 14 (AP)—Smith college girls and 900 "Waves" scheduled to begin training here Oct. 1 may have to go without scheduled concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

Arthur S. Fretz, president of the Northampton local, said union musicians would be withheld from appearances at the college because Smith scheduled the non-union Boston Symphony orchestra to appear at the college next March as part of a concert series.

Fretz said the action might also affect the annual proms, one of them a spring social for which each dormitory hires its own orchestra.

A college source said the navy had asked the college to arrange musical entertainments for the "Waves" and that it appeared that the navy women would be deprived of the entertainments by the union ban.

The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland symphony and the Rochester Philharmonic orchestras, had been entirely sold or allotted.

MEMPHIS, TENN.
COMMERCIAL APPEAL

AUG 1 4 1942

COLLEGE IS BLACKLISTED

Musicians' Union Condemns Smith For Billing Boston Symphony

NORTHAMPTON, Mass., Aug. 13.—(AP)—Smith College, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A. F. of L.), because the non-union Boston Symphony Orchestra appears on its concert series, a Federation official announced Thursday.

Arthur S. Fretz, president of the Northampton Local, also indicated the action might affect the annual proms, one of them a Spring dance at which each dormitory hires its own orchestra, as well as the concert series.

The Boston Symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland Symphony and the Rochester Philharmonic.

Smith College officials declined comment, declaring they had not been formerly notified of the blacklisting.

PORT ARTHUR, TEXAS
NEWS

AUG 1[illegible] 1942

SMITH COLLEGE BLACKLISTED BY UNION

NORTHAMPTON, Mass., Aug. 14 (INS).—James Petrillo's American Federation of Musicians put Smith college on the blacklist today because the non-union Boston symphony has been scheduled to give a series of concerts.

The blacklist affects five other concerts in the series, and also a new series of performances requested by naval officers in charge of the training program of the waves, who asked college officials to provide musical entertainment for the 900 navy auxiliaries going into training at the college next month.

If the Boston symphony appears at the college all union artists and orchestras will be barred from giving performances. Among union member musicians who are barred are Jascha Heifetz, Elsie Houston, Brazilian soprano; the dual piano performers, Ethel Bartlett and Rae Robertson; the Rochester Philharmonic and the Cleveland symphony orchestras.

[111]

HAYWARD, CALIF.
REVIEW

AUG 13 1942

Ramblings Record

By MICHAEL LEVIN

BY A peculiar quirk, the Boston Symphony, which hasn't recorded at all for the past year, may soon be doing almost all the classical disc-cutting in the country. Last year, Victor (who holds their contract) was warned by the AFM to cease recording the symphony since it is a non-union organization. They complied, and with the exception of releases recorded before that date, it hasn't been heard from since.

Now, however, with all recording for union musicians banned by order of the union, it is highly probable that the Boston Symphony will be called on to fill in the musical breach. RCA-Victor won't do the recording, since Prexy Petrillo of the AFM would undoubtedly blacklist immediately any firm which used a non-union band, and would refuse them permission to use AFM-ers when the present dispute is settled. What may happen is that the orchestra's contract be farmed out to an "independent" record firm, organized solely for the purpose of recording the Boston unit.

* * *

This new Irving Berlin picture is certainly getting a big play from the record-makers. Almost all of them have planned many sides of the 13-tune score of "Holiday Inn," with Decca heading the list with an album by Bing Crosby, Fred Astaire, Bob Crosby's band, John Scott Trotter's orchestra, and the Ken Darby singers.

* * *

Best of the recent discs by new bands is "Trains in the Night" and 'Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues" as done by the Jerry Wald band on their first recording date.

* * *

Best of the week: Glenn Miller's 'Long Tall Mama" walks off with he swing award — the first he's otten in a long while. It's a far nore sprightly tune, with better hythm and solos than the Miller and has come up with of late. . . . Vocal: "He's My Guy," a pretty one y Tommy Dorsey, with his new tring section and Jo Stafford's imple by lyric vocalings showing o good effect. . . . Novelty: "The Wolf Song," complete with howls nd advice to worried girls. Cutting y Mitchell Ayres' band.

TAUNTON, MASS.
GAZETTE

AUG 14 1942

Musicians Union Blacklists Smith

NORTHAMPTON, Mass., Aug. 14 (AP)—Smith College girls and 900 "Waves" scheduled to begin training here Oct. 1, may have to go without scheduled concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

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The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland Symphony and the Rochester Philharmonic Orchestras, had been entirely sold or allotted.

CHICAGO, ILL.
SUN

AUG 16 1942

U. S. Surveys Radio Stations In New Move Against Petrillo

Washington Bureau of The Chicago Sun.

Washington, Aug. 15.—The government took another step today in its fight against James C. Petrillo, Chicago music union leader.

The Federal Communications Commission mailed questionnaires to all standard broadcast stations to ascertain the use of recordings, electrical transcriptions and musicians in broadcasts. Stations were requested to mail the replies in five days.

Results of the FCC survey will be used by the Justice Department in its suit at Chicago against the American Federation of Musicians (A. F. of L.) under the Sherman anti-trust act, it was reported.

FCC has received many protests following the recent cancellation of the National Music Camp at Interlochen, Mich., and the order by Petrillo, A. F. M. president, commanding his members to desist from making recordings or electrical transcriptions after Aug. 1.

Other complaints to FCC which prompted the issuance of the questionnaire are the alleged failure or refusal of radio stations to employ Negro musicians in their studio orchestras, and the action of A. F. M. in requiring that stations be refused some or all network musical programs.

Orchestra Defies Petrillo.

Springfield, Mass., Aug. 15.—(UP)—The Boston Symphony Orchestra will play in the Springfield Municipal Auditorium despite a blacklist threat by James C. Petrillo. The city property committee voted last night that it lacked authority to bar any group fro the hall.

COLUMBUS, OHIO
DISPATCH

AUG 16 1942

Smith College Placed On Petrillo's Blacklist

NORTHAMPTON, MASS., AUG. 15.—(INS).—James Petrillo's American Federation of Musicians put Smith college on the blacklist today because the nonunion Boston symphony has been scheduled to give a series of concerts.

The blacklist affects five other concerts in the series, and also a new series of performances requested by naval officers in charge of the training program of the Waves, who asked college officials to provide musical entertainment for the 900 navy auxiliaries going into training at the college next month.

If the Boston symphony appears at the college all union artists and [illegible] giving performances. Among union member musicians who are barred are Jascha Heifetz, Elsie Houston, Brazilian soprano; the dual piano performers, Ethel Bartlett and Rae Robertson; the Rochester philharmonic and the Cleveland symphony orchestras.

SPRINGFIELD, MASS.
EVENING UNION

AUG 15 1942

Hub Orchestra May Use Auditorium

The City Property Committee by a 2-1 vote last night favored permitting the Boston Symphony Orchestra use of the Municipal Auditorium despite published reports that James S. Petrillo, president of the American Federation of Musicians, would put the hall on a black list, William S. Lowe, chairman, and J. Albert Greenaway were for the status quo, but Edgar V. Moquin registered vigorous objection, declaring, "I'm strongly against it. I'm not going to have the citizens of Springfield with no music because the Boston Symphony has come in here."

Raymond T. King, appearing before the committee by invitation, stated that in the more than 10 years he had been president of the Community Concerts Association the Boston Symphony had appeared at least six times in Springfield and was the prime favorite according to subscribers balloting. He told of talking to Edwin H. Lyman, Sr., president of the musicians local union, who informed him that Petrillo was handling the entire situation whereupon King telephoned to the national president at Chicago to ask for a statement of his position.

Petrillo's promise to supply this has not thus far been kept, said King, pointing out that he is to date dependent upon the newspaper stories. Originally set for Feb. 9, the appearance of the Boston Symphony will be changed to March 26, final date of the season, if current negotiations with the organization are successful, King said.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 15 1942

Symphony May Join Union

BOSTON, Aug. 14 (UP).—"The Christian Science Monitor" said today that the Boston Symphony Orchestra, long opposed to unionization, has held a conference with the American Federation of Musicians, American Federation of Labor affiliate, and the possibility of "a get together seems in sight." The Boston Symphony, the nation's only major nonunion orchestra and one of the highest-paid groups of musicians in the country, "has been hard pressed by the union," the newspaper said. "An announcement may be put out within a short time," the "Monitor" added. "What it may contain is not, however, forecast."

NASHUA, N. H.
TELEGRAPH

AUG 14 1942

Music Union Ban Hits Waves At Smith College

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A college source said the Navy had asked the college to arrange musical entertainments for the "Waves" and that it appeared that the Navy women would be deprived of the entertainments by the union ban.

The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland Symphony and the Rochester Philharmonic orchestras, had been entirely sold or allotted.

SOUTHBRIDGE, MASS
NEWS

AUG 15 1942

Boston Symphony Can Play in Hall

SPRINGFIELD, Aug. 15 — (UP) — The non-union Boston Symphony orchestra will play in the Springfield Municipal Auditorium despite the threat of blacklisting by the head of the American Federation of Musicians.

[112]

WORCESTER, MASS.
TELEGRAM

AUG 15 1942

Springfield to Ignore Petrillo Threat

SPRINGFIELD, Aug. 14 (AP)—The Springfield City Property Committee stuck to its rental policy tonight in the face of a threat by the American Federation of Musicians (A. F. of L.) to blacklist the Municipal Auditorium if the non-union Boston Symphony Orchestra played in it.

The committee's policy permits use of the hall by any individual or organizaation which pays the rental and guarantees protection of the building and occupants.

The provision went unchanged after President Raymond T. King of the Springfield Community Concert Association told the committee he had received no formal notification that the Musicians' Federation would ban the auditorium to union organizations if the Boston Symphony filled its engagement.

Only threat of blacklisting came by telephone from James C. Petrillo, president of the federation, King said, adding that in the absence of written confirmation his association had no intention of canceling the date.

The association is attempting to rearrange its schedule to bring the Boston orchestra here March 26, instead of the original date of Feb. 9, King reported, to avoid possible embarrassment to union organizations having auditorium dates after Feb. 9. None is scheduled for this season after March 26.

HERKIMER, N. Y.
TELEGRAM

AUG 15 1942

Petrillo Continues Drive On Boston Symphony

Northampton, Mass., (UP)—President James C. Petrillo of the American Federation of Musicians continued his campaign against the Boston Symphony Orchestra today by threatening to blacklist Smith College, new home of the Waves, unless a scheduled concert is cancelled.

Petrillo's threat would prevent the appearanceof several symphony orchestras, soloists and dance bands that would appear at John M. Greene hall to entertain students and 900 members of the new Navy auxiliary.

Petrillo already has prevented the Boston Symphony Orchestra from making radio appearances and now is trying to end the tour of the country's only non-union symphony organization.

Under his ruling, no union musician can appear at a place where the Boston Symphony Orchestra plays.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 14 1942

Smith College Is Blacklisted For Hiring Boston Orchestra

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LOS ANGELES, CALIF.
TIMES

AUG 14 1942

Czar Petrillo Issues New Blacklist

NORTHAMPTON (Mass.) Aug. 13. (Exclusive)—Smith College, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A.F.L.) because the nonunion Boston Symphony Orchestra appears on its concert series, a federation official announced today. The president of the union is J. Caesar Petrillo.

QUINCY, MASS.
PATRIOT LEDGER

WESTERLY, R. I.
SUN

UTICA, N.Y.
OBSERVER DISPATCH

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NEWS-POST

NEW BEDFORD, MASS.
STANDARD TIMES

HARTFORD, CONN.
COURANT

GRAND RAPIDS, MICH.
PRESS

AUG 1 4 194[illegible]

ATLANTA, GA.
JOURNAL

KEENE, N. H.
SENTINEL

SYRACUSE, N. Y.
HERALD JOURNAL

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The blacklist affects five other concerts in the series, and also a new series of performances requested by Naval officers in charge of the training program of the WAVES, who asked college officials to provide musical entertainment for the 900 Navy auxiliaries going into training at the college next month.

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WORCESTER, MASS.
TELEGRAM

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Smith College officials declined comment.

BRIDGEPORT, CONN.
TELEGRAM

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PITTSBURGH, PA.
PRESS

AUG 1 4 1942

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By The United Press

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The Boston orchestra is scheduled to play at Springfield in February and at Smith College in March when it goes on tour after the regular symphony season in Boston.

◆ ◆ ◆

HE DIDN'T ASK AFL musicians union for permission so Local 198 of the American Federation of Musicians fined Orchestra Leader Don Mario $500 for joining a crowd of 20,000 at a Providence, R. I., patriotic rally in singing The Star Spangled Banner. Mario said he sang of "the land of the free" as a member of the mayor's committee and not as an entertainer.

FITCHBURG, MASS.
SENTINEL

AUG 1 4 1942

Union Ban Seen Affecting Plans For Wave Units

NORTMAMPTON, Aug. 14 (AP)—Smith college girls and 900 "Waves" scheduled to begin training here Oct. 1 may have to go without scheduld concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

Arthur S. Fretz, president of the Northampton local, said union musicians would be withheld from appearances at the college because Smith scheduled the non-union Boston Symphony orchestra to appear at the college next March as part of a concert series.

Fretz said the action might also affect the annual proms, one of them a spring social for which each dormitory hires its own orchestra.

A college source said the navy had asked the college to arrange musical entertainments for the "Waves" and that it appeared that the navy women would be deprived of the entertainments by the union ban.

The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland symphony and the Rochester Philharmonic orchestras, had been entirely sold or allotted.

MEMPHIS, TENN.
COMMERCIAL APPEAL

AUG 1 4 1942

COLLEGE IS BLACKLISTED

Musicians' Union Condemns Smith For Billing Boston Symphony

NORTHAMPTON, Mass., Aug. 13.—(AP)—Smith College, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A. F. of L.), because the non-union Boston Symphony Orchestra appears on its concert series, a Federation official announced Thursday.

Arthur S. Fretz, president of the Northampton Local, also indicated the action might affect the annual proms, one of them a Spring dance at which each dormitory hires its own orchestra, as well as the concert series.

The Boston Symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland Symphony and the Rochester Philharmonic.

Smith College officials declined comment, declaring they had not been formerly notified of the blacklisting.

PORT ARTHUR, TEXAS
NEWS

AUG 1[illegible] 1942

SMITH COLLEGE BLACKLISTED BY UNION

NORTHAMPTON, Mass., Aug. 14 (INS).—James Petrillo's American Federation of Musicians put Smith college on the blacklist today because the non-union Boston symphony has been scheduled to give a series of concerts.

The blacklist affects five other concerts in the series, and also a new series of performances requested by naval officers in charge of the training program of the waves, who asked college officials to provide musical entertainment for the 900 navy auxiliaries going into training at the college next month.

If the Boston symphony appears at the college all union artists and orchestras will be barred from giving performances. Among union member musicians who are barred are Jascha Heifetz, Elsie Houston, Brazilian soprano; the dual piano performers, Ethel Bartlett and Rae Robertson; the Rochester Philharmonic and the Cleveland symphony orchestras.

[111]

HAYWARD, CALIF.
REVIEW

AUG 13 1942

Ramblings Record

By MICHAEL LEVIN

BY A peculiar quirk, the Boston Symphony, which hasn't recorded at all for the past year, may soon be doing almost all the classical disc-cutting in the country. Last year, Victor (who holds their contract) was warned by the AFM to cease recording the symphony since it is a non-union organization. They complied, and with the exception of releases recorded before that date, it hasn't been heard from since.

Now, however, with all recording for union musicians banned by order of the union, it is highly probable that the Boston Symphony will be called on to fill in the musical breach. RCA-Victor won't do the recording, since Prexy Petrillo of the AFM would undoubtedly blacklist immediately any firm which used a non-union band, and would refuse them permission to use AFM-ers when the present dispute is settled. What may happen is that the orchestra's contract be farmed out to an "independent" record firm, organized solely for the purpose of recording the Boston unit.

* * *

This new Irving Berlin picture is certainly getting a big play from the record-makers. Almost all of them have planned many sides of the 13-tune score of "Holiday Inn," with Decca heading the list with an album by Bing Crosby, Fred Astaire, Bob Crosby's band, John Scott Trotter's orchestra, and the Ken Darby singers.

* * *

Best of the recent discs by new bands is "Trains in the Night" and 'Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues" as done by the Jerry Wald band on their first recording late.

* * *

Best of the week: Glenn Miller's 'Long Tall Mama" walks off with he swing award — the first he's otten in a long while. It's a far nore sprightly tune, with better hythm and solos than the Miller and has come up with of late. . . . Vocal: "He's My Guy," a pretty one y Tommy Dorsey, with his new tring section and Jo Stafford's imple by lyric vocalings showing o good effect. . . . Novelty: "The Wolf Song," complete with howls nd advice to worried girls. Cutting y Mitchell Ayres' band.

CHICAGO, ILL.
SUN

AUG 16 1942

U. S. Surveys Radio Stations In New Move Against Petrillo

Washington Bureau of The Chicago Sun.

Washington, Aug. 15.—The government took another step today in its fight against James C. Petrillo, Chicago music union leader.

The Federal Communications Commission mailed questionnaires to all standard broadcast stations to ascertain the use of recordings, electrical transcriptions and musicians in broadcasts. Stations were requested to mail the replies in five days.

Results of the FCC survey will be used by the Justice Department in its suit at Chicago against the American Federation of Musicians (A. F. of L.) under the Sherman anti-trust act, it was reported.

FCC has received many protests following the recent cancellation of the National Music Camp at Interlochen, Mich., and the order by Petrillo, A. F. M. president, commanding his members to desist from making recordings or electrical transcriptions after Aug. 1.

Other complaints to FCC which prompted the issuance of the questionnaire are the alleged failure or refusal of radio stations to employ Negro musicians in their studio orchestras, and the action of A. F. M. in requiring that stations be refused some or all network musical programs.

Orchestra Defies Petrillo.

Springfield, Mass., Aug. 15.—(UP)—The Boston Symphony Orchestra will play in the Springfield Municipal Auditorium despite a blacklist threat by James C. Petrillo. The city property committee voted last night that it lacked authority to bar any group fro the hall.

COLUMBUS, OHIO
DISPATCH

AUG 16 1942

Smith College Placed On Petrillo's Blacklist

NORTHAMPTON, MASS., AUG. 15.—(INS).—James Petrillo's American Federation of Musicians put Smith college on the blacklist today because the nonunion Boston symphony has been scheduled to give a series of concerts.

The blacklist affects five other concerts in the series, and also a new series of performances requested by naval officers in charge of the training program of the Waves, who asked college officials to provide musical entertainment for the 900 navy auxiliaries going into training at the college next month.

If the Boston symphony appears at the college all union artists and giving performances. Among union member musicians who are barred are Jascha Heifetz, Elsie Houston, Brazilian soprano; the dual piano performers, Ethel Bartlett and Rae Robertson; the Rochester philharmonic and the Cleveland symphony orchestras.

WORCESTER, MASS.
TELEGRAM

AUG 15 1942

Springfield to Ignore Petrillo Threat

SPRINGFIELD, Aug. 14 (AP)—The Springfield City Property Committee stuck to its rental policy tonight in the face of a threat by the American Federation of Musicians (A. F. of L.) to blacklist the Municipal Auditorium if the non-union Boston Symphony Orchestra played in it.

The committee's policy permits use of the hall by any individual or organizaation which pays the rental and guarantees protection of the building and occupants.

The provision went unchanged after President Raymond T. King of the Springfield Community Concert Association told the committee he had received no formal notification that the Musicians' Federation would ban the auditorium to union organizations if the Boston Symphony filled its engagement.

Only threat of blacklisting came by telephone from James C. Petrillo, president of the federation, King said, adding that in the absence of written confirmation his association had no intention of canceling the date.

The association is attempting to rearrange its schedule to bring the Boston orchestra here March 26, instead of the original date of Feb. 9, King reported, to avoid possible embarrassment to union organizations having auditorium dates after Feb. 9. None is scheduled for this season after March 26.

SPRINGFIELD, MASS.
EVENING UNION

AUG 15 1942

Hub Orchestra May Use Auditorium

The City Property Committee by a 2-1 vote last night favored permitting the Boston Symphony Orchestra use of the Municipal Auditorium despite published reports that James S. Petrillo, president of the American Federation of Musicians, would put the hall on a black list, William S. Lowe, chairman, and J. Albert Greenaway were for the status quo, but Edgar V. Moquin registered vigorous objection, declaring, "I'm strongly against it. I'm not going to have the citizens of Springfield with no music because the Boston Symphony has come in here."

Raymond T. King, appearing before the committee by invitation, stated that in the more than 10 years he had been president of the Community Concerts Association the Boston Symphony had appeared at least six times in Springfield and was the prime favorite according to subscribers balloting. He told of talking to Edwin H. Lyman, Sr., president of the musicians local union, who informed him that Petrillo was handling the entire situation whereupon King telephoned to the national president at Chicago to ask for a statement of his position.

Petrillo's promise to supply this has not thus far been kept, said King, pointing out that he is to date dependent upon the newspaper stories. Originally set for Feb. 9, the appearance of the Boston Symphony will be changed to March 26, final date of the season, if current negotiations with the organization are successful, King said.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 15 1942

Symphony May Join Union

BOSTON, Aug. 14 (UP).—"The Christian Science Monitor" said today that the Boston Symphony Orchestra, long opposed to unionization, has held a conference with the American Federation of Musicians, American Federation of Labor affiliate, and the possibility of "a get together seems in sight." The Boston Symphony, the nation's only major nonunion orchestra and one of the highest-paid groups of musicians in the country, "has been hard pressed by the union," the newspaper said. "An announcement may be put out within a short time," the "Monitor" added. "What it may contain is not, however, forecast."

HERKIMER, N. Y.
TELEGRAM

AUG 15 1942

Petrillo Continues Drive On Boston Symphony

Northampton, Mass., (UP)—President James C. Petrillo of the American Federation of Musicians continued his campaign against the Boston Symphony Orchestra today by threatening to blacklist Smith College, new home of the Waves, unless a scheduled concert is cancelled.

Petrillo's threat would prevent the appearanceof several symphony orchestras, soloists and dance bands that would appear at John M. Greene hall to entertain students and 900 members of the new Navy auxiliary.

Petrillo already has prevented the Boston Symphony Orchestra from making radio appearances and now is trying to end the tour of the country's only non-union symphony organization.

Under his ruling, no union musician can appear at a place where the Boston Symphony Orchestra plays.

TAUNTON, MASS.
GAZETTE

AUG 14 1942

Musicians Union Blacklists Smith

NORTHAMPTON, Mass., Aug. 14 (AP)—Smith College girls and 900 "Waves" scheduled to begin training here Oct. 1, may have to go without scheduled concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

Arthur S. Fretz, president of the Northampton local, said union musicians would be withheld from appearances at the college because Smith scheduled the non-uinon Boston Symphony Orchestra to appear at the college next March as part of a concert series.

Fretz said the action might also affect the annual proms, one of them a spring social for which each dormitory hires its own orchestra.

A college source said the navy had asked the college to arrange musical entertainments for the "Waves" and that it appeared that the navy women would be deprived of the entertainments by the union ban.

The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland Symphony and the Rochester Philharmonic Orchestras, had been entirely sold or allotted.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 14 1942

Smith College Is Blacklisted For Hiring Boston Orchestra

NORTHAMPTON (AP). — Smith College girls and 900 "WAVES" scheduled to begin training here Oct. 1 may have to go without scheduled concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

Arthur S. Fretz, president of the Northampton local, said union musicians would be withheld from appearances at the college because Smith scheduled the non-union Boston Symphony Orchestra to appear at the college next March as part of a concert series.

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The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland Symphony and the Rochester Philharmonic Orchestras, had been entirely sold or allotted.

NASHUA, N. H.
TELEGRAPH

AUG 14 1942

Music Union Ban Hits Waves At Smith College

Northampton, Mass (AP) — Smith College girls and 900 "Waves" scheduled to begin training here Oct 1 may have to go without scheduled concerts and dances because the famed institution has been blacklisted by the American Federation of Musicians (AFL).

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The college spokesman said tickets for the college concert series, which was to have included performances by the Cleveland Symphony and the Rochester Philharmonic orchestras, had been entirely sold or allotted.

[112]

SOUTHBRIDGE, MASS
NEWS

AUG 15 1942

Boston Symphony Can Play in Hall

SPRINGFIELD, Aug. 15 — (UP) — The non-union Boston Symphony orchestra will play in the Springfield Municipal Auditorium despite the threat of blacklisting by the head of the American Federation of Musicians

LOS ANGELES, CALIF.
TIMES

AUG 14 1942

Czar Petrillo Issues New Blacklist

NORTHAMPTON (Mass.) Aug. 13. (Exclusive)—Smith College, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A.F.L.) because the nonunion Boston Symphony Orchestra appears on its concert series, a federation official announced today. The president of the union is J. Caesar Petrillo.

PEORIA, ILL.
STAR

WORCESTER, MASS.
GAZETTE

NEW YORK, N.Y.
HERALD TRIBUNE

EL PASO, TEXAS
HERALD-POST

CHICAGO, ILL.
SUN

ST. ALBANS, VT.
MESSENGER

PITTSFIELD, MASS.
BERKSHIRE EAGLE

NEW YORK, N.Y.
MIRROR

INDIANAPOLIS, IND.
TIMES

ALBANY, N. Y.
TIMES UNION

WASHINGTON, PA.
OBSERVER

NEW YORK, N. Y.
TIMES

NEW YORK, N.Y.
JOURNAL AMERICAN

SCHENECTADY, N. Y.
UNION-STAR

SPRINGFIELD, MASS.
REPUBLICAN

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

NEW YORK, N. Y.
TELEGRAPH

AUG 15 1942

College Faces Petrillo Ban

Union Leader Threatens Smith Blacklist to Curb Boston Symphony Group

NORTHAMPTON, Mass., Aug. 14—President James C. Petrillo of the American Federation of Musicians, continued his campaign against the Boston Symphony Orchestra today by threatening to blacklist Smith College, new home of the waves, unless a scheduled concert is cancelled.

College officials declined comment on Petrillo's threat which would prevent the appearance of several symphony orchestras, soloists and dance bands that would appear at John M. Greene Hall to entertain students and 900 members of the new Navy Auxiliary.

Petrillo already has prevented the Boston Symphony Orchestra from making radio appearances and now is trying to end the tours of the country's only non-union symphony organization.

The Boston orchestra is scheduled to play at Springfield in February and at Smith College in March, when it goes on tour after the regular symphony season in Boston.

MOTION PICTURE DAILY
NEW YORK, N. Y.

AUG 19 1942

See Petrillo Gain In Boston Dispute

BOSTON, Aug. 18.—Music circles here report that James C. Petrillo, American Federation of Musicians president, appears to be gaining in his fight to compel the Boston Symphony Orchestra to sign with the AFM. Negotiations were reported under way, although confirmation could not be obtained.

SPRINGFIELD, Mass., Aug. 18.—The city property committee, in a two-to-one vote, rejected a plea to cancel the booking of the Community Concert Association for an appearance here by the Boston Symphony Orchestra at the Municipal Auditorium. The AFM had threatened to blacklist the auditorium if the orchestra were permitted to appear there.

NEW YORK, N. Y.
TELEGRAPH

COLUMBUS, OHIO
CITIZEN

PITTSBURGH, PA.
PRESS

DALLAS, TEX.
NEWS

PHILADELPHIA, PA.
RECORD

NEW YORK, N. Y.
TIMES

NEW YORK, N.Y.
HERALD TRIBUNE

SYRACUSE, N. Y.
HERALD-AMERICAN

WICHITA, KAN.
EAGLE

AUG 16 1942

WILL IGNORE BAN OF AFM MUSICIANS

Boston Symphony Orchestra Plans to Continue with Contracted Concerts

SPRINGFIELD, MASS., Aug. 15—(UP)—The Boston symphony orchestra will play in the Springfield municipal auditorium despite a blacklist threat by James C. Petrillo, president of the American Federa. of Musicians (AFL).

The city property committee voted two to one last night that it lacked authority to bar any musical group from the hall where the Boston orchestra has been booked for a winter concert by the Community Concerts association.

Committee Chairman William S. Lowe said last night the city might obtain an injunction against Petrillo if the auditorium were blacklisted, preventing organizations under Petrillo from playing there.

PROVIDENCE, R. I.
BULLETIN

AUG 17 1942

Boycotting the AFM

Editor:

Boss Petrillo has added the last straw to the camel's back in his attempt to prevent the Boston Symphony Orchestra from keeping its engagements and it is up to us music lovers to do something about it.

The listeners greatly outnumber his followers and if we, with the American Federation of Music Clubs, would refuse hereafter to buy tickets to any concert by his union musicians, Czar Petrillo would find his throne and his vast income rather insecure. I shall follow this procedure, much as I enjoy fine music.

DISGUSTED.

Providence.

Six of Like Mind

Editor:

We notice in the paper that the Musicians' Union headed by a man named Petrillo is creating a great deal of trouble. We suggest as a simple way out of the problem that from today on everybody employing musicians—whether they be broadcasting stations, hotels, or what-not—refuse to employ any musician who belongs to Petrillo's Union.

There are plenty of good records that can be used to get all the music we want, and there are plenty of Army bands that could be hired to give us band music; and they would be very glad to get this additional money.

So let us end Petrillo this way.

J. B. C., R. E. W., L. B. W.,
E. P. H., J. H. W., F. J. O.

Providence.

CLEVELAND, OHIO
PRESS

AUG 31 1942

AGAIN, GREAT CAESAR!

ROCHESTER, N. Y., has canceled its annual date with the Boston Symphony Orchestra for fear of reprisals from James Caesar Petrillo, president of the American Federation of Musicians.

Music hath charms. But Mr. Petrillo, with few charms, hath power. Music must be taught its place in a unionized era. Pianissimo! Pipe down!

PHILADELPHIA, PA.
INQUIRER

AUG 16 1942

FCC Queries Radio Stations On Union Ties, Recordings

WASHINGTON, Aug. 15 (A. P.).—The Federal Communications Commission today asked all standard broadcast stations to report under oath their labor relations with musicians and musicians' unions, and to detail their use of transcriptions and recordings in broadcasting.

The questionnaire was issued by the Commission in connection with an investigation of the cancellation of a proposed broadcast by the National High School Orchestra from Interlochen, Mich., and the recent order of James C. Petrillo, president of the American Federation of Musicians (A.F.L.), prohibiting members from playing for recordings for other than private use.

ASKED OF CONTRACTS

The Government has brought suit to invalidate the recording ban.

Among the 23 questions were some relating to the employment of Negro musicians, including the number and the periods for which they have been employed.

Radio stations are asked to say whether they operate under a written contract with a musicians' union and if they do, to submit a copy of the contract. In the absence of a written contract, they are asked whether they have a verbal agreement or understanding, and if so, to describe it.

USE OF AMATEURS

The stations must describe the use made of non-professional musicians, including amateurs and such organizations as the United States Army Band.

The FCC is asking also whether at any time in the last three years the station has had instances where amateur musicians have been kept off the air or permitted to broadcast only after professional "stand-bys" were specially employed for the occasion.

McKEESPORT, PA.
NEWS

GREENVILLE, S. C.
PIEDMONT

OMAHA, NEB.
MORNING WORLD-HERALD

WILMINGTON, DEL.
JOURNAL EVERY EVENING

PITTSBURGH, PA.
SUN-TELEGRAPH

SPRINGFIELD, MASS.
EVENING UNION

BRIDGEPORT, CONN.
POST

AKRON, O.
BEACON-JOURNAL

DETROIT, MICH.
TIMES

NEW BEDFORD, MASS.
STANDARD TIMES

AUG 18 1942

MAY JOIN UNION

BOSTON, Aug. 18 (INS) — The Boston Symphony Orchestra, only major non-union orchestra in the country, may end a two-year dispute with the American Federation of Musicians by joining the union. A responsible spokesman for the orchestra revealed negotiations are now going on.

Springfield to Defy Petrillo's Threat

SPRINGFIELD, Mass., Aug. 15 (U. P.).—The Boston Symphony Orchestra will play in the Springfield Municipal Auditorium despite a blacklist threat by James C. Petrillo, president of the American Federation of Musicians (A. F. L.).

The City Property Committee voted two to one that it lacked authority to bar any musical group from the hall, where the Boston orchestra has been booked for a winter concert by the Community Concerts Association.

Committee Chairman William S. Lowe said the city might obtain an injunction against petrillo if the auditorium were blacklisted, preventing organizations under Petrillo from playing there.

NEW YORK, N. Y.
DAILY WORKER

AUG 19 1942

Letters From Our Readers

Music Note

New York, N. Y.

Editor, Daily Worker:

The Daily Worker has published many interesting articles about Shostakovich and the Seventh Symphony and quite rightly so for it is a work of world importance, an undoubted masterpiece. In one of them Mr. Koussevitsky is quoted as saying, "No one since Beethoven has had the esthetic sense, the approach to music of Shostakovich. . . ."

I have not noticed it recalled in any of your articles, and want to draw your attention to the fact that Beethoven, too, wrote music during the siege of his city. In 1809 during the time that the French held Vienna, Beethoven wrote the String Quartet Opus 74 and the Piano Concerto Opus 73, two works of serenity and strength.

H. C.

COLUMBUS, OHIO
CITIZEN

AUG 29 1942

Again, Great Caesar!

● Rochester, N. Y., has canceled its annual date with the Boston Symphony Orchestra for fear of reprisals from James Caesar Petrillo, president of the American Federation of Musicians.

Music hath charms. But Mr. Petrillo, with few charms, hath power. Music must be taught its place in a unionized era. Pianissimo! Pipe down!

[113]

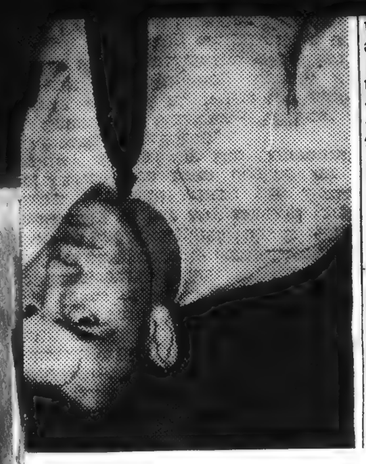
PEORIA, ILL.
STAR

WORCESTER, MASS.
GAZETTE

NEW YORK, N.Y.
HERALD TRIBUNE

wyck describes her marriage to Mr. Brent, so she can get hold of an old aunt's estate. It's done in an off-screen narration, with the camera pointing up the action as it takes place, and with Miss Stanwyck's hard, bitter voice telling what happened. She picked the guy up on a road in Vermont, so she could get the money, and placed herself just so, in the moonlight (while the background music plays "Hearts and Flowers") and finally persuaded the guy she really was the sweetest young innocent she made herself out to be. So he married her, but on the wedding night she faked a faint, and sent him out to the drugstore for some medicine, so she would have time to pack her bag and get the hell out of there, right quick. "I'll never forget," says Miss Stanwyck cynically, "the stink of those apple blossoms in that room."

But, of course, the brand-new husband returns just as she's about to leave, and discovers the horrible truth that his wife is a phoney. And there is a terrible moment of silence, and the back



Orchestra to Play in Springfield Despite Threat by Petrillo

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PHILADELPHIA, PA.
INQUIRER

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MORNING WORLD-HERALD

WILMINGTON, DEL.
JOURNAL EVERY EVENING

PITTSBURGH, PA.
SUN-TELEGRAPH

SPRINGFIELD, MASS.
EVENING UNION

Orchestra May Go Union

BOSTON, Aug. 18 (INS).—The Boston Symphony Orchestra, only major nonunion orchestra in the nation, may become unionized, according to reports today. An spokesman for the symphony refused to deny that negotiations were under way between members of the orchestra and James C. Petrillo's American Federation of Musicians.

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PROVIDENCE, R. I.
BULLETIN

AUG 17 1942

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DISGUSTED.

Providence.

Six of Like Mind

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E. P. H., J. H. W., F. J. O.

Providence.

NEW YORK, N. Y.
DAILY WORKER

AUG 19 1942

Letters From Our Readers

Music Note

New York, N. Y.

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[113]

PEORIA, ILL.
STAR

...phony. And there is a terrible
...horrible truth that his wife is a
...about to leave, and discovers the
...husband returns just as she's
...But, of course, the brand-new
...blossoms in that room."
...ically, "the stink of those apple
...forget," says Miss Stanwyck cyn-
...of there, right quick. "I'll never
...pack her bag and get the hell out
...cine, so she would have time to
...to the drugstore for some medi-
...faked a faint, and sent him out
...but on the wedding night she
...out to be. So he married her,
...young innocent she made herself
...St. Andrew's, Caledonia: Rev. N.
...L. Gaylord.
...11, Eucharist with sermon, Rev. H.
...Rev. F. C. Lee—8, Holy Communion;
...St. Andrew's, Averill at Ashland;
...sermon.
...Grace, Scottsville: Rev. N. A. Rem-
...mel; 8, Communion; 11, matins and
...sermon.
...Rev. C. B. Persell Jr.—8, Morning prayer and
...Epiphany, 9:30, Communion; 11, matins and
...by Father J. Jefferson at Adams;
...10:30, Choral Eucharist and sermon
...Donald H. Gratiot—8, Communion;
...(Christ, East near Broadway: Rev.
...and sermon by Rev. Jerome Kates.
...W. C. Compton, S. T. D.—11, prayer
...Ascension—Lake at Riverside: Rev.
...tion; 10, prayer and sermon.
...Rev. E. K. Nicholson—8, Commun-
...tion; Stop 18 St. Paul Boulevard;
...All Saints', Chestnut Hill and Win-

EPISCOPAL

...May Knowlen the Wm. of ...
...Highland Park vespers.

...Thomas Berreta, a member of
...ence. It was to be acted upon
...later.

...for the voyage from the exchan
...chisaburo Nomura, last Tokyo
...P—Wirephoto). This picture wa

...etrillo Threat Defied By Springfield Council

Use of Auditorium by Any Group To Be Permitted

Special to the Herald Tribune

SPRINGFIELD, Mass., Aug. 14.—Springfield's City Property Committee refused to acknowledge Friday night a threat from James Caesar Petrillo, president of the American Federation of Musicians, American Federation of Labor affiliate, to blacklist the Municipal Auditorium if the non-union Boston Symphony Orchestra makes a scheduled concert appearance there early next year.

By a 2-to-1 vote, City Council members who have jurisdiction over rental of the auditorium voted to make no change in established rental policy, which gives use of the building to any individual or organization meeting the committee's price and guaranteeing certain safeguards designed to protect the structure and its occupants.

...olican:—
...gge... ...n Sym-
phony orchestra be...ec... ...d to play "The Union Forever! ...h Boys, Hurrah!" This ought t... ...o a long way toward settling the t...ouble between this world-wide musical organization and the Springfield Musi...cians' union.

WILLIS VAN WAGENEN.

Holyoke, August 14, 1942.

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INQUIRER

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Among the 23 questions were some relating to the employment of Negro musicians, including the number and the periods for which they have been employed.

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phoney. And there is a terrible
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form). 43 Measuring
8 Ventilate. stick.
9 Court (abbr.). 45 Mudar.
11 Suffer. 46 Township
15 New York (abbr.).
16 Print measure. 50 Island (abbr.)
18 Timber tree. 53 Postpaid
20 Bitter vetch. (abbr.).
23 Trite. 55 Rough lava.

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Smith College

NORTHAMPTON, Mass., Aug. 14 (AP).—Smith College, one of the country's leading schools for women, has been blacklisted by the American Federation of Musicians (A. F. of L.) because the nonunion Boston Symphony Orchestra appears on its concert series, a federation official announced.

The Boston Symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland Symphony and the Rochester Philharmonic.

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S TO PACIF . PET 0

oston Symphony Confe on Music Union Compromise

Special to THE NEW YORK TIMES.

BOSTON, Aug. 14—The possibility of a compromise between the Boston Symphony Orchestra and James Petrillo's American Federation of Musicians is being explored by orchestra and union officials.

Both sides avoided comment today as to negotiations and the terms discussed at a recent conference, but the orchestra is understood to seek a special cultural craft status for its players.

Some impetus to peace efforts came from Mr. Petrillo's recent threat to bar the Boston Symphony from the Springfield Municipal Auditorium, where the orchestra had been booked by the Community Concert Association for next Winter.

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PROVIDENCE, R. I.
BULLETIN

AUG 17 1942

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DISGUSTED.

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NEW YORK, N. Y.
DAILY WORKER

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PRESS

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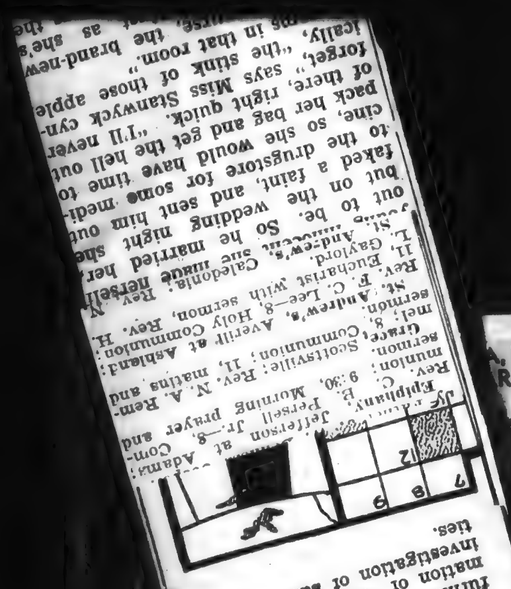

Eastern Group Defies Musicians' Boss' Threat

By The United Press

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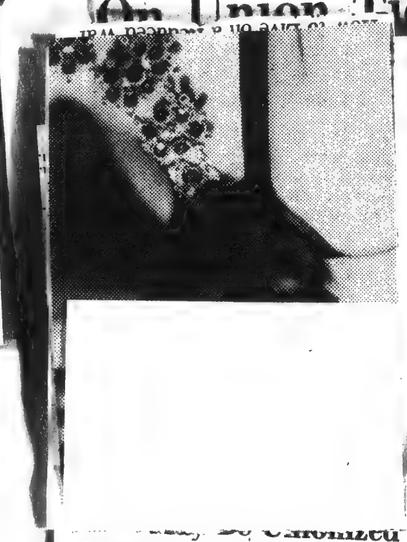

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If the Boston Symphony joins the ranks of the federation it will end a two-year battle waged by Petrillo, president of the union, who recently threatened to blacklist the Springfield auditorium and Smith College for engaging non-union musicians.

Dr. Serge Koussevitsky, conductor of the orchestra, disclosed that he was ready to join the Petrillo outfit if the rest of the orchestra does.

PHILADELPHIA, PA.
INQUIRER

AUG 16 1942

FCC Queries Radio Stations On Union Ties, Recordings

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News

OF NEW ENGLAND

NORTHAMPTON—James Petrillo's American Federation of Musicians has placed Smith college on the blacklist because the non-union Boston Symphony has been scheduled to give a series of concerts. The blacklist affects five other concerts in the series, and also a new series of performances requested by naval officers in charge of the training program of the WAVES, who asked college officials to provide musical entertainment for the 900 Naxy auxiliaries going into training at the college next month.

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Major Leagues

World Series

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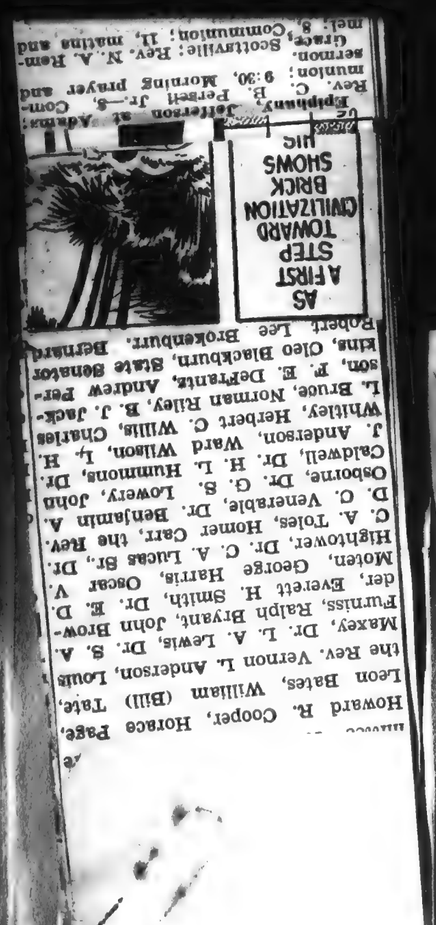

AS A FIRST STEP TOWARD CIVILIZATION BRICK SHOWS MIC

...Epiphany, Jefferson at Adams: Rev. C. B. Perrell Jr., 8, Communion; 9:30, Morning prayer and sermon. Scottsville: Rev. N. A. Remmel: 8, Communion; 11, matins and ...Grace, ...Robert Lee Brokenburr. Bernard ...kins, Oleo Blackburn, State Senator ...son, P. E. DeFrantz, Andrew Per... L. Brude, Norman Riley, B. J. Jack... Whitley, Herbert C. Willis, Charles J. Anderson, Ward Wilson, Dr. H. Caldwell, Dr. H. L. Hummons, Dr. Osborne, Dr. G. S. Lowery, John D. C. Venerable, Dr. Benjamin A. C. A. Toles, Homer Carr, the Rev. Hightower, Dr. C. A. Lucas Sr., Dr. Motten, George Harris, Oscar V. der, Everett H. Smith, Dr. E. D. Maxey, Dr. L. A. Lewis, Dr. S. A. Furniss, Ralph Bryant, John Brow... the Rev. Vernon L. Anderson, Louis Leon Bates, William (Bill) Tate, Howard R. Cooper, Horace Page,

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Louis Wagner, 2221 Sunbury-rd. Army, Overseas.

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Major Leagues

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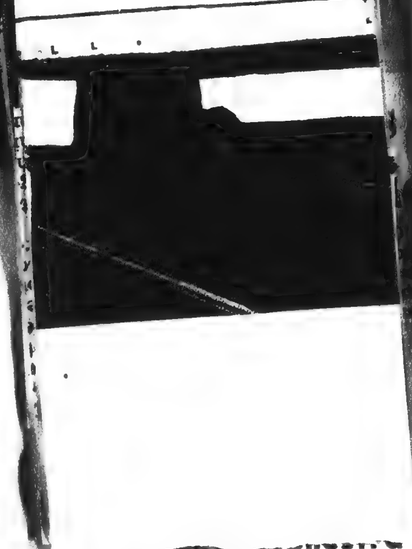

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For those who think, feel, kn Runyon's column creates k

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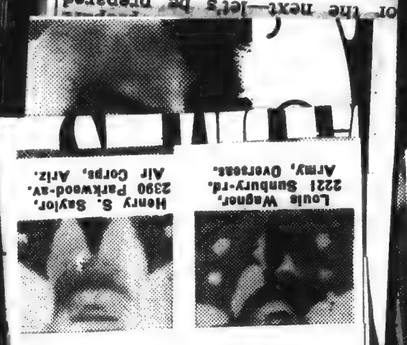

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...Under one existing ordinance, sabotage of railroads and telegraph lines is punishable by death or whipping. Under another fines may be imposed on inhabitants of communities where acts of sabotage are committed.

Councilmen Arrested

Two members of the Bombay city council, Dr. Ghorpure and Sa Khadir, were arrested as police prepared to meet the all-India Congress' next step. Mayor Yusuf Meyerally is already under arrest. Dr. Ghorpure is believed by informed circles to be the brains of the "undercover" operations of the Congress.

Petrillo Threatens To Blacklist Music Hall

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1ST. SINCE 1913
LADY ATTENDANT IF DESIRED

Waves Concert

Northampton, Mass., Aug. 14.—(UP)—James C. Petrillo, president of the American Federation of Musicians, continued his campaign against the Boston Symphony Orchestra today by threatening to blacklist Smith College, new home of the Waves, unless a scheduled concert is canceled.

College officials declined comment on Petrillo's threat, which would prevent the appearance of several symphony orchestras, soloists and dance bands that would appear at John M. Greene Hall to entertain students and 900 members of the Navy auxiliary.

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WAVES' College

International News Service

NORTHAMPTON, Mass., Aug. 15.—James Petrillo's American Federation of Musicians put Smith College on the blacklist today because the non-union Boston Symphony has been scheduled there in a series of concerts.

The blacklist affects five other concerts in the series, and also a new series of performances requested by naval officers in charge of the training program of the WAVES, who asked college officials to provide musical entertainment for the 900 Navy auxiliaries going into training at the college next month.

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believes that musicians have an important role during the war and accordingly has issued the following appeal to American musicians:

Works by American born composers received 121 performances at the hands of the nation's 16 major symphony orchestras during the season 1941-42, an increase of 29 ove rthe preceding year. This is one of the interesting facts revealed in the National Music council's third annual survey of compositions performed by these 16 orchestras at the regular subscription concerts in their home cities.

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Mr. and Mrs. M. Schreiner, M. Schreiner Sr., with Mr. and Mrs. W. Webster, are spending this week at Shawano, Wis.

By Springfield Council

Use of Auditorium by Any Group To Be Permitted

Special to the Herald Tribune

SPRINGFIELD, Mass., Aug. 14.—Springfield's City Property Committee refused to acknowledge tonight a threat from James Caesar Petrillo, president of the American Federation of Musicians, American Federation of Labor affiliate, to blacklist the Municipal Auditorium if the non-union Boston Symphony Orchestra makes a scheduled concert appearance there early next year.

By a 2-to-1 vote, City Council members who have jurisdiction over rental of the auditorium voted to make no change in established rental policy, which gives use of the building to any individual or organization meeting the committee's price and guaranteeing certain safeguards designed to protect the structure and its occupants.

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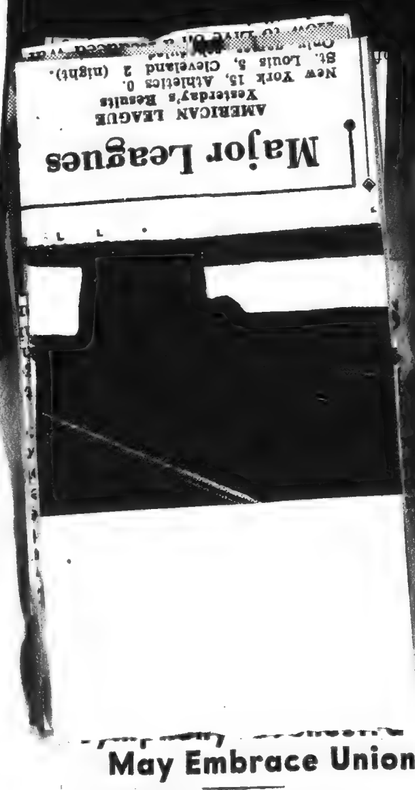

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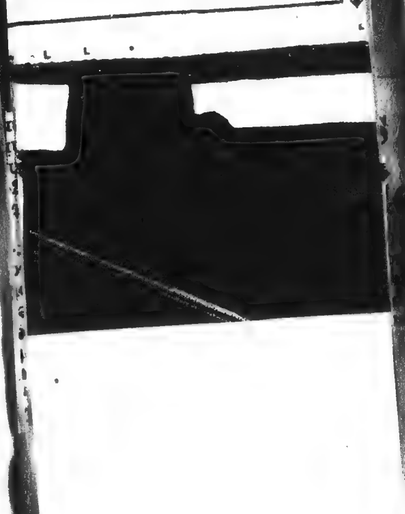

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Among the 23 questions were some relating to the employment of Negro musicians, including the number and the periods for which they have been employed.

Radio stations are asked to say whether they operate under a written contract with a musicians' union and if they do, to submit a copy of the contract. In the absence of a written contract, they are asked whether they have a verbal agreement or understanding, and if so, to describe it.

USE OF AMATEURS

The stations must describe the use made of non-professional musicians, including amateurs and such organizations as the United States Army Band.

The FCC is asking also whether at any time in the last three years the station has had instances where amateur musicians have been kept off the air or permitted to broadcast only after professional "stand-bys" were specially employed for the occasion.

Springfield to Defy Petrillo's Threat

SPRINGFIELD, Mass., Aug. 15 (U. P.).—The Boston Symphony Orchestra will play in the Springfield Municipal Auditorium despite a blacklist threat by James C. Petrillo, president of the American Federation of Musicians (A. F. L.).

The City Property Committee voted two to one that it lacked authority to bar any musical group from the hall, where the Boston orchestra has been booked for a winter concert by the Community Concerts Association.

Committee Chairman William S. Lowe said the city might obtain an injunction against petrillo if the auditorium were blacklisted, preventing organizations under Petrillo from playing there.

NEW YORK, N. Y.
DAILY WORKER
AUG 19 1942

Letters From Our Readers

Music Note

New York, N. Y.

Editor, Daily Worker:

The Daily Worker has published many interesting articles about Shostakovich and the Seventh Symphony and quite rightly so for it is a work of world importance, an undoubted masterpiece. In one of them Mr. Koussevitsky is quoted as saying, "No one since Beethoven has had the esthetic sense, the approach to music of Shostakovich. . . ."

I have not noticed it recalled in any of your articles, and want to draw your attention to the fact that Beethoven, too, wrote music during the siege of his city. In 1809 during the time that the French held Vienna, Beethoven wrote the String Quartet Opus 74 and the Piano Concerto Opus 73, two works of serenity and strength.

H. C.

CLEVELAND, OHIO
PRESS
AUG 31 1942

AGAIN, GREAT CAESAR!

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Music hath charms. But Mr. Petrillo, with few charms, hath power. Music must be taught its place in a unionized era. Pianissimo! Pipe down!

COLUMBUS, OHIO
CITIZEN
AUG 29 1942

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[113]

NORWICH, N. Y.
SUN

NEW YORK, N.Y.
TIMES

WORCESTER, MASS.
GAZETTE

PROVIDENCE, R. I.
BULLETIN

PATERSON, N. J.
NEWS

CAMDEN, N. J.
COURIER

CHICAGO, ILL.
JOURNAL OF COMMERCE

NEWBURGH, N. Y.
NEWS

PITTSBURGH, PA.
SUN-TELEGRAPH

BALTIMORE, MD.
NEWS-POST

AUG 25 1942

Boston Symphony Program Dropped

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Petrillo, it was understood, had threatened to refuse to allow union musicians to appear at other Eastman concerts if the Boston Orchestra performed.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

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The Boston orchestra is the outstanding thorn in the side of James C. Petrillo, czar of the American Federation of Musicians, who has conducted a vigorous campaign to gather in these musicians by banning union musicians from halls where the non-union group plays. Petrillo's latest attack was to warn that he would call the Municipal Auditorium in Springfield "unfair" if the Boston orchestra were allowed to play there in February.

Dr. Koussevitzky is now reported by the Boston newspaper as regarding his joining the union along with the rest of the orchestra as automatic if a hookup is effected.

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POST

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Out with the Chin Again; Petrillo vs. the Symphony

Herald Aug. 30

By RUDOLPH ELIE, JR.

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In the first place, the orchestra is composed of two separate organizations: the musicians themselves and the board of trustees which, in a technical sense, employs the musicians. The board, whatever its wishes in the matter, cannot, under the Wagner act, express any opinion either for or against unionization and is presumably bound to accept the decision of the employes. The employes, however, can have little more than a general idea of the financial structure of the orchestra as a whole, especially since the operating deficits have always been privately guaranteed. They obviously know, though, that no engagements outside Boston mean seriously diminished income in a business, so to speak, that has never been financially successful. The question is, is this loss sufficient to wreck the entire structure of the Boston Symphony Orchestra?

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So far as Petrillo and the union is concerned, the issue is merely that of the closed shop, an hysteric and historic principle with labor unions which they mean to enforce in all branches of labor even if in so doing they wreck the entire structure upon which democracy (and labor) is founded: that of the self-determination of the individual. A closed shop means power in the hands of a few union bosses, for union bosses are the sole members of our democracy who are evidently beyond governmental control. Their awareness of this fact is proved time and again by their audacity in making (and enforcing) the most outrageously dictatorial measures conceivable. Indeed, they go abroad like some Oriental potentate distributing justice of the high, the middle and the low, while the government looks on in amazement, utterly powerless to stop them.

So it comes down, in the case of the Boston Symphony Orchestra, to a test case for Petrillo. He has, like the gentlemen of Chicago of the roaring 20's said, in effect, "If you don't buy my brand of beer, I'm going to wreck your joint." The terrible fact of the matter appears to be that he can do it. For the Boston Symphony Orchestra is an expensive luxury. Its yearly financial operations touch seven figures and its annual deficit at least five. Since Petrillo has succeeded in enforcing his ruling that the orchestra could make no records, no broadcasts and could use no visiting artists and conductors, the revenue of the orchestra has, there is no denying, decreased considerably.

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HOUSTON, TEX.
PRESS

DENVER, COLO.
ROCKY MT. NEWS

MEMPHIS, TENN.
PRESS-SCIMITAR

SIOUX CITY, IOWA
TRIBUNE-JOURNAL

GREENVILLE, S. C.
PIEDMONT

SEP 9 - 1942

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SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 30 1942

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FORT DODGE, IOWA
MESSENGER-CHRONICLE

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The Boston Symphony's scheduled appearance next March is one of a series of concerts, which include scheduled programs by the Cleveland Symphony and the Rochester Philharmonic.

Smith college officials declined comment, declaring they had not been formally notified of the blacklisting.

CINCINNATI, OHIO
TIMES-STAR

MOTION PICTURE DAILY
NEW YORK, N.Y.

ONEIDA, N. Y.
DISPATCH

ALBANY, N. Y.
TIMES UNION

SPRINGFIELD, MASS.
REPUBLICAN

CINCINNATI, O.
POST

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NEW PHILADELPHIA, OHIO
TIMES

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GAZETTE

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NORWICH, N. Y.
SUN

NEW YORK, N.Y.
TIMES

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GAZETTE

PROVIDENCE, R. I.
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PATERSON, N. J.
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COURIER

Pacific War Aim

Petrillo Threat Bans Concert

International News Service

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CINCINNATI, OHIO
TIMES-STAR

MOTION PICTURE DAILY
NEW YORK, N.Y.

Covington Soldier

...ra has been dropped from the program of the Eastman theater at Rochester, N. Y., in deference to Boss Petrillo's threats of boycott. The orchestra has appeared at Rochester regularly for 10 years. A happy decade that knew not Petrillo!

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NEW PHILADELPHIA, OHIO
TIMES

...42

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the circumstances of the action by the Music Association stirred wide indignation. The orchestra has appeared here for ten years.

Mr. Petrillo has been defied at Springfield, Mass., and the Boston Symphony is scheduled to appear as usual on the Winter program of the Municipal Auditorium there. Mr. Petrillo had threatened to blacklist the auditorium.

The program for the concert series here listed the appearance of Lily Pons Jan. 8 after an absence of several years.

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And even if it were, what further steps could Petrillo take to make life miserable for the orchestra? We should not be surprised now to hear he had withdrawn the symphonies of Beethoven from public domain, or forbidden the selling of a new G string to Richard Burgin. At least, it can be reasonably assumed that he would do something to vent his wrath on his intractable children of Boston if they were to defy him and his union, and then the battle would commence all over again. It is no wonder that the orchestra is commencing to accept unionization as the lesser of two evils, especially since no relief from such dictatorships as Petrillo's is yet in sight from a government preoccupied with stamping out dictatorship in the far corners of the world.

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In the first place, the orchestra is composed of two separate organizations: the musicians themselves and the board of trustees which, in a technical sense, employs the musicians. The board, whatever its wishes in the matter, cannot, under the Wagner act, express any opinion either for or against unionization and is presumably bound to accept the decision of the employes. The employes, however, can have little more than a general idea of the financial structure of the orchestra as a whole, especially since the operating deficits have always been privately guaranteed. They obviously know, though, that no engagements outside Boston mean seriously diminished income in a business, so to speak, that has never been financially successful. The question is, is this [illegible] sufficient to wreck the entire structure of the Boston Symphony Orchestra?

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Speaking of Petrillos, James, president of the American Federation of Musicians, seems on the brink of victory in his struggle with the **Boston Symphony Orchestra.** An orchestra official declined in Boston, the other day, to deny that negotiations now are going on to sign up the musicians as union members, and **Serge Koussevitsky,** one of the few major conductors outside Mr. Petrillo's fold, said he was prepared to join the union if the orchestra members do.

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NEW PHILADELPHIA, OHIO
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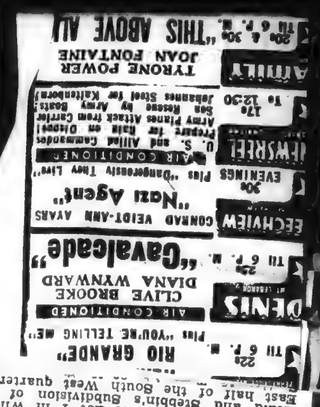
[114]



Township 40 North, Range 13, East of the 3rd Principal Meridian, in Cook County, Illinois, being vacant property located on Belmont Avenue, near Mobile Avenue, Chicago, Illinois.

Parcel No. 6. Lot 4 in Block 2 in James Molton's Subdivision of Lot 1 in Wilson, Heald and Stebbin's Subdivision of the East half of the South West quarter of

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BONDS AND STAMP[illegible]

Donald and Wilma; [illegible] Bianche Darling, Mrs. [illegible]

Winn[illegible]

[illegible]se In Abbeville

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ver Smith

CAMEL[illegible]

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Covington Soldier

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[illegible] to the center. Information o[illegible]

Confers With Burning Mates

He will campaign on a platform reflecting foreign policy views expressed by Willkie.

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...KIRKWOOD—6 room and bath modern
...home in first class condition. Bargain rent. $39 or $221
...HADDON HEIGHTS—1303 Sylvan Ave. 5 rooms & bath. Bungalow. Nearly new. Hardwood floors. Ventilation. Nicely. Bargain. Phone ...
...PHONE AUDUBON 4425
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MANTUA—Modern 6 room house. Shower. Built-in bath. Ample room. Must be sold. Shipyard. Diana 3-W-1.
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GOVERNMENT wants the people to save part of current earnings rather than borrow them. Savings deposited in banks. Saving this lessens the income tax. But this lessens the income that can bid in a restricted market for goods. Such bidding costs are the ordinary cost of living and raises the cost of living up and raises the cost of living for those that are scarce. Such bidding costs are the ordinary

PETRILLO ORDERS BAN ON SYMPHONY

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When the Rochester, N. Y., Civic Music Association announced its schedule of winter concerts for the Eastman Theatre at the Eastman School of Music of the University of Rochester yesterday, the Boston orchestra was missing from the December spot it has held on the association's program for 10 years.

Petrillo, who is the object of an anti-trust suit brought by the Federal Department of Justice, has been trying for several years to bring the Boston orchestra, the country's only remaining non-union large orchestra, under his American Federation of Musicians. Petrillo had threatened that if the orchestra appeared in the Eastman Theatre, he would blacklist that auditorium and prevent the appearance there of other union musicians, it was stated.

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POST

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Confers With Bunting Mates

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NEW PHILADELPHIA, OHIO
TIMES

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If the Boston Symphony joins the ranks of the federation it will end a two-year battle waged by Petrillo, president of the union, who recently threatened to blacklist the Springfield auditorium and Smith College for engaging non-union musicians.

WORCESTER, MASS.
GAZETTE

SEP 2 - 1942

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Music hath charms. But Mr. Petrillo, with few charms, hath power. Music must be taught its place in a unionized era. Pianissimo! Pipe down!

[114]

Out with the Chin Again; Petrillo vs. the Symphony

Herald Aug. 30

By RUDOLPH ELIE, JR.

While it is painfully apparent that no words of ours can help the Boston Symphony Orchestra find the right and proper solution to the ghastly quandary it now finds itself in we can, we hope, let it know that the music-lovers of Boston stand firmly behind it no matter what decision it is in the end forced to make. We hope that it can find some conceivable way out of its dilemma without succumbing to the pressure of the Musicians' Union, but we must be prepared for the worst and to understand, in the meantime, some of the factors which may in time bring the orchestra to its knees before Petrillo's onslaught.

In the first place, the orchestra is composed of two separate organizations: the musicians themselves and the board of trustees which, in a technical sense, employs the musicians. The board, whatever its wishes in the matter, cannot, under the Wagner act, express any opinion either for or against unionization and is presumably bound to accept the decision of the employes. The employes, however, can have little more than a general idea of the financial structure of the orchestra as a whole, especially since the operating deficits have always been privately guaranteed. They obviously know, though, that no engagements outside Boston mean seriously diminished income in a business, so to speak, that has never been financially successful. The question is, is this loss sufficient to wreck the entire structure of the Boston Symphony Orchestra?

AN EXPENSIVE LUXURY

So far as Petrillo and the union is concerned, the issue is merely that of the closed shop, an hysteric and historic principle with labor unions which they mean to enforce in all branches of labor even if in so doing they wreck the entire structure upon which democracy (and labor) is founded: that of the self-determination of the individual. A closed shop means power in the hands of a few union bosses, for union bosses are the sole members of our democracy who are evidently beyond governmental control. Their awareness of this fact is proved time and again by their audacity in making (and enforcing) the most outrageously dictatorial measures conceivable. Indeed, they go abroad like some Oriental potentate distributing justice of the high, the middle and the low, while the government looks on in amazement, utterly powerless to stop them.

So it comes down, in the case of the Boston Symphony Orchestra, to a test case for Petrillo. He has, like the gentlemen of Chicago of the roaring 20's said, in effect, "If you don't buy my brand of beer, I'm going to wreck your joint." The terrible fact of the matter appears to be that he can do it. For the Boston Symphony Orchestra is an expensive luxury. Its yearly financial operations touch seven figures and its annual deficit at least five. Since Petrillo has succeeded in enforcing his ruling that the orchestra could make no records, no broadcasts and could use no visiting artists and conductors, the revenue of the orchestra has, there is no denying, decreased considerably.

This year it is plainly evident that Petrillo, like Hitler with Poland, has "lost his patience." His ultimatum is, in effect, sign up with the union or vegetate in Boston. The steps he has already taken to enforce this command have been successful, for Springfield and several other cities have cancelled the orchestra's engagements there out of fear of Petrillo's reprisal. It is thus plain that a non-union Boston Symphony Orchestra will be forced to depend solely on Boston for its support. It cannot [illegible] as the outsider can see, make ends meet. It is a completely local organization without financial success from Bostonians. But sible?

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In short, the question is, can the Boston Symphony Orchestra survive in Boston, or shall it accept unionization and bid its artistic standards goodbye? For even the most optimistic are aware that Petrillo, as boss of the union, can, if he wishes, force the orchestra to [illegible] whenever he chooses. It may be that [to] secure some sort of an agreement [giving] status guaranteeing it its artistic [integrity] mean to a man who is [better] than some street fiddler? [And], if it joins the union, is buying [to] be healthier financially than it [is] standards topple, its [musi]cal squabble and its [effect] doesn't join the union [(or] in additional wages) [the] heart-breaking conflict [com]mittee of the Boston [Symphony] ing to help it during [the] find some [way]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 20 1942

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The Boston orchestra is the outstanding thorn in the side of James C. Petrillo, czar of the American Federation of Musicians, who has conducted a vigorous campaign to gather in these musicians by banning union musicians from halls where the non-union group plays. Petrillo's latest attack was to warn that he would call the Municipal Auditorium in Springfield "unfair" if the Boston orchestra were allowed to play there in February.

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ROCHESTER HEEDS PETRILLO THREAT

Boston Symphony Is Dropped From Eastman Concerts Because of Union Leader

Special to THE NEW YORK TIMES.

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The dropping of the orchestra caused disappointment here and the circumstances of the action by the Music Association stirred wide indignation. The orchestra has appeared here for ten years.

Mr. Petrillo has been defied at Springfield, Mass., and the Boston Symphony is scheduled to appear as usual on the Winter program of the Municipal Auditorium there. Mr. Petrillo had threatened to blacklist the auditorium.

The program for the concert series here listed the appearance of Lily Pons Jan. 8 after an absence of several years.

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Paul's Church

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SEP 2 - 1942

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[114]

CAMDEN, N. J.
COURIER

CAMDEN, N. J.
POST

SEP 3 - 1942

WOMEN—AND WHAT THEY ARE DOING

Music Federation Condemns Petrillo's Ban on Recordings as Blow to American Culture, Morale of Nation at War

By M. IRENE FROST

The ban placed on recordings by James C. Petrillo, president of the American Federation of Musicians, has been condemned by the National Federation of Music Clubs as "the most serious blow yet struck at American musical culture."

The Board of Directors of the Music Clubs Federation, which has just concluded a three-day session in Providence, R. I., passed a resolution urging its entire membership to express this condemnation and disapproval to local unions on the ground that such a ban is detrimental to the morale of a nation at war which it believes needs the "comfort and pleasure given by music in homes or wherever recorded music is used."

The board, which claims it represents at least 450,000 citizens, is sending copies of the resolution to President Roosevelt as well as to Petrillo, and intends giving active support to having the ban withdrawn.

At the same time word was issued concerning the resolution, plans were announced for the "Little Red House" project of the Federation of Music Clubs, which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a Summer studio for the Berkshire Music Centre. According to Mrs. Guy Patterson Gannett, of Portland, Maine, president, the project is being sponsored by nationally prominent artists, among them, Mrs. Mary Curtis Bok, president of Curtis Institute of Music; Dr. Walter Damrosch, Senator Arthur Vandenburg, of Michigan, and Mrs. Elizabeth Sprague Coolidge, outstanding patron of chamber music.

The sponsors for the project were announced at a luncheon given by the board to Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Centre, who is chairman of the Boston Symphony Committee collaborating with the "Little Red House" project.

Mrs. Gannett states that as soon as building materials become available the Hawthorne House, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, who is identified with the restoration of Williamsburg, Va., will supervise the architectural work, having offered his services because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Centre.

Mrs. Lewis James Howell, president of the New Jersey Federation of Music Clubs, is attending the meeting.

PROVIDENCE, R. I.
BULLETIN
PROVIDENCE, R. I.
JOURNAL

SEP 3 - 1942

MUSIC CLUB HEADS CLOSE CONVENTION

Delegates Urged to Carry on Fight Against Record Ban in Home Communities.

Representatives of music clubs of 34 States attending the three-day convention of the board of directors and president's council of the National Federation of Music Clubs were instructed last night at the final session to carry to their home communities the fight against a ban placed by James C. Petrillo, president of the American Federation of Musicians.

In a formal resolution reaffirming the strong protest made by the board of directors on Monday against the Petrillo ban on recording for radio and other public performance, federations and individual clubs were urged to keep themselves informed of any further developments concerning the complaint filed against Petrillo by the Department of Justice and to voice the protest in their local communities.

The board pledged its continued support of Dr. Serge Koussevitzky's Berkshire Music Centre summer school in recognition of the contribution to the development of American music the Boston Symphony Orchestra leader is making through the school. It promised similar support for other enterprises which tend to give opportunity and outlet to young American talent.

One of the first major organizations to abandon plans for a big biennial convention, the Federation as one of its final items of business yesterday formally decided to hold instead of its 1943 biennial an "American Festival" of music over the air next spring. A committee was appointed to arrange for a small business meeting to be held in a centrally located place instead of the convention. The committee will meet here this morning.

ORCHESTRAL WORK PRIZE

Cleveland Group Will Award $1,000 for New Composition

N.Y. Times Sept. 1

The Cleveland Orchestra announces that in celebration of its forthcoming twenty-fifth anniversary season it offers a prize of $1,000 for a new unpublished and unperformed orchestral work not to exceed fifteen minutes in duration. The winning composition will be played at a pair of the orchestra's concerts this season in Cleveland. Artur Rodzinski, Arthur Shepherd, Albert Riemenschneider, F. Karl Grossman and Norman Lockwood will be the judges.

Entries should be scored for symphony orchestra of normal size and may be in any form. The manuscripts should contain the title of the work but not the name of the composer, who should send his or her name and the title by letter. All scores must be sent to C. J. Vosburgh, manager of the Cleveland Orchestra, Severance Hall, Cleveland, by Jan. 1. The Musical Arts Association, which supports the orchestra, is enabled to offer the prize through a gift of two of its trustees, Mr. and Mrs. E. J. Kulas.

INDIANAPOLIS, IND.
TIMES

PORTLAND, ME.
EXPRESS

SEP 5 - 1942

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BILLBOARD
CINCINNATI, OHIO

SEP 5 - 1942

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BOX OFFICE
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SPRINGFIELD, MASS.
EVENING UNION

SEP 3 - 1942

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Harrington Alleges Letter to Property Committee Was Misinterpreted

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Newspaper stories reporting on the attempt of the property board to reach a decision on the use of the Auditorium by the nonunion Boston Symphony Orchestra quoted a letter from Mr. Harrington to the affect that he hoped the property board would refuse the Boston Symphony concert.

Mr. Harrington sent a copy of his letter to Chairman Lowe. In it Mr. Harrington said, "I sincerely hope that the Committee on City Property will give careful consideration to this matter and do all within their power to make it possible for us to carry out our concert. It seems to me that from a merely business standpoint the Auditorium could not afford to lose the support, interest and co-operation of the many fine organizations who are booked to play there next season."

Mr. Harrington insisted that he is not concerned in the row between the union and the Boston orchestra. He was concerned, however, in anything action which might make it necessary for his organization to cancel its date (March 3, 1943) and cause a loss to the orchestra.

The property committee resolved its connection with the row by leaving to the 1943 property committee the renting of the Auditorium to the Boston Symphony. Meantime, the union is reported as pressing its drive for unionization of the orchestra.

NEW YORK, N.Y.
TIMES

SEP 15 1942

Eastman Concerts Off the Air; Musicians Not in Petrillo's Union

School Director Says Labor Leader's Policy Forbids Broadcasts—Urges Compromise Limiting Student Groups on Radio

Special to THE NEW YORK TIMES.

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Many members of the Eastman School Symphony Orchestra, composed of 120 instrumentalists, are students who do not belong to the musician's union, Dr. Hanson said today, and therefore are subject to the Petrillo radio prohibition.

At the same time Dr. Hanson revealed that the Eastman-Rochester Symphony Orchestra and the Rochester Civic Orchestra would be heard over the air in a series of concerts this season, beginning in October. Broadcasting by these orchestras without conflicting with the Petrillo policy was made possible, he said, by the fact that the sixty members of both, some advanced students at the school, are members of the union. The Eastman-Rochester Symphony also records for Victor.

Discussing the ban on the Cincinnati Conservatory of Music and the National Music Camp at Interlochen, Mich., Dr. Hanson called the American Federation of Musicians policy "a situation extremely complicated, with valid arguments on both sides." He said he had a plan, a suggestion he had not broached to broadcasting companies or union officials, for partial lifting of the Petrillo ban on broadcasting by student musical organizations.

Dr. Hanson said he believed that an agreement could be reached between the broadcasters and unionists to permit a limited number of concerts by student orchestras.

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Last December Dr. Hanson canceled three engagements to conduct the Boston Symphony Orchestra in one of his own compositions because the musicians' union forbade him to appear with a nonunion orchestra. Serge Koussevitzky, conductor of the orchestra, conducted the Hanson composition, his Third Symphony.

CAMDEN, N. J.
COURIER

CAMDEN, N. J.
POST

SEP 3 - 1942

WOMEN—AND WHAT THEY ARE DOING

Music Federation Condemns Petrillo's Ban on Recordings as Blow to American Culture, Morale of Nation at War

By M. IRENE FROST

The ban placed on recordings by James C. Petrillo, president of the American Federation of Musicians, has been condemned by the National Federation of Music Clubs as "the most serious blow yet struck at American musical culture."

The Board of Directors of the Music Clubs Federation, which has just concluded a three-day session in Providence, R. I., passed a resolution urging its entire membership to express this condemnation and disapproval to local unions on the ground that such a ban is detrimental to the morale of a nation at war which it believes needs the "comfort and pleasure given by music in homes or wherever recorded music is used."

The board, which claims it represents at least 450,000 citizens, is sending copies of the resolution to President Roosevelt as well as to Petrillo, and intends giving active support to having the ban withdrawn.

At the same time word was issued concerning the resolution, plans were announced for the "Little Red House" project of the Federation of Music Clubs, which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a Summer studio for the Berkshire Music Centre. According to Mrs. Guy Patterson Gannett, of Portland, Maine, president, the project is being sponsored by nationally prominent artists, among them, Mrs. Mary Curtis Bok, president of Curtis Institute of Music; Dr. Walter Damrosch, Senator Arthur Vandenburg, of Michigan, and Mrs. Elizabeth Sprague Coolidge, outstanding patron of chamber music.

The sponsors for the project were announced at a luncheon given by the board to Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Centre, who is chairman of the Boston Symphony Committee collaborating with the "Little Red House" project.

Mrs. Gannett states that as soon as building materials become available the Hawthorne House, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, who is identified with the restoration of Williamsburg, Va., will supervise the architectural work, having offered his services because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Centre.

Mrs. Lewis James Howell, president of the New Jersey Federation of Music Clubs, is attending the meeting.

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[115]

Theatre operators to organize
"Junior Commandos" as Part
of September Campaign.

Organization of a group of "Junior Commandos" to sell War Bonds and Stamps, and a special matinee of "Abe Lincoln in Illinois" at The Playhouse Labor Day afternoon with the purchase of bonds and stamps as the price of admission, were planned

Music Convention Closes with Plea to Fight Petrillo

Representatives of music clubs of 34 States attending the three-day convention of the board of directors and president's council of the National Federation of Music Clubs were instructed last night at the final session to carry to their home communities the fight against a ban placed by James C. Petrillo, president of the American Federation of Musicians.

In a formal resolution reaffirming the strong protest made by the board of directors on Monday against the Petrillo ban on recording for radio and other public performance, federations and individual clubs were urged to keep themselves informed of any further developments concerning the complaint filed against Petrillo by the Department of Justice and to voice the protest in their local communities.

The board pledged its continued support of Dr. Serge Koussevitzky's Berkshire Music Centre summer school in recognition of the contribution to the development of American music the Boston Symphony Orchestra leader is making through the school. It promised similar support for other enterprises which tend to give opportunity and outlet to young American talent.

One of the first major organizations to abandon plans for a big biennial convention, the Federation as one of its final items of business yesterday formally decided to hold instead of its 1943 biennial an "American Festival" of music over the air next spring. A committee was appointed to arrange for a small business meeting to be held in a centrally located place instead of the convention. The committee will meet here this morning.

ORCHESTRAL WORK PRIZE

Cleveland Group Will Award $1,000 for New Composition

N.Y. Times Sept. 13

The Cleveland Orchestra announces that in celebration of its forthcoming twenty-fifth anniversary season it offers a prize of $1,000 for a new unpublished and unperformed orchestral work not to exceed fifteen minutes in duration. The winning composition will be played at a pair of the orchestra's concerts this season in Cleveland. Artur Rodzinski, Arthur Shepherd, Albert Riemenschneider, F. Karl Grossman and Norman Lockwood will be the judges.

Entries should be scored for symphony orchestra of normal size and may be in any form. The manuscripts should contain the title of the work but not the name of the composer, who should send his or her name and the title by letter. All scores must be sent to C. J. Vosburgh, manager of the Cleveland Orchestra, Severance Hall, Cleveland, by Jan. 1. The Musical Arts Association, which supports the orchestra, is enabled to offer the prize through a gift of two of its trustees, Mr. and Mrs. E. J. Kulas.

PENNSYLVANIA

Invited

R!

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TIME
CHICAGO, ILL.
9/7/42

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But the orchestra may not be able to buck Petrillo's New Order much longer. In Boston, orchestra and union officials were at last getting together. In Manhattan, many a musician was betting that Boston Symphony players will never again enter Carnegie Hall without union cards.

Meanwhile James Caesar Petrillo had another battle on his hands. Next fortnight the Government hopes to slap an injunction on Petrillo to end his boycott against recordings. On hand to push the Government's case will be Assistant Attorney General Thurman Arnold. So far Trust-Buster Arnold has had no great success in his brushes with organized labor. But this time he has popular opinion behind him. A Gallup Poll question, "Do you approve or disapprove of the Government taking legal action to stop Petrillo?" turned up a 73% chorus of ayes.

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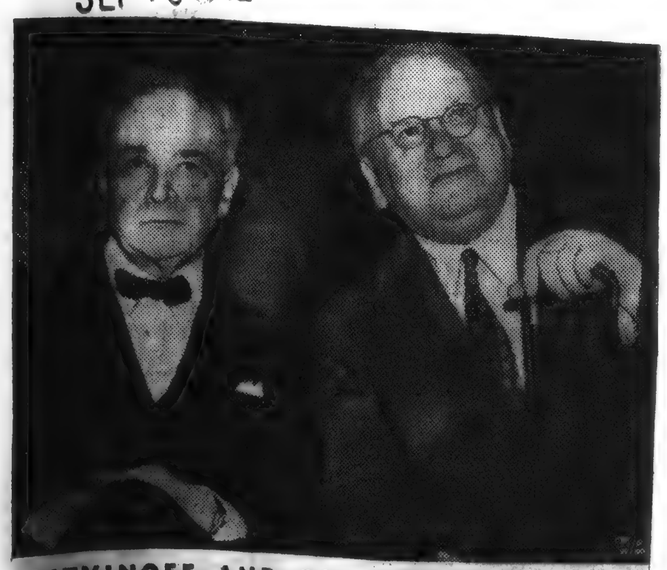
EVENING NEWS PRESS

SEP 18 1942



LITVINOFF AND CONDUCTOR—Soviet Ambassador Maxim Litvinoff (right) sits with Boston Symphony conductor Serge Koussevitsky after a concert at the Berkshire Music Center near Lenox, Mass.

THE PLIGHT of the PROFESSIONAL MUSICIAN

N.Y. Times Sept. 13. - 42

And Why He Is Opposed to the Uncontrolled Distribution of the Records His Talents Create

The organized professional musician, representing the membership of the American Federation of Musicians of the U. S. and Canada, is refusing to make certain records except for the entertainment of our armed forces and for home use.

He has been forced to this stand because the strings and horns which once furnished him a livelihood have now become merely the instruments of his own destruction. Only by refusing to make records for uncontrolled distribution can he hope to survive.

He is not unpatriotic, or desirous of obstructing progress. He is not a conspirator seeking restraint of trade. He is not guilty of the other crimes ascribed to him by the uninformed.

The A. F. of M. numbers approximately 138,000 members. Their musical talent has been developed by long years of study and practice. They are completely devoted to our country's cause. 10% are in our armed forces, a high average. They rank high as blood donors, war bond and stamp buyers, volunteers in civilian service. They are cheerfully donating their services gratis to our armed forces.

And yet only 35% now are steadily employed. This despite the fact that music today is being enjoyed by millions, while previously it was heard only by thousands.

Do you know that 95% of the music heard today in the U. S. and Canada is "canned"? (made on records)—that only the remaining 5% is played by the living musician?

And do you know that the greatest contributing factor to this situation is the musical "robot"—the record?

Is not the musician, then, justified in saying: "I will make no more records until and unless honest negotiation provides a solution by which the public may continue to enjoy the product of our time and labor, and I may continue to work and earn a living?"

Now hear the facts about the music record industry and the relation of the musician to this industry.

There are approximately 800 radio stations in the U. S. Over 500 of these do not employ one single living musician. They operate exclusively on recorded music.

There are approximately 500,000 coin-operated juke boxes in our country. The total income from this one source alone is around $150,000,000 annually.

An average of only 7 minutes of each 24 hours of radio time is given to "live" music.

Hundreds of millions in advertising income is received by these radio stations from the sale of "canned music" to commercial programs. This huge total is derived from the records which the professional musicians create. But the total income received by the musicians who make this profitable radio industry possible approximates an insignificant fraction of this total. As the number of stations increases, the employment of living musicians in this field is actually decreasing.

Tonight you can relax comfortably in your favorite chair beside your radio. A touch of the knob and the musical talent of the world will be yours. Or in a nearby tavern a nickel in the juke box will bring you your favorite band leader or singer.

But will you stop to think that there may come an evening, not too far distant, when you may find this privilege gone?

Why? Because the talent which produces this entertainment is in grave danger of being destroyed by the very instrument it is called upon to produce.

Is it not reasonable then to ask for a fair and sensible solution which will permit you to continue to enjoy, and permit us to continue to live?

Is it not fair and just that the recording and radio industry, earning big financial rewards from the talent and skill of the musician, should sustain the obligation of affording him, by some compromise, the opportunity to maintain a decent standard of living—so that music may survive?

Assistant Attorney General Thurman Arnold is seeking an injunction to restrain us from refusing to make records.

Would it not have been more just, before seeking legal restraint, first to give us the opportunity to present the facts fully?

We welcome a complete and impartial investigation which might suggest some equitable legislation as now exists in England, and prevent radio stations and juke box operators from regularly playing the records bearing the phrase, "For home use only."

Yet not one recording or transcription company has approached our Federation with any suggestions to meet the problem. Instead they have seemingly combined with the radio stations and advertising interests to influence Washington to fight their battles for them.

The unthinking and uninformed are too often misled into believing that the fault lies with the President of our International, James C. Petrillo, who has been subjected to much unjust criticism.

The fact is that Brother Petrillo is but carrying out the unanimous decision of our International Executive Board. The latter, in turn, is carrying out the unanimous decision of the 518 duly elected delegates who attended our 46th National Convention—which expressed the will of our entire membership.

That is why Local 802, with a membership of over 21,000, wholeheartedly supports our International President and our International Executive Board.

Justice demands that the musician should not be compelled to make "canned music" for commercial industries which grow rich—while he walks the streets without a job.

Justice demands that the canned music industry should not force our members on the relief rolls—together with implications against our patriotism.

These are the facts. And we are confident that you, the public, will sympathize with our position, and our plight.

Executive Board

ASSOCIATED MUSICIANS OF GREATER NEW YORK
LOCAL 802
AMERICAN FEDERATION OF MUSICIANS

WASHINGTON, D. C.
TIMES HERALD

SEP 22 1942

Broadway

By DANTON WALKER

. . . Pleasure cars will be off the roads in Canada by next spring . . . The New York Public Library is being profiled in the Saturday Evening Post by Jack Alexander . . . If Ford signs Serge Koussevitzky for a network show, the last holdout in the symphony field, the Boston Symphony Orchestra, will be compelled to join the American Federation of Musicians. The union has kept the organization off the air so far.

[116]

NEW YORK, N.Y.
SUN

SEP 15 1942

PETRILLO GAGS ANOTHER BAND

Eastman School Concerts Ordered Off the Air.

Rochester, N. Y., Sept. 15.—Broadcasts by the Eastman School of Music will be kept off the air from now on by the policy of James C. Petrillo, president of the American Federation of Musicians, it was announced today by Dr. Howard Hanson, director of the school.

Among the 120 instrumentalists in the Eastman School Symphony Orchestra are students who, as non-members of Petrillo's union, fall under his radio broadcast ban. The situation is similar to that which caused the ban last week on broadcasts by the Cincinnati Conservatory of Music and the earlier one on broadcasts by the student group of the National Music Camp at Interlochen, Mich.

The Eastman-Rochester Symphony Orchestra and the Rochester Civic Orchestra do not come under the ban, Dr. Hanson said, and will be heard in a broadcast series of concerts beginning in October. Dr. Hanson explained that the members of both these orchestras, some of them advanced students at the, school belong to the Petrillo union. The Eastman-Rochester Symphony records for Victor.

Hanson Compromise.

Dr. Hanson said that he had a suggestion which he had not outlined either to broadcasting companies or union officials, which might provide a solution. He said his plan would be a dual system that would limit the number of concerts by students to protect the union from competition and give listeners a chance to hear both professional organizations and those of outstanding students.

Dr. Hanson, who has been director of the Eastman School of Music for twenty years, established its American composers' concerts and its Festival of American Music, which are widely known through the radio.

Three engagements to conduct the Boston Symphony Orchestra in one of his own compositions were canceled by Dr. Hanson last December because the musicians' union forbade him to appear with a non-union orchestra. Serge Koussevitsky, conductor of the orchestra, conducted the Hanson composition.

DAVENPORT, IOWA
DEMOCRAT-LEADER

SEP 20 1942

THE CINCINNATI . . . Conservatory was scheduled to begin its ninth season of broadcast concerts on October 1st over the Columbia network. The music students of the school have given 220 broadcasts since they first went on the air eight years ago. The Eastman School of Music has a student symphony orchestra of 120 instrumentalists and most of them are amateurs and not union musicians. Therefore the orchestra is barred from the air by Petrillo. He will permit the broadcast concerts by the Eastman Rochester Symphony orchestra and the Rochester Civic orchestra, because the 60 members of the two orchestras are members of the union altho most of them are advanced students at the school. Dr. Howard Hanson is director of the Eastman School and orchestras and last winter Petrillo refused to permit him to conduct performances of three of his own works with the Boston Symphony orchestra.

BUTTE, MONT.
MONTANA STANDARD

SEP 25 1942

AGAIN, GREAT CAESAR!
From the New York World-Telegram

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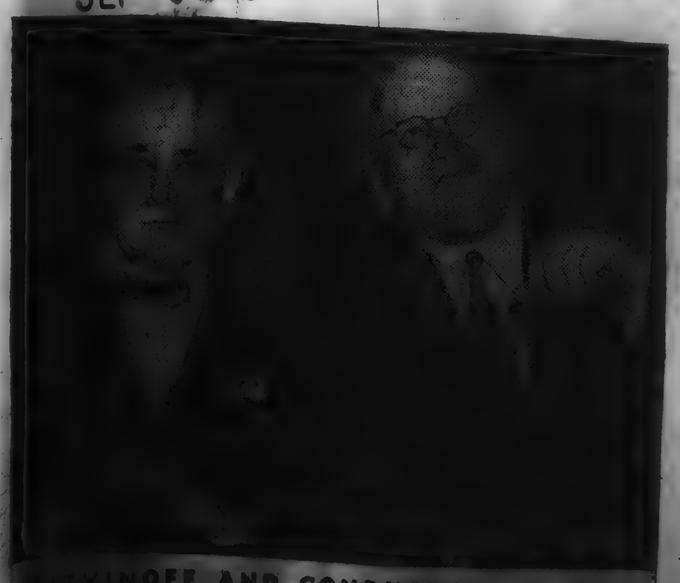

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He is not unpatriotic, or desirous of obstructing progress. He is not a conspirator seeking restraint of trade. He is not guilty of the other crimes ascribed to him by the uninformed.

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And yet only 35% now are steadily employed. This despite the fact that music today is being enjoyed by millions, while previously it was heard only by thousands.

Do you know that 95% of the music heard today in the U. S. and Canada is "canned"? (made on records)—that only the remaining 5% is played by the living musician?

And do you know that the greatest contributing factor to this situation is the musical "robot"—the record?

Is not the musician, then, justified in saying: "I will make no more records until and unless honest negotiation provides a solution by which the public may continue to enjoy the product of our time and labor, and I may continue to work and earn a living?"

Now hear the facts about the music record industry and the relation of the musician to this industry.

There are approximately 800 radio stations in the U. S. Over 500 of these do not employ one single living musician. They operate exclusively on recorded music.

There are approximately 500,000 coin-operated juke boxes in our country. The total income from this one source alone is around $150,000,000 annually.

An average of only 7 minutes of each 24 hours of radio time is given to "live" music.

Hundreds of millions in advertising income is received by these radio stations from the sale of "canned music" to commercial programs. This huge total is derived from the records which the professional musicians create. But the total income received by the musicians who make this profitable radio industry possible approximates an insignificant fraction of this total. As the number of stations increases, the employment of living musicians in this field is actually decreasing.

Tonight you can relax comfortably in your favorite chair beside your radio. A touch of the knob and the musical talent of the world will be yours. Or in a nearby tavern a nickel in the juke box will bring you your favorite band leader or singer.

But will you stop to think that there may come an evening, not too far distant, when you may find this privilege gone?

Why? Because the talent which produces this entertainment is in grave danger of being destroyed by the very instrument it is called upon to produce.

Is it not reasonable then to ask for a fair and sensible solution which will permit you to continue to enjoy, and permit us to continue to live?

Is it not fair and just that the recording and radio industry, earning big financial rewards from the talent and skill of the musician, should sustain the obligation of affording him, by some compromise, the opportunity to maintain a decent standard of living—so that music may survive?

Assistant Attorney General Thurman Arnold is seeking an injunction to restrain us from refusing to make records.

Would it not have been more just, before seeking legal restraint, first to give us the opportunity to present the facts fully?

We welcome a complete and impartial investigation which might suggest some equitable legislation as now exists in England, and prevent radio stations and juke box operators from regularly playing the records bearing the phrase, "For home use only."

Yet not one recording or transcription company has approached our Federation with any suggestions to meet the problem. Instead they have seemingly combined with the radio stations and advertising interests to influence Washington to fight their battles for them.

The unthinking and uninformed are too often misled into believing that the fault lies with the President of our International, James C. Petrillo, who has been subjected to much unjust criticism.

The fact is that Brother Petrillo is but carrying out the unanimous decision of our International Executive Board. The latter, in turn, is carrying out the unanimous decision of the 518 duly elected delegates who attended our 46th National Convention—which expressed the will of our entire membership.

That is why Local 802, with a membership of over 21,000, wholeheartedly supports our International President and our International Executive Board.

Justice demands that the musician should not be compelled to make "canned music" for commercial industries which grow rich—while he walks the streets without a job.

Justice demands that the canned music industry should not force our members on the relief rolls—together with implications against our patriotism.

These are the facts. And we are confident that you, the public, will sympathize with our position, and our plight.

Executive Board

ASSOCIATED MUSICIANS OF GREATER NEW YORK

LOCAL 802

AMERICAN FEDERATION OF MUSICIANS

WASHINGTON, D.C.
TIMES HERALD

SEP 22 1942

Broadway

By DANTON WALKER

. . . Pleasure cars will be off the roads in Canada by next spring . . . The New York Public Library is being profiled in the Saturday Evening Post by Jack Alexander . . . If Ford signs Serge Koussevitzky for a network show, the last holdout in the symphony world—the Boston Symphony Orchestra, will be compelled to join the American Federation of Musicians. The union has kept the organization off the air so far.

[116]

NEW YORK, N.Y.
SUN

SEP 15 1942

PETRILLO GAGS ANOTHER BAND

Eastman School Concerts Ordered Off the Air.

Rochester, N. Y., Sept. 15.—Broadcasts by the Eastman School of Music will be kept off the air from now on by the policy of James C. Petrillo, president of the American Federation of Musicians, it was announced today by Dr. Howard Hanson, director of the school.

Among the 120 instrumentalists in the Eastman School Symphony Orchestra are students who, as non-members of Petrillo's union, fall under his radio broadcast ban. The situation is similar to that which caused the ban last week on broadcasts by the Cincinnati Conservatory of Music and the earlier one on broadcasts by the student group of the National Music Camp at Interlochen, Mich.

The Eastman-Rochester Symphony Orchestra and the Rochester Civic Orchestra do not come under the ban, Dr. Hanson said, and will be heard in a broadcast series of concerts beginning in October. Dr. Hanson explained that the members of both these orchestras, some of them advanced students at the school, belong to the Petrillo union. The Eastman-Rochester Symphony records for Victor.

Hanson Compromise.

Dr. Hanson said that he had a suggestion which he had not outlined either to broadcasting companies or union officials, which might provide a solution. He said his plan would be a dual system that would limit the number of concerts by students to protect the union from competition and give listeners a chance to hear both professional organizations and those of outstanding students.

Dr. Hanson, who has been director of the Eastman School of Music for twenty years, established its American composers concerts and its Festival of American Music, which are widely known through the radio.

Three engagements to conduct the Boston Symphony Orchestra in one of his own compositions were canceled by Dr. Hanson last December because the musicians union forbade him to appear with a non-union orchestra. Serge Koussevitsky, conductor of the orchestra, conducted the Hanson composition.

DAVENPORT, IOWA
DEMOCRAT-LEADER

SEP 20 1942

THE CINCINNATI . . . Conservatory was scheduled to begin its ninth season of broadcast concerts on October 1st over the Columbia network. The music students of the school have given 220 broadcasts since they first went on the air eight years ago. The Eastman School of Music has a student symphony orchestra of 120 instrumentalists and most of them are amateurs and not union musicians. Therefore the orchestra is barred from the air by Petrillo. He will permit the broadcast concerts by the Eastman Rochester Symphony orchestra and the Rochester Civic orchestra, because the 60 members of the two orchestras are members of the union altho most of them are advanced students at the school. Dr. Howard Hanson is director of the Eastman School and orchestras and last winter Petrillo refused to permit him to conduct performances of three of his own works with the Boston Symphony orchestra.

BUTTE, MONT.
MONTANA STANDARD

SEP 25 1942

AGAIN, GREAT CAESAR!
From the New York World-Telegram

Rochester has cancelled its annual date with the Boston Symphony orchestra for fear of reprisals from James Caesar Petrillo, president of the American Federation of Musicians.

Music hath charms. But Mr. Petrillo, with few charms, hath power. Music must be taught its place in a unionized era. Pianissimo! Pipe down.

NEW YORK, N.Y.
POST

NEW YORK, N.Y.
HERALD TRIBUNE

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HERALD TRIBUNE

SEP 17 1942

Musicians' Local 802 Votes Support of Petrillo

The membership of Local 802, of the American Federation of Musicians, has unanimously ratified a resolution of its executive committee supporting the action of the federation's president, James C. Petrillo, in banning members from making transcriptions and recordings.

This was announced Tuesday by the local's secretary, William Feinberg, who said the membership indorsement was voted at a meeting Monday afternoon in Palm Garden, 306 West Fifty-second Street. He said that about 1,000 musicians attended the meeting.

It was also learned that Carnegie Hall, home of the New York Philharmonic-Symphony Orchestra, has been placed on the union's "unfair list" but subsequently had been restored to the "fair list" pending outcome of the federation's negotiations with the Boston Symphony Orchestra. The Boston organization, only large non-union orchestra in the country, has a contract with Carnegie Hall.

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FORBES
NEW YORK CITY

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Fantastic? Yes. But true.

This is but one tragic consequence of the Administration's unconscionable coddling of organized labor. Between now and November Congress is little likely to clamp down on such flagrant un-Americanism, such flouting of Constitutional American freedom. An outraged public can be depended upon, however, to compel Congress to act—"after the election."

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Boston Board Fears Union Symphony

By the United Press.

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Jerome D. Greene, president of the trustees, objected rules limiting the hiring and firing of orchestra members. Existing laws, he said, did not give the orchestra the freedom to maintain its own standards of operation.

"If those bylaws were amended so as to permit the full and free pursuit of the highest artistic standards," the trustees concluded, "our chief cause for anxiety would be removed."

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Whereas, only a comparatively few musicians are employed in the making of records and transcriptions which thereafter are used by the recording companies and the radio stations for the displacement of much larger numbers of musicians from employment, and

Whereas, it is precisely the skill and art of the musician, developed after years of sacrifice and struggle, which are exploited by the recording companies and radio stations to their great financial benefit, and

Whereas, it is only meet and proper that every industry should provide decent living standards for those who make the industry possible, and

Whereas, in an effort to regulate and control the introduction of mechanical robots so that the least possible injury shall be occasioned to our fellow-musicians, our International Executive Board, under the leadership of our National President, James C. Petrillo, enforcing the will of the Convention of our A. F. of M. held in June, 1941, at Seattle, Washington, as unanimously approved by the 518 delegates attendant thereat, has decided that the membership of the American Federation of Musicians shall cease making records and transcriptions, emphasizing at the same time, however, that such decision shall in no wise be used to curtail musical entertainment to our armed forces, thus once more evidencing complete devotion of the membership of our International to our country's cause in the war which has been forced upon us by the Axis-Fascist aggressors, and

Whereas, said decision of our International Executive Board was made in the hope and for the purpose of inducing the recording companies and radio broadcasters to negotiate and agree upon a plan under which not only they may continue to function and prosper, but which would also provide employment opportunities for greater numbers of our fellow-members,

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Resolved, that the executive Board of Local 802, largest local of our International, in meeting duly assembled this 13th day of August, 1942, does express its fullest confidence in our International Executive Board and our President, Brother James C. Petrillo, and does pledge itself to exert every effort to carry out the decision above referred to, to the end that the greatest possible number of our members may be restored once more to gainful employment.

Carnegie Hall in Row

It was learned meanwhile that Carnegie Hall, home of the New York Philharmonic-Symphony Orchestra and scene of many outstanding musical events, had been drawn into the controversy over Mr. Petrillo's battles against nonunion musicians.

On June 30 the hall was placed on the local's "unfair list," according to the union, because it would not agree to let the premises be used only by union musicians. A permanent listing as "unfair" would have meant the Philharmonic could not have played at Carnegie. The hall's position was dictated by the fact that it has a lease with the Boston Symphony Orchestra, led by Dr. Serge Koussevitsky, which is the only important non-union symphony in the country.

Mr. Petrillo subsequently restored Carnegie Hall to the "fair list" pending the outcome of the current negotiations between the Boston Symphony's management and the federation. The negotiations are expected to result in the unionization of the Boston group.

MEMPHIS, TENN.
COMMERCIAL APPEAL

SEP 16 1942

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Government Would Restrain Czar Of Musicians Union From Enforcing Recently Instituted Ban On Recordings And Transcriptions

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With Thurman Arnold, assistant attorney general and the department's trust-busting expert, to appear personally, the Department of Justice will seek a temporary injunction restraining Mr. Petrillo from enforcing his recently instituted ban on music recordings and transcriptions.

If the injunction is granted, union musicians will be expected to resume displaying their talents on wax. If not, Mr. Petrillo will continue to have radio and all branches of the movie industry under his thumb as far as recordings and transcriptions are involved.

Tommy Dorsey

While there is something to be said on both sides of the Petrillo ban on recordings — his expressed reason is that such a move will create more jobs for union musicians throughout the country — the czar of the musicians union has provoked considerable public wrath by such show of dictatorial power as banning the Interlochen, Mich., youth orchestra from the air; refusal to allow the enlisted men's orchestra of "This Is the Army" show to perform at a canteen opening in New York, threatening to blacklist college and municipal auditoriums in which the nonunion Boston Symphony Orchestra is scheduled to play.

The ban on transcriptions for one-time broadcast use will go hard eventually with individual stations which use commercial transcribed serials and other shows, although a good supply is said to have been prepared in advance to meet just such a situation as now exists.

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A LOT OF LISTENERS see in the stoppage of transcriptions a welcomed relief from the many silly transcribed announcements on the air.

"Thank heaven for Mr. Petrillo if his extended ban will take transcribed commercials — 'family dramas, jingles' and the like off the air,' writes Ernest E. Akins of Memphis. "But it sounds much too good to be true. I could most sincerely forgive him for whatever else he might do that is not in the 'interest' of other recordings."

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properties owned, controlled or operated by them.

The subsidiaries are:

Savannah Electric & Power Co.; Gulf States Utilities Co.; Baton Rouge Bus Co., Inc.; El Paso Electric Co. (Del.), El Paso Electric Co. (Texas), El Paso & Juarez Traction Co., El Paso Natural Gas Co. and Engineers Public Service Co., Inc., the latter being the mutual service company in Engineers' holding system which in the past rendered advisory and consultative services to all companies in the system.

Votes Support of Petrillo

1,000 Reported at Session; Action Is Unanimous

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...t De Pinna

NEW YORK

Salvage Chief Admits War Scrap Is Being Retained to Meet Shortage of Parts

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...Local Backs ...illo Fight on Recordings

James C. Petrillo, president of the American Federation of Musicians, AFL affiliate, had a vote of confidence today from 1,000 members of Local 802 here in his fight to ban recorded music over the radio.

Union officials also predicted that Petrillo would be successful in winning the unionization of the Boston Symphony Orchestra, directed by Dr. Serge Koussevitsky, the only large remaining non-union symphony in the country.

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FORBES
NEW YORK CITY

OCT 1 - 1942

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MEMPHIS, TENN.
COMMERCIAL APPEAL

SEP 16 1942

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Government Would Restrain Czar Of Musicians Union From Enforcing Recently Instituted Ban On Recordings And Transcriptions

By ROBERT GRAY

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If the injunction is granted, union musicians will be expected to resume displaying their talents on wax. If not, Mr. Petrillo will continue to have radio and all branches of the movie industry under his thumb as far as recordings and transcriptions are involved.

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...t De Pinna

NEW YORK

...ocal Backs
...ilo Fight on Recordings

James C. Petrillo, president o the American Federation of Musicians, AFL affiliate, had a vote of confidence today from 1,000 members of Local 802 here in his fight to ban recorded music over the radio.

Union officials also predicted that Petrillo would be successful in winning the unionization of the Bos...phony Orchestra, directed by Dr. Serge Koussevitsky, the only large remaining non-union symphony in the country.

NEW YORK, N.Y.
TIMES

SEP 16 1942

MUSICIANS HERE BACK PETRILLO BAN

Local 802 Votes the 'Fullest Confidence' in Leader in His Action on Recordings

FIRST SUCH ENDORSEMENT

Resolution Cites Widespread Unemployment Caused by 'Canned Music'

The membership of Local 802 of the American Federation of Musicians has indorsed unanimously the fight of James C. Petrillo, federation president, against recorded music and voted its "fullest confidence" in his leadership, it was announced yesterday by the local.

The local's action had been expected but the vote was the first expression of opinion by any of the federation's members since the union's ban on recordings took effect on Aug. 1 and the Department of Justice started its anti-trust suit against the organization. The vote was taken at a membership meeting Monday evening in Palm Garden, 306 West Fifty-second Street, attended by a thousand musicians.

Text of Resolution

The resolution adopted by the local follows:

Whereas widespread unemployment exists amongst the musicians in our country, resulting in increasing hardship and misery to thousands of our fellow-members and their families, and

Whereas, one of the most potent causes for this widespread unemployment is the rapid and increasing introduction of mechanical and canned music, which in many instances displaces the live musician from his former place of employment and in others denies him opportunity for employment where same would otherwise prevail; and

Whereas, only a comparatively few musicians are employed in the making of records and transcriptions which thereafter are used by the recording companies and the radio stations for the displacement of much larger numbers of musicians from employment, and

Whereas, it is precisely the skill and art of the musician, developed after years of sacrifice and struggle, which are exploited by the recording companies and radio stations to their great financial benefit, and

Whereas, it is only meet and proper that every industry should provide decent living standards for those who make the industry possible, and

Whereas, in an effort to regulate and control the introduction of mechanical robots so that the least possible injury shall be occasioned to our fellow-musicians, our International Executive Board, under the leadership of our National President, James C. Petrillo, enforcing the will of the Convention of our A. F. of M. held in June, 1941, at Seattle, Washington, as unanimously approved by the 518 delegates attendant thereat, has decided that the membership of the American Federation of Musicians shall cease making records and transcriptions, emphasizing at the same time, however, that such decision shall in no wise be used to curtail musical entertainment to our armed forces, thus once more evidencing complete devotion of the membership of our International to our country's cause in the war which has been forced upon us by the Axis-Fascist aggressors, and

Whereas, said decision of our International Executive Board was made in the hope and for the purpose of inducing the recording companies and radio broadcasters to negotiate and agree upon a plan under which not only they may continue to function and prosper, but which would also provide employment opportunities for greater numbers of our fellow-members.

Now, therefore, be it

Resolved, that the executive Board of Local 802, largest local of our International, in meeting duly assembled this 13th day of August, 1942, does express its fullest confidence in our International Executive Board and our President, Brother James C. Petrillo, and does pledge itself to exert every effort to carry out the decision above referred to, to the end that the greatest possible number of our members may be restored once more to gainful employment.

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ST. LOUIS, MO.
GLOBE-DEMOCRAT

SEP 17 1942

Sokolsky Tells of Petrillo's Big Ego

SUGGESTS THAT 'King James Caesar' Take Over the Networks, Because He Runs Them Now; Also Federal Commission

By GEORGE E. SOKOLSKY.

I SEE that that Master of Music, King James Caesar Petrillo, has now forbidden electrical transcriptions. I do not understand why, things being as they are, the NBC and the Columbia networks do not turn their properties over to Petrillo. He runs them now. He says what may and may not be played. I also do not understand why Mr. Fly does not resign from the Federal Communications Commission. Jimmy could run that with his left pinky.

No longer are we to listen to soap opera and the propaganda of the various government bureaus and the rhymes of about something or other hitting the spot. No longer are we to be regaled by phonograph records which the studios play in between times and which are so superior to much that the radio companies dish out. In New York, there is a station called WQXR to which I sometimes listen because so much of it is electrical transcription. I hear that Henry Luce of Time, Life, etc., bought into it and that they are going to make it sound like the March of Time. I prefer Caruso on an electrical transcription.

"NO CAN DO"

So the great James Petrillo says, "no can do. You can't listen to electrical transcriptions. You have to listen to the members of my union or go without." Well, Jimmy, lots of us will go without, even if we have to give up the Philharmonic and listen only to the Boston Symphony. You know, Jimmy, we are learning to do without lots of things —without gasoline, without tires, with less sugar and less meat and without any money after we pay our taxes. So, we'll learn to get along without the radio. And we'll learn to get along without your members.

I received some letters from officials of Petrillo's union saying what a liar I am and what a great guy Jimmy is. So I want to quote to you an editorial from "Musical America," the leading publication of the trade. The editorial is entitled, "Petrillo's Betrayal of Music."

"As schooling goes, Mr. Petrillo represents a kind of ignorance not common among today's men of public affairs. It has been repeatedly stated and never successfully denied, that he got no further than the fourth grade. As a musician, he once played the trumpet and later the drums, but he gave that all up long ago, and there is little or nothing to show that he personally ever thinks of music as an art or as something that is important to others as an art. For him, it is primarily a source of a livelihood for 'My boys'—the union musicians. But, even accepting his concern for unemployed members of his union in the best possible light, it is impossible not to see the fallacy of his notion that if he puts the record broadcasters and the juke boxes out of business he will be creating jobs for unemployed musicians. There simply will be less music for the public.

"The record broadcasters will not employ orchestras, the little taverns will not put musicians to work in place of the juke boxes. Neither can afford any such departure. What will happen is that the union musicians who were paid to make the recordings will no longer get that pay. How serious the extension of this evil will be to the commercial recording companies is another matter that Mr. Petrillo seems to have considered only in the light of a battle between them and his union. The public he does not appear to have considered at all."

NOT ALL HIS FAULT

So there you have what the musicians' trade paper thinks of Caesar. Of course, the fault is not entirely Petrillo's. He has an enlarged ego because the management of the broadcasting companies are cowards, who dare not challenge his authority. As long as they permit him to dominate them, he will do it. You can't blame the poor musicians because if they toot a toot out of turn he will take their cards away and starve them. But you can blame the rich, concert artists who can afford to resign en masse from this disreputable union until it gets another chief who puts music first. Let us put the blame where it belongs in this order:

1. Management of the broadcasting companies;
2. Rich concert musicians;
3. Petrillo—the czar.

REDDING, CALIF.
SEARCHLIGHT

SEP 3 1942

LITVINOFF AND CONDUCTOR.—Soviet Ambassador Maxim Litvinoff (right) sits with Boston Symphony conductor Serge Koussevitsky after a concert at the Berkshire Music Center near Lenox, Mass.

The Odds Are On Petrillo

P.M. Oct. 6-42

By HENRY SIMON

When the American Federation of Musicians (AFM) ordered an orchestra of adolescents off the air last Summer and followed that edict by refusing its members permission to make records for broadcasting, a tremendous hullabaloo was raised in the papers. A large portion of it, as described in yesterday's PM, was directed against the AFM's president, James C. Petrillo—his career, manners, and arbitrariness.

The impending Senate investigation and Thurman Arnold's court action against the AFM may air more of the charges against Petrillo personally, but the underlying issues should come out more clearly in the court than in the press; and the musicians' side will be heard more fairly.

For the musicians obviously have a good case. Speak to the National Association of Broadcasters, which has set up an office to help the Government fight Petrillo, and you will get gloomy prognostications of the outcome of the legal battle. The NAB has even thought it necessary to send out two large broadsides of unfavorable journalistic reaction and a pamphlet giving all the facts on its side, couched in fine, righteous language.

On their side, the musicians have stated their case only in one paid advertisement and a few early and unfortunate interviews. Since that time Petrillo has stayed fretfully behind closed doors.

The NAB's Story

This is too bad, as the NAB has been very busy gathering and publishing facts and figures to prove that the musicians' claim about the extent of their unemployment (65 per cent) is vastly exaggerated; that the record companies and radio stations are nothing but innocent bystanders; and that, far from being hurt by the juke box and other technological developments, musicians who make records are getting more and more out of the industry.

So far as I know, the NAB's facts and figures are approximately correct. What is seldom mentioned—and never by the NAB—is such facts as these:

1. Only some 2 per cent of the AFM's musicians (which is the same as saying 2 per cent of all but a few of the country's competent instrumentalists) makes records at all.

2. Whatever the exact figure, there is a large amount of unemployment and suffering from lack of jobs among good musicians in the larger cities.

3. From the juke boxes, which represent an expenditure of many millions annually by the U. S. public, individual band leaders like Glenn Miller may build up reputations, but the anonymous musicians in the bands get nothing.

4. Even the 2 per cent of musicians who do make records, well paid as they seem to be, get nothing like a proportionate return on the profits realized from their talents.

What Musicians Don't Get

Figures in support of the last statement are summarized like this in *The Orchestra World*, a trade paper:

"A band, recording a hit, gets $10 a man ($7.50—H. S.). That record sells for about 21c to the jukebox owner. At least 100,000 copies of a hit record are purchased by the jukebox industry. Each one will get up to 100 plays before being used up. That means $5 a record for an investment of 21c and $500,000—half a million dollars—for the entire jukebox industry. But the musicians don't get more than $10."

Less precise figures—but presumably resulting in a similar ratio—might be worked out for the playing of records on radio stations, some 500 of which cannot or do not afford a single live musician.

In short, what the musicians want and should have is a greater share in the profits and protection made possible by the developments of radio and the juke box. Until they can get it, the AFM has served notice that they won't record at all.

Similarly, in banning amateur orchestras here and there, the union is protecting itself from competition of minors and amateurs just as a carpenter's, newspapermen's, or any other union would.

These are perfectly legal and proper principles for a union to act on, and they probably constitute the main reason that the Government and the NAB feel uncertain about victory in the courts.

Letters To and From the Editor

Musicians and Canned Music

P.M. Oct 6-42

Dear Editor:

I certainly hold no brief for Mr. Petrillo who, I agree, has acted often arbitrarily and certainly unwisely in his manner of pursuing ends with which, by and large, I sympathize. But anyone who knows something of what is involved in the mastery of an instrument, or of the conditions under which professional musicians work, must realize that there are two sides to the question, and that, partly because of Mr. Petrillo's personality, combined with frequently wretched tactics on the part of union organizations, only one side has been heard. Misstatements have been circulated, some facts have been distorted, and others ignored.

There are furthermore grounds for believing that the attack on Petrillo is, in the minds of some of its proponents, the spearhead of an eventual all-out offensive against Labor as a whole, in which the Musicians' Union is considered for various reasons as a particularly vulnerable point. As such, it carries potential dangers to democratic society which are incalculable.

The future of our performing musicians is nesessarily a matter of concern to all those who have music itself—as distinct from *musicians*—at heart. I cannot avoid being concerned over a state of affairs which has come to pervade nearly all of our public musical life, in which profits tend to become the real dictators, at the expense not only of musicians and of music itself, but of the true interests of the public. The prevailing vogue for the exploitation of immature talent—certainly "good business"—only confuses the issue and bemuses the public; and surely it is somewhat highfalutin' of Mr. Thurman Arnold, whom I admire, to regard the issue here as one which involves "freedom of expression."

As far as "canned music" is concerned it is not quite correct to define the musician's relation to it as a mere problem in "technological unemployment." It takes many years of exacting training for a musician to produce a single seventy-five cent record, and the latter is not merely the product, but the *reproduction* of his work.

ROGER SESSIONS,
Professor of Music,
Princeton University

Princeton, N. J.

AUGUSTA, ME.
KENNEBEC JOURNAL
OCT 9 - 1942

BOSTON SYMPHONY MAY JOIN UNION

Negotiates With Petrillo Concerning Recognition —Certain Barriers to be Overcome.

Boston, Oct. 6—The Boston Symphony orchestra, sole major non-union orchestra in the country, disclosed yesterday that it had been negotiating with James C. Petrillo, president of the American Federation of Musicians (AFL), concerning union recognition, but that certain barriers remained to be overcome before an agreement could be reached.

The orchestra made this disclosure—its first public pronouncement on its labor relations—while issuing the first general appeal for funds to sustain it in its 62-year history.

Barred in recent years from making radio broadcasts or phonograph records because its players do not belong to the union, the orchestra said in a printed pronouncement to subscribers that the public was entitled to know of the orchestra management's attitude on the labor issue before it contributed the funds.

LOWELL, MASS.
SUN & CITIZEN-LEADER
OCT 9 - 1942

The Union Issue

In the course of a letter to patrons and friends the trustees of the Boston Symphony orchestra clarify the position taken by the orchestra in order to set at rest many conflicting rumors about the possible unionization of the orchestra by the American Federation of Musicians. The attitude of the trustees is as follows: "The musical integrity of our institution rests upon the wide discretionary powers we have conferred upon the conductor (Dr. Koussevitzky) in selecting personnel and in matters of discipline. We do not believe our institution can maintain that integrity if our musicians subscribe to the existing by-laws of the federation. If those by-laws were to be amended so as to permit the full and free pursuit of the highest artistic standards, our chief cause for anxiety would be removed."

According to a report in Boston, it is possible that James C. Petrillo, head of the Federation of [illegible] may consider such changes. But it is clear that the Boston Symphony will insist on artistic domination by its conductor. It is that dominance which explains the admitted excellence of this superb orchestra.

The death last April of Mr. Ernest B. Dane meant the loss to the orchestra of one of the most generous contributors to its Friends of the Orchestra fund. As it is now, the orchestra is about 84 per cent self-supporting. Appeals are made to the Friends of the Orchestra to make up the deficit, which is a small one as symphony organizations go. There are to be two meetings at Symphony hall toward this end, one on Tueseday, Oct. 13, in the afternoon and another on Nov. 10.

Independent

Grace Moore, apparently of a thrifty turn of mind, has decided to manage her own concert appearances hereafter. She has wearied of paying 20 per cent of her earnings to concert managers for promotion of her engagements. So far she is said to have negotiated 24 appearances herself. Thus she says she gets more money for herself and is also able to make better terms with organizations that cannot afford the fees paid by wealthier groups.

The Petrillo Case—III

If He Wins, Labor May Lose

By Henry Simon

If, as was argued in this column yesterday, Petrillo and the AFM are right in principle and strong in law when they fight for a greater share in the profits and protection that their work should offer them and also for protection against the competition of amateurs and minors, why should their actions cause so hysterical an outcry? Why should anti-labor forces be given the opportunity to make the case a *cause celebre* which may result in serious anti-labor legislation?

The answer probably lies in the way Petrillo and the AFM have handled their case. Not only has Petrillo shown an almost preposterous disregard for the power of the press and public feeling, but the specific cases they have chosen to fight and the manner of fighting them have laid them open to attack on all sides.

Take first the matter of protection from amateurs and minors. The Interlochen group may have looked like a good opening gun, because the National Music Camp is a private enterprise, campers paying from $275 to $400 for their Summer there. Such a camp, as opposed to a public institution, should not be allowed to compete with professional musicians earning their living.

Unfortunately, it cannot be shown that these boys and girls actually were competing with professionals, as the networks which were to broadcast the concerts easily could have substituted one of their own orchestras of professionals without added cost to themselves.

Furthermore, to open the attack on kids who averaged 15 years was a sure way to alienate public opinion and to elicit a cry of anguish from Sen. Vandenberg, in whose state the camp is located. Finally, for the previous 12 years Petrillo and his predecessor, Weber, had given permission to this group (as they had to many other amateur organizations) to broadcast. Petrillo couldn't have picked a much worse target.

In the matter of getting a larger share of the benefits from technological developments, Petrillo and the AFM acted with greater and more complex unwisdom. They attacked the record companies which, in fact, are on their side.

For what the AFM wants is greater security by means of controlling the performance rights to the recorded works of its members. RCA Victor fought for such control up to the Supreme Court and lost. Both Victor and Columbia continue to print the legend on their records that they are restricted for home use; but it is only a legend. Juke boxes and radio stations may use them without fear from the law, and neither the artists nor the company that made them can object.

So the AFM refuses to let its members play for their friends, the record companies.

What else could they do? one might ask. The answer comes from the files of the AFM. Joe Weber, in his final report as retiring president, advocated legislation that would give control over the public use of recordings analogous to the control authors and publishers have over books.

Just how such control might work for the benefit of musicians in general is too complex a question to enter into here. That it can work successfully, however, is indicated both by the control exercised in England by the Performing Rights Society, and by ASCAP, which takes care of its composers and publishers here.

Petrillo himself has come forward with such a plan, but it looks on the face of it like a bad one: only 15 per cent of the royalties would go to protection of the unemployed, 1 per cent to the performing musicians, 1 per cent to the record companies and 78 per cent for overhead. Not so good.

Legislation is what Weber recommended and what Petrillo has scorned. He thought—and presumably still thinks—that he can get what he wants by "direct" (i.e. high-handed) action.

With the best interests of the musicians at heart, I hope that the AFM loses its case to Thurman Arnold. If it loses, recording can start again—at least until the appeal to the Supreme Court is made—and the scrap may clear the air for an equitable solution of a real problem.

If, however, Petrillo wins, the anti-labor legislators can say,

"See? We can't control this dictator, this czar, under existing legislation. We'd better have some anti-union laws passed."

That would be just too bad.

Petrillo Wins in U. S. Fight to Halt Ban

Court Rejects Plea for Injunction But Arnold Not to Quit

CHICAGO, Oct. 12 (AP)—The government's petition for an injunction to restrain James C. Petrillo from enforcing an order prohibiting members of his musicians' union from making records for public purposes was dismissed today in Federal Court.

Petrillo served notice quickly that "the ban still stands," but Asst. Atty. Gen. Thurman Arnold told reporters he expected the fight to be carried to the United States Supreme Court, if necessary.

In turning down the government's request, Judge John P. Barnes held the matter essentially was a labor dispute, and expressed the opinion there was a controversy between musicians and the mechanical devices which take the place of musicians.

He cited the Hutcheson case—in which the Supreme Court ruled that the anti-trust law did not apply to labor unions under certain conditions—and said:

"I can't see any way around the Hutcheson case. For that reason the motion to dismiss is granted."

Didn't Hear Defense

The government had contended that the defendants violated the antitrust law by conspiring to monopolize musical entertainment and to kill competition between "canned" music and tunes produced by live musicians.

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DAYTON, O.
NEWS
OCT 11 1942

Halt Unionization Of Boston Symphony As Halls Boycotted

NEW YORK, Oct. 10—According to the current edition of Musical Courier magazine, plans for the unionization of the Boston orchestra depend entirely upon James C. Petrillo, president of the American Federation of Musicians. With cancellations of engagements at Rochester, Buffalo, New Haven and other cities, as a result of Petrillo's threat to "boycott" halls in those centers if the nonunion ensemble appears, the orchestra faces the possibility only in its own home at Boston.

Negotiations between Petrillo and representatives of the orchestra, it can now be made known, the Courier writer states, were carried on throughout the summer. At first the objections of some members of the board of directors presented a serious problem. When Dr. Serge Koussevitzky, conductor, and member of the orchestra expressed a willingness to join the AFM, it was believed the way had been cleared.

However, it was pointed out to Petrillo that the wage scale of the orchestra is in some cases above that of the union. With the summer series at the Esplanade and the "pops", it was contended that the members of the orchestra have a longer season than in many other cities.

According to Musical Courier's informant, Petrillo has been asked by both players and board members to show where any advantage can be gained if the orchestra becomes unionized. At present only the matter of the guest soloists and conductors and the tour engagements are his talking points. On the other hand, it is known that many more out of town bids come to the ensemble than it can fulfill and there is some feeling against continuing the tour idea.

Petrillo has asked to approve the "company union" idea for the orchestra but has so far refused.

With a financial drive contemplated this season for the maintenance of the orchestra, it is believed in some quarters that the unionization matter will be settled shortly. Some adherents of the orchestra believe the entire matter should await the settlement of the hearing now being held in Washington on Petrillo's edicts against the making of recordings for broadcasting and the banning of student ensembles from the radio.

[119]

ST. LOUIS, MO.
GLOBE-DEMOCRAT

SEP 17 1942

Sokolsky Tells of Petrillo's Big Ego

SUGGESTS THAT 'King James Caesar' Take Over the Networks, Because He Runs Them Now, Also Federal Commission

By GEORGE E. SOKOLSKY.

I SEE that that Master of Music, King James Caesar Petrillo, has now forbidden electrical transcriptions. I do not understand why, things being as they are, the NBC and the Columbia networks do not turn their properties over to Petrillo. He runs them now. He says what may and may not be played. I also do not understand why Mr. Fly does not resign from the Federal Communications Commission. Jimmy could run that with his left pinky.

No longer are we to listen to soap opera and the propaganda of the various government bureaus and the rhymes of about something or other hitting the spot. No longer are we to be regaled by phonograph records which the studios play in between times and which are so superior to much that the radio companies dish out. In New York, there is a station called WQXR to which I sometimes listen because so much of it is electrical transcription. I hear that Henry Luce of Time, Life, etc., bought into it and that they are going to make it sound like the March of Time. I prefer Caruso on an electrical transcription.

"NO CAN DO"

So the great James Petrillo says, "no can do. You can't listen to electrical transcriptions. You have to listen to the members of my union or go without." Well, Jimmy, lots of us will go without, even if we have to give up the Philharmonic and listen only to the Boston Symphony. You know, Jimmy, we are learning to do without lots of things—without gasoline, without tires, with less sugar and less meat and without any money after we pay our taxes. So, we'll learn to get along without the radio. And we'll learn to get along without your members.

I received some letters from officials of Petrillo's union saying what a liar I am and what a great guy Jimmy is. So I want to quote to you an editorial from "Musical America," the leading publication of the trade. The editorial is entitled, "Petrillo's Betrayal of Music."

"As schooling goes, Mr. Petrillo represents a kind of ignorance not common among today's men of public affairs. It has been repeatedly stated and never successfully denied, that he got no further than the fourth grade. As a musician, he once played the trumpet and later the drums, but he gave that all up long ago, and there is little or nothing to show that he personally ever thinks of music as an art or as something that is important to others as an art. For him, it is primarily a source of a livelihood for 'My boys'—the union musicians. But, even accepting his concern for unemployed members of his union in the best possible light, it is impossible not to see the fallacy of his notion that if he puts the record broadcasters and the juke boxes out of business he will be creating jobs for unemployed musicians. There simply will be less music for the public.

"The record broadcasters will not employ orchestras, the little taverns will not put musicians to work in place of the juke boxes. Neither can afford any such departure. What will happen is that the union musicians who were paid to make the recordings will no longer get that pay. How serious the extension of this evil will be to the commercial recording companies is another matter that Mr. Petrillo seems to have considered only in the light of a battle between them and his union. The public he does not appear to have considered at all."

NOT ALL HIS FAULT

So there you have what the musicians' trade paper thinks of Caesar. Of course, the fault is not entirely Petrillo's. He has an enlarged ego because the management of the broadcasting companies are cowards, who dare not challenge his authority. As long as they permit him to dominate them, he will do it. You can't blame the poor musicians because if they toot a toot out of turn he will take their cards away and starve them. But you can blame the rich, concert artists who can afford to resign en masse from this disreputable union until it gets another chief who puts music first. Let us put the blame where it belongs in this order:

1. Management of the broadcasting companies;
2. Rich concert musicians;
3. Petrillo—the czar.

REDDING, CALIF.
SEARCHLIGHT

SEP 30 19[illegible]

LITVINOFF AND CONDUCTOR—Soviet Ambassador Maxim Litvinoff (right) sits with Boston Symphony conductor Serge Koussevitsky after a concert at the Berkshire Music Center near Lenox, Mass.

The Odds Are On Petrillo

Oct. 6-42
P.M.

By HENRY SIMON

When the American Federation of Musicians (AFM) ordered an orchestra of adolescents off the air last Summer and followed that edict by refusing its members permission to make records for broadcasting, a tremendous hullabaloo was raised in the papers. A large portion of it, as described in yesterday's PM, was directed against the AFM's president, James C. Petrillo—his career, manners, and arbitrariness.

The impending Senate investigation and Thurman Arnold's court action against the AFM may air more of the charges against Petrillo personally, but the underlying issues should come out more clearly in the court than in the press; and the musicians' side will be heard more fairly.

For the musicians obviously have a good case. Speak to the National Association of Broadcasters, which has set up an office to help the Government fight Petrillo, and you will get gloomy prognostications of the outcome of the legal battle. The NAB has even thought it necessary to send out two large broadsides of unfavorable journalistic reaction and a pamphlet giving all the facts on its side, couched in fine, righteous language.

On their side, the musicians have stated their case only in one paid advertisement and a few early and unfortunate interviews. Since that time Petrillo has stayed fretfully behind closed doors.

The NAB's Story

This is too bad, as the NAB has been very busy gathering and publishing facts and figures to prove that the musicians' claim about the extent of their unemployment (65 per cent) is vastly exaggerated; that the record companies and radio stations are nothing but innocent bystanders; and that, far from being hurt by the juke box and other technological developments, musicians who make records are getting more and more out of the industry.

So far as I know, the NAB's facts and figures are approximately correct. What is seldom mentioned—and never by the NAB—is such facts as these:

1. Only some 2 per cent of the AFM's musicians (which is the same as saying 2 per cent of all but a few of the country's competent instrumentalists) makes records at all.

2. Whatever the exact figure, there is a large amount of unemployment and suffering from lack of jobs among good musicians in the larger cities.

3. From the juke boxes, which represent an expenditure of many millions annually by the U. S. public, individual band leaders like Glenn Miller may build up reputations, but the anonymous musicians in the bands get nothing.

4. Even the 2 per cent of musicians who do make records, well paid as they seem to be, get nothing like a proportionate return on the profits realized from their talents.

What Musicians Don't Get

Figures in support of the last statement are summarized like this in *The Orchestra World*, a trade paper:

"A band, recording a hit, gets $10 a man ($7.50—H. S.). That record sells for about 21c to the jukebox owner. At least 100,000 copies of a hit record are purchased by the jukebox industry. Each one will get up to 100 plays before being used up. That means $5 a record for an investment of 21c and $500,000—half a million dollars—for the entire jukebox industry. But the musicians don't get more than $10."

Less precise figures—but presumably resulting in a similar ratio—might be worked out for the playing of records on radio stations, some 500 of which cannot or do not afford a single live musician.

In short, what the musicians want and should have is a greater share in the profits and protection made possible by the developments of radio and the juke box. Until they can get it, the AFM has served notice that they won't record at all.

Similarly, in banning amateur orchestras here and there, the union is protecting itself from competition of minors and amateurs just as a carpenter's, newspapermen's, or any other union would.

These are perfectly legal and proper principles for a union to act on, and they probably constitute the main reason that the Government and the NAB feel uncertain about victory in the courts.

Letters To and From the Editor

Musicians and Canned Music

Dear Editor: P.M. Oct 6-42

I certainly hold no brief for Mr. Petrillo who, I agree, has acted often arbitrarily and certainly unwisely in his manner of pursuing ends with which, by and large, I sympathize. But anyone who knows something of what is involved in the mastery of an instrument, or of the conditions under which professional musicians work, must realize that there are two sides to the question, and that, partly because of Mr. Petrillo's personality, combined with frequently wretched tactics on the part of union organizations, only one side has been heard. Misstatements have been circulated, some facts have been distorted, and others ignored.

There are furthermore grounds for believing that the attack on Petrillo is, in the minds of some of its proponents, the spearhead of an eventual all-out offensive against Labor as a whole, in which the Musicians' Union is considered for various reasons as a particularly vulnerable point. As such, it carries potential dangers to democratic society which are incalculable.

The future of our performing musicians is nesessarily a matter of concern to all those who have music itself—as distinct from *musicians*—at heart. I cannot avoid being concerned over a state of affairs which has come to pervade nearly all of our public musical life, in which profits tend to become the real dictators, at the expense not only of musicians and of music itself, but of the true interests of the public. The prevailing vogue for the exploitation of immature talent—certainly "good business"—only confuses the issue and bemuses the public; and surely it is somewhat highfalutin' of Mr. Thurman Arnold, whom I admire, to regard the issue here as one which involves "freedom of expression."

As far as "canned music" is concerned it is not quite correct to define the musician's relation to it as a mere problem in "technological unemployment." It takes many years of exacting training for a musician to produce a single seventy-five cent record, and the latter is not merely the product, but the *reproduction* of his work.

ROGER SESSIONS,
Professor of Music,
Princeton University

Princeton, N. J.

AUGUSTA, ME.
KENNEBEC JOURNAL
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The orchestra made this disclosure—its first public pronouncement on its labor relations—while issuing the first general appeal for funds to sustain it in its 62-year history.

Barred in recent years from making radio broadcasts or phonograph records because its players do not belong to the union, the orchestra said in a printed pronouncement to subscribers that the public was entitled to know of the orchestra management's attitude on the labor issue before it contributed to the funds.

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In the course of a letter to patrons and friends the trustees of the Boston Symphony orchestra clarify the position taken by the orchestra in order to set at rest many conflicting rumors about the possible unionization of the orchestra by the American Federation of Musicians. The attitude of the trustees is as follows: "The musical integrity of our institution rests upon the wide discretionary powers we have conferred upon the conductor (Dr. Koussevitzky) in selecting personnel and in matters of discipline. We do not believe our institution can maintain that integrity if our musicians subscribe to the existing by-laws of the federation. If those by-laws were to be amended so as to permit the full and free pursuit of the highest artistic standards, our chief cause for anxiety would be removed."

According to a report in Boston it is possible that James C. Petrillo, head of the Federation of [illegible] may consider such changes. But it is clear that the Boston Symphony will insist on artistic domination by its conductor. It is that dominance which explains the admitted excellence of this superb orchestra.

The death last April of Mr. Ernest B. Dane meant the loss to the orchestra of one of the most generous contributors to its Friends of the Orchestra fund. As it is now, the orchestra is about 84 per cent self-supporting. Appeals are made to the Friends of the Orchestra to make up the deficit, which is a small one as symphony organizations go. There are to be two meetings at Symphony hall toward this end, one on Tuesday, Oct. 13, in the afternoon and another on Nov. 10.

Independent

Grace Moore, apparently of a thrifty turn of mind, has decided to manage her own concert appearances hereafter. She has learned of paying 20 per cent of her earnings to concert managers for promotion of her engagements. So far she is said to have negotiated 24 appearances herself. Thus she says she gets more money for herself and is also able to make better terms with organizations that cannot afford the fees paid by wealthier groups.

The Petrillo Case—III

If He Wins, Labor May Lose

By Henry Simon

If, as was argued in this column yesterday, Petrillo and the AFM are right in principle and strong in law when they fight for a greater share in the profits and protection that their work should offer them and also for protection against the competition of amateurs and minors, why should their actions cause so hysterical an outcry? Why should anti-labor forces be given the opportunity to make the case a *cause celebre* which may result in serious anti-labor legislation?

The answer probably lies in the way Petrillo and the AFM have handled their case. Not only has Petrillo shown an almost preposterous disregard for the power of the press and public feeling, but the specific cases they have chosen to fight and the manner of fighting them have laid them open to attack on all sides.

Take first the matter of protection from amateurs and minors. The Interlochen group may have looked like a good opening gun, because the National Music Camp is a private enterprise, campers paying from $275 to $400 for their Summer there. Such a camp, as opposed to a public institution, should not be allowed to compete with professional musicians earning their living.

Unfortunately, it cannot be shown that these boys and girls actually were competing with professionals, as the networks which were to broadcast the concerts easily could have substituted one of their own orchestras of professionals without added cost to themselves.

Furthermore, to open the attack on kids who averaged 15 years was a sure way to alienate public opinion and to elicit a cry of anguish from Sen. Vandenberg, in whose state the camp is located. Finally, for the previous 12 years Petrillo and his predecessor, Weber, had given permission to this group (as they had to many other amateur organizations) to broadcast. Petrillo couldn't have picked a much worse target.

In the matter of getting a larger share of the benefits from technological developments, Petrillo and the AFM acted with greater and more complex unwisdom. They attacked the record companies which, in fact, are on their side.

For what the AFM wants is greater security by means of controlling the performance rights to the recorded works of its members. RCA Victor fought for such control up to the Supreme Court and lost. Both Victor and Columbia continue to print the legend on their records that they are restricted for home use; but it is only a legend. Juke boxes and radio stations may use them without fear from the law, and neither the artists nor the company that made them can object.

So the AFM refuses to let its members play for their friends, the record companies.

What else could they do? one might ask. The answer comes from the files of the AFM. Joe Weber, in his final report as retiring president, advocated legislation that would give control over the public use of recordings analogous to the control authors and publishers have over books.

Just how such control might work for the benefit of musicians in general is too complex a question to enter into here. That it can work successfully, however, is indicated both by the control exercised in England by the Performing Rights Society, and by ASCAP, which takes care of its composers and publishers here.

Petrillo himself has come forward with such a plan, but it looks on the face of it like a bad one: only 15 per cent of the royalties would go to protection of the unemployed, 1 per cent to the performing musicians, 1 per cent to the record companies and 78 per cent for overhead. Not so good.

Legislation is what Weber recommended and what Petrillo has scorned. He thought—and presumably still thinks—that he can get what he wants by "direct" (i.e. high-handed) action.

With the best interests of the musicians at heart, I hope that the AFM loses its case to Thurman Arnold. If it loses, recording can start again—at least until the appeal to the Supreme Court is made—and the scrap may clear the air for an equitable solution of a real problem.

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The Petrillo Case — 1

P.M. Oct 5 '42

The Press Hides the Issues Behind the Big, Bad Wolf

By Henry Simon

Shortly (date still unspecified) Sen. D. Worth Clark of Idaho and a suitably chosen subcommittee begin a full dress investigation of the American Federation of Musicians (AFM), James Cesar Petrillo, president. The Senate has voted $5000, and Clark plans to call many prominent composers, performers, and union officials to testify. It should be a good show and worth a lot of publicity.

Then, on Oct. 12, Thurman Arnold is scheduled to have his hearing in court for an injunction to cause the AFM to desist from eight "acts and things." Most of these "acts and things" are activities of the AFM's president.

It looks as though the Government really were going after that man Petrillo. It looks—superficially, at least—as though the good Senator and the good Assistant Attorney General may skin alive the nasty fellow who speaks such vile English.

That, at least, is the comparatively inocuous way in which the vast majority of the press has handled the situation. The staff engaged by the National Association of Broadcasters to fight Petrillo has collected a batch of no fewer than 25,000 newspaper clippings on the subject and only six of the lot (including, strangely enough, one by Westbrook Pegler) can be remotely said to favor Petrillo's side. The picture that comes out is this:

A vigorous, gruff, unpolished labor leader, whose middle name fortunately happens to be Caesar, gets just too much power. He threatens the morale of the nation by upsetting the recording business, and he takes innocent children too young to join his big, bad union off the air. Why, there's no telling what he'll do next. One presumably responsible official of Oberlin College has written in alarm to PM to suggest that there is nothing "to prevent him (Petrillo) from banning church music from the air because the congregation isn't unionized."

Congregations Are Safe

For the comfort of Oberlin's officialdom, it might be pointed out that Petrillo's union takes in only instrumentalists, and congregations are in no danger from him. However, such exaggerated and uninformed hysteria gives a wonderful opportunity to forces which may have much bigger game in mind than the protection of amateurs with microphone itch.

If you can get a fine, fantastic villain to bop on the head, you may be able to

¶ Weaken the demands of musicians for a more sizable share in the profits of their work.

¶ Get through, on a popular wave of enthusiasm, legislation aimed apparently at one union, but naturally covering every other union as well. The two senators who have expressed themselves most vigorously in l'affaire Petrillo, Clark and Vandenberg, have obscure reputations as champions of labor; and while Clark has said in private conversation that anti-labor legislation is not his object, the opportunity is too juicy for us to hope that some Byrd or other won't jump in.

PM holds no brief for Petrillo personally. Most of the anti-AFM publicity in the press, however, has concentrated on the unsavory aspects of Petrillo's personality and career, and made it appear that they are good reasons for deciding far other issues against the Federation.

Typical of these attacks was a prominent piece in *Life* magazine by James Coughlan. Highlights of this piece are that Petrillo suggests to Coughlan "an elderly frog that has just eaten a big and somewhat bitter dragonfly;" that he gets a larger salary than the heads of AFL and CIO; that he used to ride around in an armored car; that he employs a bodyguard; that he may have faked his own kidnaping; and that he once ordered his men through a picket line. The picture stinks; but still it stinks largely of red herring.

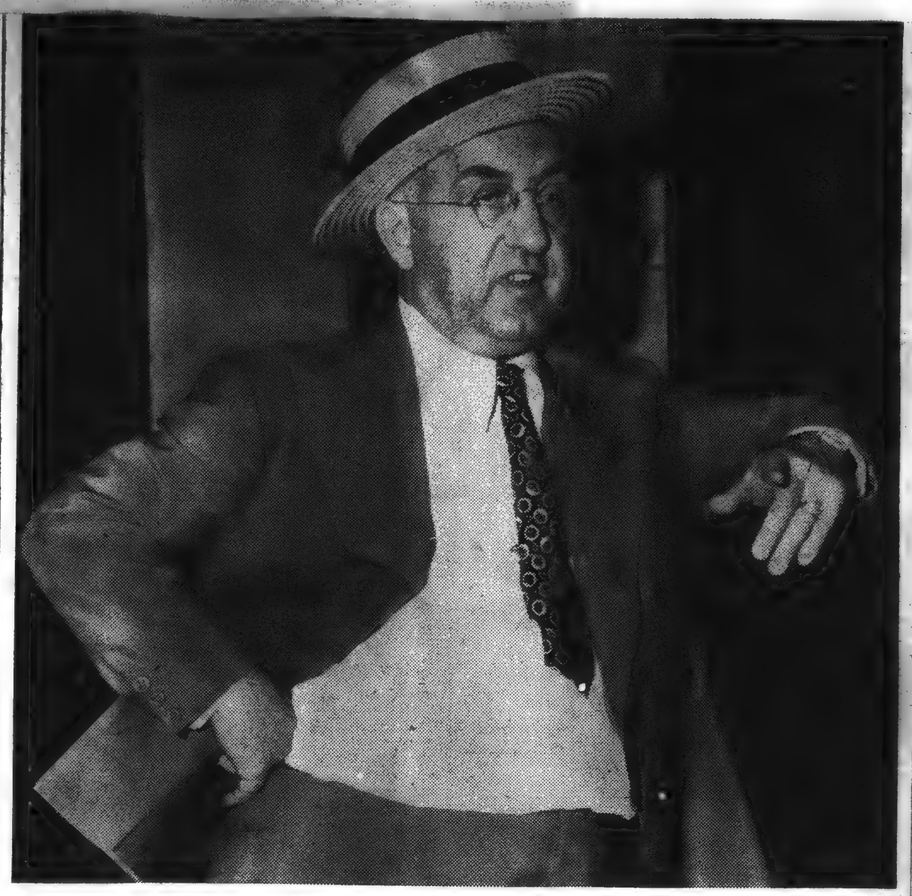
Fundamental Issues

Such details are as irrelevant as they are inflammatory, for they disregard the fundamental issues in this particular scrap, which are:

¶ Should unions be allowed to protect their members from the ravages implicit in technological developments—as the AFM claims to do by refusing to allow its members to make recordings for broadcast?

¶ Should unions be allowed to protect their members from the competition of minors and amateurs—as the AFM claimed to be doing when it refused the major networks permission to broadcast the concerts of the musical camp at Interlochen, the orchestra of the Cincinnati Conservatory of Music, and others?

When it comes to dealing with these questions—which have occasioned the press attacks on Petrillo—thinking is usually as fuzzy as it is inaccurate. Instead of dealing with the issue in its broad implications, *Life* attributes the Interlochen decision to the phenomenon that "gifted children give him (Petrillo) the horrors." It professes to "find it hard to see the difference between this and the regulation 'shake-down' as employed in the ordinary racket" when the AFM suggests the use of stand-bys. Stand-bys may be a debatable institution, but scarcely one to be quickly dismissed with name-calling.



James C. Petrillo *Photo by Morris Gordon, PM*

On the recording ban, Coughlan is equally superficial and less accurate. He attributes the ruling to many years of brooding by Petrillo on canned music and his ultimate decision to do something about it. As a matter of fact, the decision was arrived at unanimously by the 518 delegates at the 46th national convention of the AFM. The ruling was an order to Petrillo given by the union's International Executive Board, not the personal peeve of an "elderly frog."

As for the broader question of how to deal with the problems inherent in technological developments, the press has little or nothing to contribute. It makes better reading (and better labor-baiting) to lay it all to that mean Petrillo.

Fuzzy Thinking

Finally, when dealing with the case of the Service Men's Center in Times Square, for the opening of which the soldiers' band from *This Is the Army* was refused permission to play, the press usually omitted the two most significant facts in the story:

¶ The Service Men's Center is the brainchild of the advertising department of the Pepsi-Cola Co., which foots the bills, sells the boys refreshments, and advertises its product at the Center with enormous signs. It is strictly a private affair and a good commercial stunt.

¶ If the band had played at the opening, it would have violated not so much a whim of Petrillo and the AFM as a very explicit ordinance of the U. S. Army.

It is this sort of thinking that has created most of the anti-Petrillo, anti-AFM hysteria. It has given anti-labor forces the opportunity to foster anti-labor legislation seldom equaled since the days of the sit-down strikes. Petrillo is quickly being built up into the ogre John L. Lewis once was; and the New York *Times* already has sounded the call to arms in a series of editorials demanding that labor laws be "radically revised."

On the fundamental issues, PM believes Petrillo and the AFM are in the right, but they have laid themselves open to legitimate criticism as well as the sort they have received. In tomorrow's piece I should like to examine the issues fumigated of the red-herring stink that has hung around them in recent discussions, and on Wednesday see what errors appear to have been made in arriving at some just solution of the problems.

NEW BEDFORD, MASS.
STANDARD TIMES

OCT 1 1942

HUNTINGTON, W. VA.
HERALD ADVERTISER

OCT 1 1 1942

THE BOSTON Symphony Orchestra is about to sign up with the musicians union, it would appear from announcement by trustees of the Friends of the Orchestra in Boston, who indicate that the union may so revise its by-laws "so as to permit the full and free pursuit of the highest artistic standards." The musical integrity of the orchestra, the statement sets out, "rests upon the wide discretionary powers we have conferred upon the conductor in selecting personnel and in matters of discipline." This matter is significant in that the proposal for amendment of the union by-laws so as to enable the orchestra to maintain its musical integrity has come from the union itself, and there is no disposition on the part of the trustees to oppose unionization farther than that point.

If the by-laws are amended, if the amendment is satisfactory to the trustees, if the players sign up, then the only non-union large none-union symphony orchestra in the United States will have joined union ranks.

NEW YORK, N.Y.
HERALD TRIBUNE

OCT 15 1942

Boston Players Willing to Join A. F. M. if Ideals Are Protected

The trustees of the Boston Symphony Orchestra, now the only non-union major orchestra in this country, are willing to consider affiliation of the orchestra with the American Federation of Musicians if the A. F. of L.'s affiliate's rules and practices should become such as to offer the orchestra the essential protection of its ideals.

Jerome D. Greene, president of the orchestra's trustees, who made this statement in a speech received here yesterday, also pointed out that under the Wagner act the question of joining the union lies exclusively with the musicians of the orchestra. On this subject there is no issue between the musicians and the trustees. "Both are facing the problem with minds open to any proposal consistent with the integrity of the orchestra's ideals and with due regard to the material as well as the artistic welfare of the organization," Mr. Greene said.

Mr Greene made his speech Tuesday night at a public meeting at Symphony Hall, Boston, under the auspices of the Friends of the Boston Symphony Orchestra. The trustees, in a statement ten days ago, said that the musical integrity of the institution rested on the wide discretionary power conferred upon the conductor in selecting personnel and in matters of discipline and they did not believe that this integrity could be maintained under the federation's present by-laws. "If these should be amended so as to permit the full and free pursuit of the highest artistic standards our chief cause for anxiety would be removed," the trustees said.

Since the announcement, in that statement, that the Boston Symphony needed $188,000 to balance its 1942-'43 budget $22,229.10 has been contributed by 670 donors, Mr. Greene said.

Statement in Good Taste

In brief mention of The American Federation of Musicians, to which the Boston Symphony Orchestra does NOT belong, the trustees of the orchestra say: "The musical integrity of our institution rests upon the wide discretionary powers we have conferred on the conductor in selecting personnel and in matters of discipline. We do not believe our institution can maintain that integrity if our musicians subscribe to the existing by-laws of the Federation. If those by-laws were to be amended so as to permit the full and free pursuit of the highest artistic standards, our chief cause for anxiety would be removed." Never have so few words said so much!

There was a broadcast last Sunday by the C. B. S. orchestra of Randall Thompson's opera in one act — commissioned last March and presented first on the air at that time. Don't expect its name, for until it may be seen in print, its phonetics have puzzled. It concerns Solomon, whose 900 wives were troublesome; his one favorite wife, a powerful butterfly and the wife of the butterfly.

An ironic comedy, the music is charming in its airy lift. Singers from the Metropolitan and Philadelphia operas, with a chorus, presented the whimsical story in clearly understood English. The dialogue was far in advance of that in other recalled operas by American composers in that it was measurably free from strained musical utterance. We suspect that someone will collaborate with Mr. Thompson for associated ballet. The plot cries out for it.

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Mr. Petrillo's Hopeless War

"The Nation" Oct. 3 '42

BY CHARLES WILLIAMS

PETRILLO Obstructs War Effort," "Petrillo Perils Free Business," "Petrillo Hits at Heart of Radio" —these and other similar headlines, heavily laden with menace but also having an unwitting note of burlesque, have been appearing regularly on newspaper front pages. They reveal that James Caesar Petrillo, president of the American Federation of Musicians, has succeeded John L. Lewis, at least temporarily, as labor's chief inciter of editorial frenzy.

Petrillo, a cocky Chicago labor politician with a great disdain for public opinion, provoked these outbursts, and also a Congressional investigation, by forbidding his musicians to make recordings for radio stations and juke boxes. He forbade them on the ground that his "boys," the 138,000 members of the musicians' union, were suffering seriously from unemployment. By making recordings, he said, musicians simply were pushing themselves out of jobs. When Elmer Davis, as director of the Office of War Information, protested that lack of recorded music would cripple many small radio stations essential to our national communications system, Petrillo told him that he was "absolutely misinformed" and refused to rescind the ban. Aside from the results already mentioned, his recalcitrance has brought forth a Department of Justice charge of "wrongful and unlawful combination and conspiracy in restraint of trade and commerce in phonograph records, electrical transcriptions, and radio broadcasting."

Actually the ban on recordings, which has been in effect since August 1, was not altogether the act of a "dictator." It was sanctioned by the union's executive board and represents a desperate but probably futile effort to stave off the effects of technological advance. The country's 500,000 juke boxes and the use of "canned" music by hundreds of radio stations have destroyed employment opportunities for thousands of musicians. Many taverns and hotels which formerly employed small bands now use the juke box; it costs less and provides music by Benny Goodman instead of Joe Doakes. Of some 800 radio stations in the United States, fewer than 300 employ musicians; the rest use recordings only. "A good recording," Petrillo has estimated, "costs musicians about a million dollars in wages before it runs its course." Putting aside for the moment the question of whether a good recording is preferable on aesthetic grounds to the nondescript playing of "live" musicians, it is obvious that the A. F. of M. has a case. It becomes even more obvious when one learns that as a rule between 50 and 60 per cent of the A. F. of M.'s members are unemployed. "Justice demands," observed an advertisement inserted by the union in New York City newspapers last month, "that the musician should not be compelled to make 'canned' music for commercial industries which grow rich—while he walks the streets without a job."

Unfortunately for the musicians, the reputation of their president is such that it precludes the possibility of any sympathetic public hearing. Petrillo is a perfect justification of Pegler's conception of a labor boss. He receives $46,000 a year in addition to a generous expense account, maintains a suite at the Waldorf, rides around in a huge bullet-proof car, employs six or seven bodyguards, four of whom are relatives, and talks as if he were following a Pegler script. He is high up in the Ed Kelly machine, and fits nicely into the Chicago scene. There is a persistent rumor that he wants to be the city's next mayor. In the American Federation of Musicians his rule is thoroughly despotic. The constitution empowers him to call strikes, levy fines of as much as $5,000 on individual members, and "annul and set aside" the constitution, bylaws, and resolutions and substitute provisions of his own making. The Department of Justice once characterized his powers as "absolute and subject to no control." He uses them bluntly, though occasionally he attempts to disguise them in democratic phrases. He has a genius for the demagogic gesture. He has already indicated that he would lift the recording prohibition if some system of royalties could be worked out for the musicians who did the recording. This, unfortunately, requires some friendly federal legislation, which at the moment seems improbable, and it would not materially change the average musician's status. It would mean a larger income for the name bands and possibly a larger union relief check for the unemployed, but it would not restore the musician to his pre-juke box position. Small-time musicians have become as obsolete as the Indian. James Caesar Petrillo, for all his confident toughness, will not be able to erase that fact.

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The dictatorial strain in its tough Chicago form is unmistakable in Petrillo. He attracted national attention first in December, 1939, when as head of the Chicago Federation of Musicians he unreasonably ordered "The Man Who Came to Dinner" and George White's "Scandals" to delete all reference to John L. Lewis. The National Council on Freedom from Censorship, seeing in this move an ominous new threat to our liberties, immediately wired, "Your action creates a precedent by which control of an entire production may be vested in a labor union, reflecting its self-interests and prejudices."

MILWAUKEE, WIS.
JOURNAL

NOV 26 1942

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Right to Hire, Issue

The Boston symphony officials insisted that the chief stumbling block in the final stages of negotiations concerned the right of the conductor to hire personnel and maintain discipline. The bylaws of the federation, it was pointed out, stipulated that a conductor could not go outside of the local jurisdiction if he wished to hire a new man. The Boston symphony demanded the right to hire an instrumentalist from any part of the country, if there was a better one to be found outside of Boston.

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INFORMATION OBSCURED

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The dictatorial strain in its tough Chicago form is unmistakable in Petrillo. He attracted national attention first in December, 1939, when as head of the Chicago Federation of Musicians he unreasonably ordered "The Man Who Came to Dinner" and George White's "Scandals" to delete all reference to John L. Lewis. The National Council on Freedom from Censorship, seeing in this move an ominous new threat to our liberties, immediately wired, "Your action creates a precedent by which control of an entire production may be vested in a labor union, reflecting its self-interests and prejudices."

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NEW BRITAIN, CONN. HERALD

NOV 20 1942

GREENFIELD, MASS. RECORDER-GAZETTE

PITTSBURGH, PA.

MILWAUKEE, WIS. JOURNAL

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Right to Hire, Issue

The Boston symphony officials insisted that the chief stumbling block in the final stages of negotiations concerned the right of the conductor to hire personnel and maintain discipline. The bylaws of the federation, it was pointed out, stipulated that a conductor could not go outside of the local jurisdiction if he wished to hire a new man. The Boston symphony demanded the right to hire an instrumentalist from any part of the country, if there was a better one to be found outside of Boston.

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Actually the ban on recordings, which has been in effect since August 1, was not altogether the act of a "dictator." It was sanctioned by the union's executive board and represents a desperate but probably futile effort to stave off the effects of technological advance. The country's 500,000 juke boxes and the use of "canned" music by hundreds of radio stations have destroyed employment opportunities for thousands of musicians. Many taverns and hotels which formerly employed small bands now use the juke box; it costs less and provides music by Benny Goodman instead of Joe Doakes. Of some 800 radio stations in the United States, fewer than 300 employ musicians; the rest use recordings only. "A good recording," Petrillo has estimated, "costs musicians about a million dollars in wages before it runs its course." Putting aside for the moment the question of whether a good recording is preferable on aesthetic grounds to the nondescript playing of "live" musicians, it is obvious that the A. F. of M. has a case. It becomes even more obvious when one learns that as a rule between 50 and 60 per cent of the A. F. of M.'s members are unemployed. "Justice demands," observed an advertisement inserted by the union in New York City newspapers last month, "that the musician should not be compelled to make 'canned' music for commercial industries which grow rich—while he walks the streets without a job."

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New Box For Flag

A. P. Gardner Post 194, Americ[illegible]

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Brownies Meet

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By The United Press

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Petrillo has been in office since 1940, when he succeeded Joe Weber, who had held it since 1900. He has won a dozen major battles for the musicians. Caring little or nothing for public opinion, partly because his Chicago training induced the belief that "suckers" don't count, he threatened a strike against a national radio network to force a station in Louisville to employ six musicians, and he called one to get a slightly better contract for eleven musicians in Pittsburgh. Although newspapers throughout the country raged, he refused to permit radio broadcasts by army bands until the studios had agreed to give "stand-by" musicians jobs. He has forced the Victor Company to pay him a royalty on records sold to the armed forces. He has refused to allow his musicians to make records for the Office of War Information. He has forbidden the broadcasting of recordings made by Bing Crosby, Kate Smith, and Frank Sinatra for the Treasury Department's war bond drive. He has refused to allow his musicians to make records for the Red Cross, the Navy Relief Society, and the Army Emergency Relief Fund. He has forbidden the broadcasting of recordings made by Jack Benny, Fred Allen, Edgar Bergen, and Bob Hope for the United Service Organizations. He has refused to allow his musicians to make records for the Office of War Information. He has forbidden the broadcasting of recordings made by Bing Crosby, Kate Smith, and Frank Sinatra for the Treasury Department's war bond drive. He has refused to allow his musicians to make records for the Red Cross, the Navy Relief Society, and the Army Emergency Relief Fund. He has forbidden the broadcasting of recordings made by Jack Benny, Fred Allen, Edgar Bergen, and Bob Hope for the United Service Organizations.

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Bows to Union Demand

An agreement has been reached between the Boston Symphony orchestra, previously nonunion, and the American Federation of Musicians, of which James C. Petrillo is president, which will permit the orchestra to carry out its scheduled concerts for this season.

Members of the orchestra are joining the union which in turn has amended its bylaws, to permit the orchestra's conductor, Serge Koussevitzky, to hire instrumentalists from any part of the country. Previously under the bylaws of the union he or any other conductor would have been forced to employ only musicians resident in his union area.

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Boston Symphony Signs Union Pact As Petrillo Eases the Rules on Hiring

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Orchestra May Go on Air Again

It is understood that the Boston Symphony has been negotiating for some months with the Columbia Broadcasting System to resume radio concerts on its network. Completion of a contract has awaited an agreement by the orchestra with the union. It is believed possible that if the Boston Symphony signs to broadcast over the Columbia network, it will eventually agree to make recordings for the Columbia Recording Corporation, a subsidiary of CBS. The Boston Symphony had been for years a bulwark of the RCA-Victor Company's catalogue of recorded masterworks.

The deal with the broadcasting company, if it eventuates, may enable the Boston Symphony to go a long way toward meeting its annual deficit. It is estimated that $75,000 would be involved in a new broadcasting contract. The Boston Symphony Orchestra has recently been conducting a campaign for $180,000 to meet its deficit for last season and this year.

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PLANS SHOWDOWN ON PETRILLO BAN

Nov 27 N.Y. Sun

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SPRINGFIELD, MASS.
NEWS

NOV 28 1942

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From the unofficial reports of the concord, there is no question but that the union has won, but there is this point to be made. The union made concessions. It agreed to revise its bylaws in order that the conductor of the orchestra, Dr Serge Koussevitzky, might engage men from outside the immediate jurisdiction of the Boston local. Concessions are not within the vocabulary or the imagination of dictators and the fact that the union agreed to give Dr Koussevitzky a free hand in his hiring destroys the opinion that the immovable object had met the irresistible force.

Both sides thought they were in the right, but the full exercise of those rights by both parties resulted in a conflict. The conflict was ended in the American way, the democratic way, when the parties sat down together and came to an agreement.

The settling of this dispute should be a directive to the radio moguls in their current dispute with the musicians about recordings. There, too, is a dispute with right on both sides. How about it, gentlemen, is a little peace too much to expect in this war-torn world?

HARTFORD, CONN.
TIMES

NOV 30 1942

Petrillo Wins Again

There was considerable conceding by both sides in the controversy between the American Federation of Musicians and the trustees of the Boston Symphony Orchestra, before the famous musical organization joined the ranks of organized labor.

First, the trustees reversed their former stand and announced that the principles of unionism and collective bargaining were not at stake. Second, the Federation amended its by-laws to permit the conductor to hire new members wherever he might find them, instead of being bound to engage musicians within the local jurisdiction of the union.

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From a financial standpoint the agreement is important to the Boston Symphony, which had a deficit of $180,000 for last season and this year. This should be reduced, if not wiped out, by contracts for broadcasting and recordings.

From the standpoint of freedom of art, however, there has been a distinct loss to the public. The Boston Symphony no longer is independent. Perhaps this culmination of the struggle was inevitable in these days of restricted incomes of those usually best able to join in subsidizing such an organization.

Lovers of music must hope that Mr. Petrillo will not grow so great as to be able to dictate the programs which this and other great orchestras may wish to present. Certainly he has demonstrated tremendous power over the most popular of the cultural arts. The courts have sustained him, and others like him in other fields of unionism. If there is to be salvage of any considerable part of the traditional free enterprise that made America what it is, it must come from Congress.

NEW YORK, N.Y.
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NOV 26 1942

Boston Symphony Orchestra Agrees to Join Petrillo's Union

Special to the Herald Tribune

BOSTON, Nov. 25.—The two-year-old battle of James Caesar Petrillo, president of the American Federation of Musicians, to unionize the Boston Symphony Orchestra, the only major orchestra in the country that has been non-union in recent years, has finally been crowned with success, it became known tonight.

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Dr. Serge Koussevitzky, conductor of the orchestra and one of the few major American conductors still outside Mr. Petrillo's fold, who said recently that he would join the union provided the rest of the orchestra did, now will be able to return to radio and recording fields from which he has been barred in the last two years.

The agreement which was finally reached came as a result of concessions made by both the orchestra and the union, it was learned. The Boston Symphony is believed to have won the right to go outside the Boston area to hire instrumentalists.

This had been a major bone of contention, for the by-laws of the A. F. of M. specified that a conductor could not go outside the local jurisdiction to hire new men. Mr. Petrillo polled locals of the union by telegraph to have the by-laws amended so that the point could be satisfactorily settled, it was disclosed.

Mr. Petrillo had the Boston Symphony barred from radio and recording fields on Aug. 13, 1940, by threatening to pull out all union players from any groups that did business with the Boston Symphony.

Dr. Koussevitzky admitted recently that the union ban had been a complete success. He said his orchestra had given no broadcasts and made no records in the last two years. He added that Mr. Petrillo also succeeded in cutting down the field of potential guest conductors for the Boston Symphony, through barring members of the union from leading the group.

The agreement with the union, an affiliate of the American Federation of Labor, is expected to have several other beneficial results for the Boston Symphony. For one thing, it will enable the Boston Symphony to make better progress toward meeting its annual deficit, as a result of expected future income from radio broadcasting and recordings. For another thing, it will clear up the Boston Symphony's difficulties in hiring concert halls while on tour.

[122]

DETROIT, MICH.
NEWS

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

WASHINGTON, D. C.
STAR

PITTSFIELD, MASS.
BERKSHIRE EAGLE

NOV 28 1942

O Joins the Union

Music appears to have won in the agreement finally achieved by the Boston Symphony Orchestra and the American Federation of Labor.

Details of the agreement are not known but it is announced that the conductor of the orchestra is given the right to hire instrumentalists from any part of the country instead of being restricted to the local area. That means the conductor may hire the best no matter where the best may be. Something is said too of the right of the conductor to maintain discipline. Here are two factors important in sustaining the high standards maintained for many years by the Boston Symphony Orchestra and its conductor, Dr. Serge Koussevitzky.

After all the discussions, alleged and otherwise that have passed between the orchestra trustees and James C. Petrillo, it must not have been an easy matter for both sides to make the concessions that apparently have been made. The orchestra will lose a certain amount of independence but to offset this, it has not lost its right to maintain a standard and from the financial side, it probably will gain materially from broadcasting and from records.

The settlement is a compromise but so long as music and the public do not suffer, isn't it a satisfactory compromise?

NEW YORK, N.Y.
TIMES
WATERBURY, CONN.
REPUBLICAN

NOV 29 1942

Boston or or...

Boston Symphony Unionizes

In New England we have proudly considered the Boston Symphony Orchestra as the finest gathering of musicians trained to the finest traditions in really good music that could be found in America. Whether or not we are still to consider it such as time moves along we are to see. The heat turned on by James C. (Caesar) Petrillo, fortified by the legislation of the government at Washington, has forced the Symphony into acceptance of unionization. What Petrillo did was to threaten that if any hall allowed the unorganized Boston Symphony to play in it, that hall would have all union musicians of dance bands, or whatever they played in, ruled out of it by the union. The Boston Symphony can play in the open, or at least in an uncontrolled shed in the Berkshire Hills in the summer, but it cannot render concerts in the open in the winter. Hence it has had to yield to Petrillo.

The members of the orchestra were not pressing for union membership. In fact, they had been paid better and treated better than any union musicians in the country at large. There has been some compromise. Petrillo is to be permitted to unionize, but the Petrillo union rule that musicians have to be hired from the home town talent with no bringing in of talent from other cities is waved. Dr. Koussevitzky can hire an artist wherever he finds him. Not all his players will be from unionized Boston.

So the best of music is not immediately ruined by Petrillo. What will happen to it as it attempts to go along its way in union harness remains for the future to show. Its patrons also can stay away from the halls where it plays if it deteriorates, with as disastrous results as would have been effected by Petrillo's ban of the halls.

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Boston Symphony Signs Union Pact As Petrillo Eases the Rules on Hiring

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The agreement was arrived at as a result of concessions. The Boston Symphony trustees announced early last month that the principles of unionism and collective bargaining were not at stake, but this position was a reversal of the attitude of leading trustees several years ago. The union, for its part, went to exceptional lengths to amend its by-laws so that objections raised by the Boston Symphony trustees could be overcome.

Laws on Hiring Amended

The Boston Symphony officials insisted that the chief stumbling block in the final stages of negotiations concerned the right of the conductor to hire personnel and maintain discipline. The by-laws of the federation, it was pointed out, stipulated that a conductor could not go outside of the local jurisdiction if he wished to hire a new man. The Boston Symphony demanded the right to hire an instrumentalist from any part of the country, if there was a better one to be found outside of Boston.

Mr. Petrillo had maintained in negotiations that these by-laws could not be amended except at the annual convention of his union. But to cut the negotiations short, he polled the locals by telegraph. The proposal to amend the by-laws was upheld.

The agreement with the union will enable the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, to return to the radio and recording studios. On Aug. 13, 1940, Mr. Petrillo and the union had the orchestra barred from these channels of performance and income by threatening to pull out all union players if radio and record companies, with closed shop agreements with the union, put on performances by the Boston Symphony.

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It is understood that the Boston Symphony has been negotiating for some months with the Columbia Broadcasting System to resume radio concerts on its network. Completion of a contract has awaited an agreement by the orchestra with the union. It is believed possible that if the Boston Symphony signs to broadcast over the Columbia network, it will eventually agree to make recordings for the Columbia Recording Corporation, a subsidiary of CBS. The Boston Symphony had been for years a bulwark of the RCA-Victor Company's catalogue of recorded masterworks.

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son was fined $15.
Probation for two years was ordered by Judge Hibbard in a morals charge case to which Mrs. June Roser, 64 Newell Street, pleaded guilty. A drunkenness charge was ordered filed.
A charge of assault and battery against Allen Southard of Hancock was ordered dismissed.
John J. Simpson, 224 Robbins Avenue, pleaded guilty to illegal parking and paid a fine of $3. Leslie P. Chadwell, Williamstown, pleaded guilty to failing to observe a stop sign and paid a fine of $3.

Critically Ill

George A. Denison, 67, of 12 Glenwood Avenue, retired member of the Pittsfield fire department, is critically ill at House of Mercy Hospital. He was admitted for an operation Wednesday evening and pneumonia developed later.

Both mother and daughter are still living.

assume the responsibility of distribution of principal and termination of the trust.

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Symphony Signs Up.

The Boston Symphony Orchestra has signed a contract with the American Federation of Musicians, ending a long labor controversy. The agreement with James Petrillo will permit the National Symphony orchestra and other musical groups to play in Constitution Hall without arousing the ire of union melody makers, who threatened reprisals if the Boston Symphony was booked. Also permits the famous Hub group of Koussevitsky to appear on the radio. Boston Symphony won some concessions. It is permitted to sign skilled musicians in any jurisdiction if they are qualified to play with symphony groups. Endowment of Boston Symphony prescribed any union contract but this clause was waived in the interest of operating without an annual deficit.

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TIMES
WATERBURY, CONN.
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Lovers of music must hope that Mr. Petrillo will not grow so great as to be able to dictate the programs which Toscanini and other great orchestras may be able to present. Certainly he has demonstrated tremendous power over the most popular of the cultural arts. The arts have sustained him, and others help him in other fields of unionism. If there is to be salvage of any considerable part of the traditional free enterprise that made America what it is, it must come from Congress.

...Read comic section.) —By Russell ...

...Critically Ill

...George A. Denison, 67, of 12 ...Glenwood Avenue, retired member ...of the Pittsfield fire department, is ...critically ill at House of Mercy ...Hospital. He was admitted for an ...operation Wednesday evening and ...pneumonia developed later.

...Assume the responsibility of dis- ...tribution of principal and ter- ...minating the trust. Both mother and daughter are ...still living.

...JUST FOUND OUT SOMETHING—EVEN MAJORS DON'T

...SPECIAL GIFTS FROM ROCK—HEAVY SERVICE REVOLVERS IN CASE

...pleaded guilty to failing to observe ...a stop sign and paid a fine of $3.

NEW YORK, N.Y.
TIMES
WATERBURY, CONN.
REPUBLICAN

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Boston ...or...

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NEW YORK, N.Y.
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NOV 26 1942

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The average freight train today runs 56 per cent faster than in 1920 and carries 40 per cent more

MATURE ON C. G. DUTY
AT BOSTON

BOSTON, (U.P.)—Movie Actor Victor Mature reported for duty at Coast Guard divisional headquarters here today after serving five months on the Pacific coast. "I don't know what I am to do," he said. "That's up to my commanding officer."

Aircraft carrier Death.
Two cruisers.

THE

AFTER all [illegible] years, the Boston Symphony Orchestra has surrendered. The outstanding non-union orchestra is to be unionized. The capitalists who controlled it have been defeated by lack of capital. They found it too hard to fill the deficits. The orchestra must earn more money, and the only way it could do so was by playing concerts in union-controlled halls, and broadcasting from union-dominated stations. Therefore, union now, and a great victory for James C. Petrillo.

Mr. Petrillo made one concession. Because of its national and international reputation, the Orchestra will not be limited to union players residing in Boston and its environs, but can engage them anywhere in the country. Thus the agreement will not jeopardize its quality.

HARTFORD, CONN.
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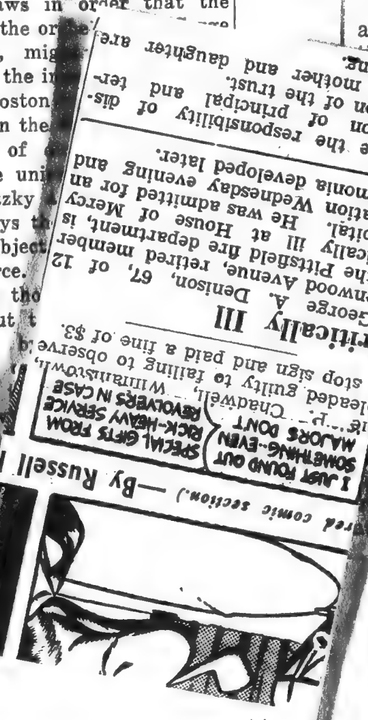
Both sides th... the right, but t... those rights ... sulted in a ... was ended i... democratic ... sat down to... agreement.

The setti... be a direc... in their ... musician... too, is ... sides. Bo... little ... this wa...



Three cheers for Dr. Serge Koussevitzky and the trustees of the Boston Symphony Orchestra. Don't think for a moment that the arrogant James C. Petrillo came out top man in the signing of that Boston Symphony Orchestra contract. The Symphony has maintained for many years that it would not enter any agreement which would in any way hamper the maintenance of its strict artistic standards. Its musicians were kept satisfied with higher than union wages. The Boston Symphony maintained that the American Federation of Musicians rules would lower its musical standards and so it stayed out, at considerable financial sacrifice. Now it is in, because Mr. Petrillo changed his rules to accommodate the august body. It means higher musical standards all around.

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BOSTON, Nov. 25.—The two-year-old battle of James Caesar Petrillo, president of the American Federation of Musicians, to unionize the Boston Symphony Orchestra, the only major orchestra in the country that has been non-union in recent years, has finally been crowned with success, it became known tonight.

While neither union nor Boston Symphony officials would comment, they would not deny reports that the orchestra has at last come to an agreement with the union. Formal details of the agreement were expected to be announced shortly.

Dr. Serge Koussevitzky, conductor of the orchestra and one of the few major American conductors still outside Mr. Petrillo's fold, who said recently that he would join the union provided the rest of the orchestra did, now will be able to return to radio and recording fields from which he has been barred in the last two years.

The agreement which was finally reached came as a result of concessions made by both the orchestra and the union, it was learned. The Boston Symphony is believed to have won the right to go outside the Boston area to hire instrumentalists.

This had been a major bone of contention, for the by-laws of the A. F. of M. specified that a conductor could not go outside the local jurisdiction to hire new men. Mr. Petrillo polled locals of the union by telegraph to have the by-laws amended so that the point could be satisfactorily settled, it was disclosed.

Mr. Petrillo had the Boston Symphony barred from radio and recording fields on Aug. 13, 1940, by threatening to pull out all union players from any groups that did business with the Boston Symphony.

Dr. Koussevitzky admitted recently that the union ban had been a complete success. He said his orchestra had given no broadcasts and made no records in the last two years. He added that Mr. Petrillo also succeeded in cutting down the field of potential guest conductors for the Boston Symphony, through barring members of the union from leading the group.

The agreement with the union, an affiliate of the American Federation of Labor, is expected to have several other beneficial results for the Boston Symphony. For one thing, it will enable the Boston Symphony to make better progress toward meeting its annual deficit, as a result of expected future income from radio broadcasting and recordings. For another thing, it will clear up the Boston Symphony's difficulties in hiring concert halls while on tour.

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SPRINGFIELD, MASS.
NEWS

NOV 28 1942

Welcome Settlement Of Music Controversy

There can only be rejoicing that the Boston Symphony orchestra and the American Federation of Musicians have finally made peace, though the official announcement is yet to be released.

To say that this orchestra or that orchestra is the greatest in the country takes either a greater critical appreciation or a greater foolhardiness than most people possess, but it is not purely provincial pride that has made Springfield feel an affection for the Hub orchestra that has made it so frequent and so welcome a visitor here.

The Boston orchestra has few peers and its absence from the radio and recordings, not to mention the limited scope of its tours, all resulting from its quarrel with the union, has been a matter of real concern for all music lovers. The usual labor haters made the fight their own, in the hope of embarrassing the union and all who decline to believe that a union card is a visa for Hades. The only non-union major symphony now becomes unionized.

From the unofficial reports of the concord there is

still living.

Both mother and daughter are

rination of the trust.

assume the responsibility of dis-tribution of principal and ter-

pneumonia developed later.

Critically Ill

George A. Denison, 67, of 12 Glenwood Avenue, retired member of the Pittsfield fire department, is critically ill at House of Mercy Hospital. He was admitted for an operation Wednesday evening and

a stop sign and paid a fine of $3.

pleaded guilty to failing to observe

The average freight train today runs 56 per cent faster than in 1920 and carries 40 per cent more

manding officer."

he said. "That's up to my com-

"I don't know what I am to do,"

five months on the Pacific coast.

quarters here today after serving

at Coast Guard divisional head-

Victor Nature reported for duty

BOSTON, (U.P.)—Movie Actor

MATURE ON C. G. DUTY AT BOSTON

Two cruisers.

Aircraft carrier Bear in

THE

AFTER all [illegible] years, the Boston Symphony Orchestra has surrendered. The outstanding non-union orchestra is to be unionized. The capitalists who controlled it have been defeated by lack of capital. They found it too hard to fill the deficits. The orchestra must earn more money, and the only way it could do so was by playing concerts in union-controlled halls, and broadcasting from union-dominated stations. Therefore, union now, and a great victory for James C. Petrillo.

Mr. Petrillo made one concession. Because of its national and international reputation, the Orchestra will not be limited to union players residing in Boston and its environs, but can engage them anywhere in the country. Thus the agreement will not jeopardize its quality.

HARTFORD, CONN.
TIMES

NOV 30 1942

Petrillo Wins Again

There was considerable conceding by both sides in the controversy between the American Federation of Musicians and the trustees of the Boston Symphony Orchestra, before the famous musical organization joined the ranks of organized labor.

First, the trustees reversed their former stand and announced that the principles of unionism and collective bargaining were not at stake. Second, the Federation amended its by-laws to permit the conductor to hire new members wherever he might find them, instead of being bound to engage musicians within the local jurisdiction of the union.

By the agreement between the Federation and the trustees, the famous orchestra now is enabled to return to the radio. and also to make recordings when the ban on recording imposed by James C. Petrillo, head of the Federation, is lifted.

From a financial standpoint the agreement is important to the Boston Symphony, which had a deficit of $180,000 for last season and this year. This should be reduced, if not wiped out, by contracts for broadcasting and recordings.

From the standpoint of freedom of art, however, there has been a distinct loss to the public. The Boston Symphony no longer is independent. Perhaps this culmination of the struggle was inevitable in these days of restricted incomes of those usually best able to join in subsidizing such an organization.

Lovers of music must hope that Mr. Petrillo will not grow so great as to be able to dictate the programs which this and other great orchestras may wish to present. Certainly he has demonstrated tremendous power over the most popular of the cultural arts. The courts have sustained him, and others like him in other fields of unionism. If there is to be salvage of any considerable part of the traditional free enterprise that made America what it is, it must come from Congress.

NEW YORK, N.Y.
TIMES
WATERBURY, CONN.
REPUBLICAN

NOV 29 1942

Boston

Boston Symphony Unionizes

In New England we have proudly considered the Boston Symphony Orchestra as the finest gathering of musicians trained to the finest traditions in really good music that could be found in America. Whether or not we are still to consider it such as time moves along we are to see. The heat turned on by James C. (Caesar) Petrillo, fortified by the legislation of the government at Washington, has forced the Symphony into acceptance of unionization. What Petrillo did was to threaten that if any hall allowed the unorganized Boston Symphony to play in it, that hall would have all union musicians of dance bands, or whatever they played in, ruled out of it by the union. The Boston Symphony can play in the open, or at least in an uncontrolled shed in the Berkshire Hills in the summer, but it cannot render concerts in the open in the winter. Hence it has had to yield to Petrillo.

The members of the orchestra were not pressing for union membership. In fact, they had been paid better and treated better than any union musicians in the country at large. There has been some compromise. Petrillo is to be permitted to unionize, but the Petrillo union rule that musicians have to be hired from the home town talent with no bringing in of talent from other cities is waved. Dr. Koussevitzky can hire an artist wherever he finds him. Not all his players will be from unionized Boston.

So the best of music is not immediately ruined by Petrillo. What will happen to it as it attempts to go along its way in union harness remains for the future to show. Its patrons also can stay away from the halls where it plays if it deteriorates, with as disastrous results as would have been effected by Petrillo's ban of the halls.

NEW YORK, N.Y.
TIMES
NOV 29 1942

ORCHESTRA IN UNION

Effects of Agreement Between Boston Symphony and Musicians Federation

By OLIN DOWNES

THE deadlock between the Boston Symphony Orchestra and the Musicians Union has ended. The Boston orchestra, whose founder, Major Henry L. Higginson, would rather have had the orchestra pass out of existence than see it happen, has joined the union. The union, on its side, has yielded some very important points on procedure to the orchestra. The arrangement is such as to benefit both parties to the agreement, and to raise standards of orchestra personnel and symphonic performance the country over.

It need not be claimed that the considerations which brought the orchestra and the union together were of the purely artistic order, or that the intense and bitter antagonisms of the past were not in the historical background of the picture. Irresistible forces of this period compelled cooperative action on both sides. It was not merely the sentiment that is now nation-wide for collective action and bargaining. It was plain facts.

Weapons of Each Side

The orchestra faced an economic problem which was anything but a simple one. The union faced a situation which made it imperative that the finest existing symphony orchestra, and the one orchestra which had quietly and successfully resisted up to the present time every pressure to force it to do so, should come into the fold. One of the union's cards in the game might be designated as force majeur, in the form of the edict it could issue to the radio and record companies, forbidding them under the letter of contractual agreement to cease broadcasting or record-making of Boston Symphony performances.

It was a powerful weapon in the situation but not one to which the Boston Symphony would necessarily have yielded if it had not been able to secure modifications in union regulations of the past affecting the orchestra's rights in the engagement of players, the adjustment of rehearsal hours and associated matters which could affect standards of personnel and performance, and the complete freedom of the organiaztion to pursue its artistic purposes unhindered by union red tape or supervision. It is distinctly to the credit of Mr. Petrillo and his cohorts that they saw the point, realized the temper of the organization with which they were dealing and sufficiently modified their conditions to change the whole orchestral situation in this country.

Old Methods Going

We spoke of the conditions which had acted behind the scenes in this little drama of adjustment. The day when public-spirited patrons of art will pay individually the heavy deficits of a symphony orchestra season, and dictate policy in so doing, are nearing their end. The older principles of orchestra maintenance still operate in this city, where the Philharmonic-Symphony deficits are met by individuals, especially one individual of the orchestra board, who put their hands in their pockets and pay the bills without which the orchestra would pass out of existence.

It is New York's good fortune that this is so, and we have in other places munificent persons whose aid to serious music puts the community and also the professional musicians very much in their debt. But this is not a condition that can be reckoned upon much longer, or one upon which musical unionism can impose. The financial aid upon which orchestras and opera companies which observe union wage scales must in part rely is the income to be derived from radio sponsors and from record sales. In Boston, since the death of the late Ernest B. Dane, president of the board of trustees, there was no person or group of persons willing to meet from their own resources the deficit which accrued, in spite of admirably efficient and economical management, at the end of each season. The Bostonians were faced with a fact. The resumption of radio and record engagements would almost certainly enable the orchestra to wipe out its annual deficits and operate on a balanced budget. This could not be ignored.

In the meantime, and most fortunately, there had come about in the space of a very few years an amazing change in the artistic status of the young American orchestra player. Until the time of the First World War the best players, with some notable exceptions, were those who came from Europe. Those players had a technical and stylistic endowment that few American trained musicians could boast. The Boston orchestra and the other orchestras who sought its level of excellence combed the European field for their personnel.

Problems of Import

Then came labor laws and more latterly quota rulings which made it much harder to get foreign artists into the country and the orchestras than had been the case before. A player from Europe, especially one who intended to enter the Boston Symphony, went through a long legal rigmarole before he could join. He had to enter the country as a visitor, stay here a certain number of months, then be offered a contract by the Boston Symphony and finally be enrolled. Naturally, when a musician from overseas took such an important step he insisted upon a good contract and a fairly long one. This made for rigidity in the arrangements.

Today the best orchestral players are American. It is incontestably the fact, resulting partly from the devastation of the world wars, but also from the sound training young orchestral musicians undergo in our high schools and in some universities and leading American music schools today. Each season a number of remarkably equipped young men, and women too, come from these sources. Even if there were not labor and emigration restrictions, it would still be wasteful for orchestra managements to go elsewhere than to their own country for their membership. The native musician, moreover, is much less a contractual problem than the foreigner used to be. From now on, in the logic of events, we supply our own orchestral players, and their average is the highest in the world.

An Eye for Youth

Dr. Koussevitzky has seen this development take place in the course of his nineteen years as conductor of the Boston Symphony Orchestra. He availed himself of it long before the problem of unionism had become a pressing one. When he came here he found an orchestra principally of elderly men. He put American youth into the organization and gave its personnel the intensive drilling which has made the Boston Symphony the unrivaled symphonic body that it is today.

What the union has conceded in the new agreement has an importance which does not apply only to its arrangements with the Boston Symphony. If correctly reported, it means that henceforth an orchestra management will not be hampered in engaging a player from another city and another union local than the one in its neighborhood if it wants the man and does not consider the local incumbent adequate to its needs. In the past when such changes have been made they have only been accomplished after much manipulation and frequently unalterable opposition to the change on the part of union authorities. This means an eventual development of higher standards of performance within the union and the end of efforts to shield second or third-class players by putting the principle of holding jobs above that of artistic capacity.

Rehearsal Time

The matter of rehearsal time is now also capable of adjustment. The same number of rehearsals—"services"—and the same number of hours of work are retained under the new rulings, but if a conductor prefers to hold four rehearsals, say, of over three hours each, to five rehearsals of the two hours and a half as of previous regulation, he may do so. It is a distinct gain and a necessary preservation of rights on both sides. Let us hope that these and accessory circumstances of the unionization of the Boston Symphony will lead not only to better cooperation between orchestral managements and union heads, but also to a concentration upon artistic ends which will work for more and better orchestras in the years before us.

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GREENSBORO, N. C.
NEWS
NOV 30 1942

Music Notes

By MRS. GEORGE C. EICHHORN

Latest development in the Petrillo action to stop all recordings of music is the announcement that the president of the American Federation of Musicians will be called before an interstate commerce committee at an early date. The announcement of this development came from Senator D. Worth Clark, of Idaho, who said that the action would determine whether "this labor leader is bigger than the federal government."

"There hasn't been a new bit of popular music recorded since August 1, when Petrillo's prohibition against members of his union playing for records became effective," Senator Clark declared.

Before this hearing takes place, another event of considerable importance in the general condition of the case of union versus non-union has come about in the signing of the Boston Symphony orchestra with the union, which took place during the past week. For many years the Boston orchestra was the only major orchestra outside the union fold, and within the past several years the fact has caused many complications. Dr. Serge Koussevitzky, conductor of the orchestra, could lead other orchestras, such as the New York Philharmonic-Symphony, only by special dispensation from the union head. Moreover, the orchestra, long recognized as one of the best in the world, indeed if not the best, was kept from broadcasting because it remained outside the union. Individual artists, union members from choice or otherwise, were told they could not appear as soloists with the great orchestra without being blacklisted.

Several weeks ago it was known that union officials and the management of the orchestra were dickering together. The chief bone of contention, apparently, was the fact that the Boston was holding out for the right for the hiring and firing of individual players for Dr. Koussevitzky.

In the decision to unite with the union, both sides made concessions. The union, for its part, went to unusual lengths to amend its by-laws so that the objections raised by the management of the Boston orchestra on this count would be overcome. Mr. Petrillo, who at first had maintained that this could be taken care of only by the annual convention of his union, later polled the locals by telegraph with the result that the proposal to amend the by-laws was upheld.

It is understood that the orchestra has been negotiating for some months with the Columbia Broadcasting system for a resumption of broadcasting, which it has not been able to do since August 13, 1940.

One of the most straight-forward discussions of the whole matter of Petrillo versus "canned music", which is at the bottom of the union dictator's dictum that no more music can be canned for radio or "juke-box" consumption, is to be found in the article by Bernard B. Smith entitled "What's Petrillo Up To?", which appears in the December issue of Harpers magazine.

Mr. Smith sets forth both sides of the argument as clearly and as fairly as any writer has done thus far. Moreover, he sets forth a suggestion as to the solution of the acknowledged problem of "live" music as against "canned" music. He proposed a three-member committee composed of one representative each from the American federation of labor, the broadcasting and recording companies, and the federal communications commission, to comprise a national foundation of music. This foundation would be charged with collection of funds from "juke-boxes" and from the broadcasting companies to be used for the payment of unemployed musicians.

Some idea of the immensity of the whole problem can be gained by the figures contained in Mr. Smith's proposal. Since, he says, a conservative estimate of the annual "take" of the "juke-boxes" is one hundred million dollars, it would be a simple matter to collect 20 per cent, or $20,000,000 from this source, and 20 per cent of the amount realized by broadcasting systems and radio stations from the use of recorded and transcribed music. The individual station would use part of its collections to maintain a larger group of instrumentalists than it now maintains. The remainder would be turned over to the foundation for the employment of professional musicians, now unemployed, for playing programs in parks, public buildings, schools, churches and for such public events as USO programs, army and navy relief, bond rallies, etc. The present demand for gratis services at these latter events is very heavy.

The collection of 20 per cent of the "juke-box" money is based on the fact that the proceeds now realized are cut 50-50 by the owner of the boxes and innkeepers who house them. It has been pointed out that in many cases the funds realized by the innkeepers from the "juke-boxes," at absolutely no cost to them, has guaranteed the overhead of the tavern or restaurant. And from the playing of the records in the boxes, under the present set-up, not one penny goes to the players.

In the meantime, while no records for this type of public entertainment are being made in his country, the recording companies are said to be making records for such use in Mexico and Cuba, outside the jurisdiction of Petrillo and his union.

* * *

North Carolina's own Norman Cordon was the soloist who sang "The United Nations," Shostakovich's anthem for the union of democratic nations, at the Herald Tribune Forum on Current Problems. The new song by the Leningrad fire-fighting composer, whose works are now in top place in news value, was first sung at the Watergate in Washington on July 5. The words in the American version are by the American poet, Harold J. Prome, who was responsible for the lyrics for "Pine and Needles", "Sing Out the News", and other musical comedies and songs.

The music is modern in tone, difficult to sing, and is phrased in the slow pomp of anthems designed for public singing.

* * *

Another musician contained in the war news of current date is Pablo Casals, the great Spanish cellist, who was a loyalist and with the Spanish war, fled to France for refuge. He was recently returned to his native land as a political prison by the French government. Numerous leaders and lovers of music are joining in a plea to the government of the United States to request the Franco government to secure the release of the noted cellist. In one of the letters to the New York Times anent the matter, John Erskine, the noted novelist and amateur musician of note, wrote "We do not presume to advise Spain about her inner politics, but we believe the Spanish government should be informed as quickly as possible in what veneration this great artist is held. He cannot be a threat to his native land; he is today one of her chief glories. If any harm came to him something of Spanish civilization would be gone beyond recovery and the prospect of reconciliation and healing in the torn world would be dimmed."

NEW YORK, N. Y.
SUN
DEC 3 - 1942

BOSTON MUSIC ROW IS ENDED

Symphony Orchestra Joins Petrillo Union.

James C. Petrillo, president of the American Federation of Musicians, announced today the end of the long battle between the union and the Boston Symphony Orchestra with the signing of a three-year agreement. Thus, the only major non-union orchestra in the United States at last came into the union ranks. Mr. Petrillo announced that Dr. Serge Koussevitzky, conductor, had joined the union along with the 105 other members of the orchestra.

The agreement between the Boston Symphony and the A. F. of M., Mr. Petrillo said, was arrived at through a concession on the part of the Federation. Its by-laws were amended to permit symphony musicians to move from one symphony orchestra jurisdiction to another within the United States and Canada. The negotiations, which have been in progress for six months, were handled by Mr. Petrillo for the union; Henry Cabot, trustee of the Boston Orchestra Association, and a committee of five members of the orchestra personnel.

Mr. Petrillo said that the trustees of the Boston Symphony had informed him at the outset that they would sooner break up the orchestra than lower its standards, by submitting to a requirement which forced them to obtain permission from the union's local before a musician or conductor could be imported to Boston from other places.

"When I assured the management that I would change that law," Mr. Petrillo said, "they began to talk business."

Permits Union Soloists.

The signing of the agreement will permit the Boston Symphony to engage union members to appear with it as soloists; to play for the radio, and to make records—privileges enjoyed by all of other major symphony orchestras which have agreements with the union. Union rules have heretofore forbidden many distinguished instrumental and vocal soloists, members of the A. F. of M., to appear with the non-union Boston Symphony; and other agreements with record makers and radio chains have barred the orchestra from certain broadcasting and recording activities.

In his office at 1450 Broadway, the walls of which are decorated with reproductions of newspaper and magazine cartoons attacking Mr. Petrillo for his alleged attempt to rule all American musical activities, the union leader told reporters that the formal agreement between the Boston Symphony and Local 90 of his organization had been signed in Boston today.

"We are very happy to have the Boston Symphony in our Federation," he declared. "On both sides there was nothing but fairness and honesty in the negotiations. Whatever we agree to we live up to." Dr. Koussevitzky, long an opponent of the unionization of his orchestra, took no personal part in the negotiations, Mr. Petrillo said, but under the terms of the agreement, became a member of the union as soon as it was signed.

Asked about the Senatorial investigation of the union and of Mr. Petrillo's activities as its president, which was voted after widespread protests over the barring of various non-union, non-professional musicians from the air, and the restriction of phonograph record-making, Mr. Petrillo said that all he knew about it was what he had read in the papers.

"I'll be glad to appear," he said. "I'm perfectly willing and ready to be investigated. But the industries we deal with also should be investigated. The financial affairs of my organization are an open book."

TOPEKA, KANS.
CAPITAL

Musicians Union Signs With Boston Symphony Orchestra

New York, Dec. 3.—(AP)—James C. Petrillo, president of the American Federation of Musicians, AFL, today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major nonunion symphony orchestra in the United States.

SYMPHONY NOW A UNION BAND

Three - Year Agreement With A. F. of M. Signed

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced last night that the signing of a three-year agreement with the American Federation of Musicians, AFL, was good for the union and good for the orchestra, which now ceases to be the only major non-union symphony orchestra in the country.

"As long as I remain head of the Boston Symphony Orchestra, you can be confident that the Boston Symphony will maintainn its standards," said Dr. Koussevitzky. He envisioned the same type of musicians and programmes for the future which has made the orchestra the highest ranking musical aggregation in the world. He interprets the change from a non-union to a union orchestra in accordance with the march of time and progress.

Dr. Koussevitzky automatically became a member of the union and holder of a union card in the ranks of labor.

PROVIDENCE, R. I.
BULLETIN
DEC 3 - 1942

Hub Symphony Signs Contract with Petrillo

New York, Dec. 3.—(UP)—The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, signed an agreement today with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws as an inflexible condition by the Boston Symphony for joining the union. All of the 105 members of the Symphony, including Dr. Serge Koussevitzky, its world-famous conductor, become members of the union through the agreement.

Pointing out that all of the 60 symphonies of the United States and Canada were now members of the AFM, Petrillo said he had received authority at an emergency meeting of 18 locals to amend the union by-laws in conformity with the desires of the Boston Symphony.

"The big item that the AFM had to give way on," Petrillo said, "was the question of importing symphony players. For instance, under the old rule, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the O. K. of that local board.

"The Boston Symphony said to me, 'We engage a conductor and pay him well—in this instance Dr. Koussevitzky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburgh, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

Petrillo said the trustees had informed him that unless they were able, by selecting the best musicians regardless of location, to keep up the "high standard" of the orchestra they would rather disband the organization than degrade that standard.

Petrillo pointed out that one of the benefits to the symphony would be its return to the radio and recording studios from which it was barred by the union more than two years ago. Broadcasting and recording contracts would help the symphony meet its deficit of $180,000 for the past two years. The symphony also will be able to obtain world famous guest musicians whose services had been denied because of the non-union status.

Petrillo said that the recording privilege, however, could not be exercised until the AFM settled its current strike against radio and recording companies.

There had been no overtures from the radio chains, recording companies or juke box people, he said. Regarding a forthcoming Senate investigation of the union, Petrillo said the AFM affairs were "an open book," that it would be "only fair that the industry (radio) we're dealing with be investigated, but I don't think they want to be."

Koussevitzky Says Symphony Standards Will Be Preserved

Serge Koussevitzky, conductor of the Boston Symphony Orchesera, said last night:

"I think it is good for the orchestra and good for the union. The people of Boston and all our audiences may be assured that the standards of the Boston Symphony can be preserved.

"We of the orchestra have to take part in the work of the union. The orchestra will help the union and the union will help the orchestra. One of the benefits of our joining is that when we need extra musicians we can engage them from the ranks of the local union. That we could not do before."

Said Rosario Mazzeo, bass clarinetist and chairman of the committee of the Boston Symphony Orchestra Members' Association:

"My principal thought is that all of us are very happy that the negotiations have been carried through to a completely satisfactory conclusion for all parties concerned. Mr. Petrillo undertook to change the bylaws of the federation from a viewpoint of high artistic principles, and the trustees of the orchestra were open-minded and easy to negotiate with.

"There will be benefits for all symphonic musicians in the country as well as for us of the Boston Symphony."

NEW YORK, N.Y.
PM
DEC 4 - 1942

Boston Symphony Joins AEM

The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, signed an agreement yesterday with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws on a point demanded by the Boston Symphony—permission to engage players from outside of Boston. All of the 105 members of the orchestra, including Dr. Serge Koussevisky, its world-famous conductor, became members of the union through the agreement.

SPRINGFIELD, MASS.
NEWS
DEC 3 - 1942

HUB SYMPHONY BOWS TO UNION

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The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws as an inflexible condition by the Boston symphony for joining the union. All of the 105 members of the symphony, including Dr Serge Koussevitsky, its world-famous conductor, become members of the union through the agreement.

Pointing out that all of the 60 symphonies of the United States and Canada were now members of the AFM, Petrillo said he had received authority at an emergency meeting of 18 locals to amend the union by-laws in conformity with the desires of the Boston symphony.

"The Boston symphony said to me, 'We engage a conductor and pay him well—in this instance Dr Koussevitzky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburg, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

Petrillo said the trustees had informed him that unless they were able, by selecting the best musicians regardless of location, to keep up the "high standard" of the orchestra they would rather disband the organization than degrade that standard.

Petrillo said that until he had assured the Boston management that the by-law might be changed the negotiations had been deadlocked but thereafter they proceeded smoothly. He praised the "spirit of fairness" exhibited by Henry Cabot, a trustee. Also participating in the negotiations, he said, were five of the symphony's musicians elected by the other members.

"The big item that the AFM had to give way on," Petrillo said, "was the question of importing symphony players. For instance, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the O.K. of that local board."

Other minor changes also were demanded by the symphony and granted, Petrillo said, but the major result was that all symphonic players now could work in any part of the country where their services might be desired.

Petrillo said that the recording privilege, however, could not be exercised until the AFM settled its current strike against radio and recording companies.

There had been no overtures from the radio chains, recording companies or juke box people, he said. Regarding a forthcoming Senate investigation of the union, Petrillo said the AFM affairs were "an open book," that it would be "only fair that the industry (radio) we're dealing with be investigated, but I don't think they want to be."

Music Union And Symphony Contract Told

The basis on which the Boston Symphony Orchestra and the musicians' union have terminated their dispute of nearly a quarter of a century was reported today to be as follows:

The orchestra has agreed to go into the union on the condition of retaining control of its musical forces.

The union has agreed to this provision, though it means a marked change in union policy. Like various other unions, the musicians' organization frequently has sought to influence hirings and firings in the interest of its members.

The result will be to set up within the musicians' union a separate group composed of the 15 major symphony orchestras of the country, insofar as they are governed by bylaws especially applicable to their distinctive musical standards.

Quality of Music Protected

The quality of symphony music thus should be protected and symphony orchestras should benefit.

Obviously a compromise has been worked out. As it brings into the American Federation of Musicians the most important nonunion orchestra left in the United States, the union has gained a notable victory.

On the other hand, in obtaining an outstanding concession to musical standards of nation-wide import, the Boston orchestra has won an unusual success, while adapting itself to the trend of the times.

James C. Petrillo, President of the American Federation of Musicians, is credited with constructive leadership on the union side in working out the Boston impasse, which ran 22 years.

The revision of union practices will be effected by adoption of new union bylaws applying to symphony orchestras.

It is anticipated that for one thing Mr. Petrillo has consented to a limitation being placed on his own powers as President, which are now practically absolute, so as to guarantee no interference with the new plan.

NEW YORK, N.Y.
WORLD-TELEGRAM
DEC 3 - 1942

Boston Symphony Signs with Union

The Boston Symphony Orchestra and its conductor, Serge Koussevitsky, today became members of the American Federation of Musicians, James C. Petrillo, president of the AFM, announced here.

A three-year agreement was signed in Boston after negotiations lasting six months, Mr. Petrillo said. The agreement covering the 105 members of the orchestra represented a concession by the union which amended its bylaws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

The agreement brought into the federation the only nonunion major symphony orchestra in the country.

PORTLAND, ME.
PRESS HERALD

ALBANY, N.Y.
KNICKERBOCKER NEWS
DEC 1 - 1942

Jimmy Petrillo, union musicians' czar, has taken over the Boston Symphony while the Senate was threatening to investigate him. The Koussevitzky orchestra had depended on its big endowment provision against unions but Jimmy worked the trick by forbidding halls in different cities to house the orchestra on peril of being denied union music thereafter. As a sop Petrillo waives a ban and permits Koussevitzky to hire musicians outside his local zone. Thus the czar earns his $46,000 a year. But art takes a knockout.

[124]

NEW YORK, N. Y.
SUN
DEC 3 - 1942

BOSTON MUSIC ROW IS ENDED

Symphony Orchestra Joins Petrillo Union.

James C. Petrillo, president of the American Federation of Musicians, announced today the end of the long battle between the union and the Boston Symphony Orchestra with the signing of a three-year agreement. Thus, the only major non-union orchestra in the United States at last came into the union ranks. Mr. Petrillo announced that Dr. Serge Koussevitzky, conductor, had joined the union along with the 105 other members of the orchestra.

The agreement between the Boston Symphony and the A. F. of M., Mr. Petrillo said, was arrived at through a concession on the part of the Federation. Its by-laws were amended to permit symphony musicians to move from one symphony orchestra jurisdiction to another within the United States and Canada. The negotiations, which have been in progress for six months, were handled by Mr. Petrillo for the union; Henry Cabot, trustee of the Boston Orchestra Association, and a committee of five members of the orchestra personnel.

Mr. Petrillo said that the trustees of the Boston Symphony had informed him at the outset that they would sooner break up the orchestra than lower its standards, by submitting to a requirement which forced them to obtain permission from the union's local before a musician or conductor could be imported to Boston from other places.

"When I assured the management that I would change that law," Mr. Petrillo said, "they began to talk business."

Permits Union Soloists.

The signing of the agreement will permit the Boston Symphony to engage union members to appear with it as soloists; to play for the radio, and to make records—privileges enjoyed by all of other major symphony orchestras which have agreements with the union. Union rules have heretofore forbidden many distinguished instrumental and vocal soloists, members of the A. F. of M., to appear with the non-union Boston Symphony; and other agreements with record makers and radio chains have barred the orchestra from certain broadcasting and recording activities.

In his office at 1450 Broadway, the walls of which are decorated with reproductions of newspaper and magazine cartoons attacking Mr. Petrillo for his alleged attempt to rule all American musical activities, the union leader told reporters that the formal agreement between the Boston Symphony and Local 90 of his organization had been signed in Boston today.

"We are very happy to have the Boston Symphony in our Federation," he declared. "On both sides there was nothing but fairness and honesty in the negotiations. Whatever we agree to we live up to." Dr. Koussevitzky, long an opponent of the unionization of his orchestra, took no personal part in the negotiations, Mr. Petrillo said, but under the terms of the agreement, became a member of the union as soon as it was signed.

Asked about the Senatorial investigation of the union and of Mr. Petrillo's activities as its president, which was voted after widespread protests over the barring of various non-union, non-professional musicians from the air, and the restriction of phonograph record-making, Mr. Petrillo said that all he knew about it was what he had read in the papers.

"I'll be glad to appear," he said. "I'm perfectly willing and ready to be investigated. But the industries we deal with also should be investigated. The financial affairs of my organization are an open book."

TOPEKA, KANS.
CAPITAL

42

Musicians Union Signs With Boston Symphony Orchestra

New York, Dec. 3.—(AP)—James C. Petrillo, president of the American Federation of Musicians, AFL, today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major nonunion symphony orchestra in the United States.

SYMPHONY NOW A UNION BAND

Three - Year Agreement With A. F. of M. Signed

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, announced last night that the signing of a three-year agreement with the American Federation of Musicians, AFL, was good for the union and good for the orchestra, which now ceases to be the only major non-union symphony orchestra in the country.

"As long as I remain head of the Boston Symphony Orchestra, you can be confident that the Boston Symphony will maintainn its standards," said Dr. Koussevitzky. He envisioned the same type of musicians and programmes for the future which has made the orchestra the highest ranking musical aggregation in the world. He interprets the change from a non-union to a union orchestra in accordance with the march of time and progress.

Dr. Koussevitzky automatically became a member of the union and holder of a union card in the ranks of labor.

PROVIDENCE, R. I.
BULLETIN
DEC 3 - 1942

Hub Symphony Signs Contract with Petrillo

New York, Dec. 3.—(UP)—The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, signed an agreement today with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws as an inflexible condition by the Boston Symphony for joining the union. All of the 105 members of the Symphony, including Dr. Serge Koussevitszky, its world-famous conductor, become members of the union through the agreement.

Pointing out that all of the 60 symphonies of the United States and Canada were now members of the AFM, Petrillo said he had received authority at an emergency meeting of 18 locals to amend the union by-laws in conformity with the desires of the Boston Symphony.

"The big item that the AFM had to give way on," Petrillo said, "was the question of importing symphony players. For instance, under the old rule, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the O. K. of that local board.

"The Boston Symphony said to me, 'We engage a conductor and pay him well—in this instance Dr. Koussevitzky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburgh, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

Petrillo said the trustees had informed him that unless they were able, by selecting the best musicians regardless of location, to keep up the "high standard" of the orchestra they would rather disband the organization than degrade that standard.

Petrillo pointed out that one of the benefits to the symphony would be its return to the radio and recording studios from which it was barred by the union more than two years ago. Broadcasting and recording contracts would help the symphony meet its deficit of $180,000 for the past two years. The symphony also will be able to obtain world famous guest musicians whose services had been denied because of the non-union status.

Petrillo said that the recording privilege, however, could not be exercised until the AFM settled its current strike against radio and recording companies.

There had been no overtures from the radio chains, recording companies or juke box people, he said. Regarding a forthcoming Senate investigation of the union, Petrillo said the AFM affairs were "an open book," that it would be "only fair that the industry (radio) we're dealing with be investigated, but I don't think they want to be."

Koussevitzky Says Symphony Standards Will Be Preserved

Serge Koussevitzky, conductor of the Boston Symphony Orchesera, said last night:

"I think it is good for the orchestra and good for the union. The people of Boston and all our audiences may be assured that the standards of the Boston Symphony can be preserved.

"We of the orchestra have to take part in the work of the union. The orchestra will help the union and the union will help the orchestra. One of the benefits of our joining is that when we need extra musicians we can engage them from the ranks of the local union. That we could not do before."

Said Rosario Mazzeo, bass clarinetist and chairman of the committee of the Boston Symphony Orchestra Members' Association:

"My principal thought is that all of us are very happy that the negotiations have been carried through to a completely satisfactory conclusion for all parties concerned. Mr. Petrillo undertook to change the bylaws of the federation from a viewpoint of high artistic principles, and the trustees of the orchestra were open-minded and easy to negotiate with.

"There will be benefits for all symphonic musicians in the country as well as for us of the Boston Symphony."

NEW YORK, N.Y.
PM
DEC 4 - 1942

Boston Symphony Joins AFM

The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, signed an agreement yesterday with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws on a point demanded by the Boston Symphony—permission to engage players from outside of Boston. All of the 105 members of the orchestra, including Dr. Serge Koussevisky, its world-famous conductor, became members of the union through the agreement.

SPRINGFIELD, MASS.
NEWS
DEC 3 - 1942

HUB SYMPHONY BOWS TO UNION

New York, Dec. 3—The Boston Symphony orchestra, the last remaining nonunion organization of its kind in the United States, signed an agreement today with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws as an inflexible condition by the Boston symphony for joining the union. All of the 105 members of the symphony, including Dr Serge Koussevitsky, its world-famous conductor, become members of the union through the agreement.

Pointing out that all of the 60 symphonies of the United States and Canada were now members of the AFM, Petrillo said he had received authority at an emergency meeting of 18 locals to amend the union by-laws in conformity with the desires of the Boston symphony.

"The Boston symphony said to me, 'We engage a conductor and pay him well—in this instance Dr Koussevitzky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburg, I'd like to employ that man, the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

Petrillo said the trustees had informed him that unless they were able, by selecting the best musicians regardless of location, to keep up the "high standard" of the orchestra they would rather disband the organization than degrade that standard.

Petrillo said that until he had assured the Boston management that the by-law might be changed the negotiations had been deadlocked but thereafter they proceeded smoothly. He praised the "spirit of fairness" exhibited by Henry Cabot, a trustee. Also participating in the negotiations, he said, were five of the symphony's musicians elected by the other members.

"The big item that the AFM had to give way on," Petrillo said, "was the question of importing symphony players. For instance, a man playing in New York who wanted employment in Chicago couldn't go there unless he had the O.K. of that local board."

Other minor changes also were demanded by the symphony and granted, Petrillo said, but the major result was that all symphonic players now could work in any part of the country where their services might be desired.

Petrillo said that the recording privilege, however, could not be exercised until the AFM settled its current strike against radio and recording companies.

There had been no overtures from the radio chains, recording companies or juke box people, he said. Regarding a forthcoming Senate investigation of the union, Petrillo said the AFM affairs were "an open book," that it would be "only fair that the industry (radio) we're dealing with be investigated, but I don't think they want to be."

Music Union And Symphony Contract Told

The basis on which the Boston Symphony Orchestra and the musicians' union have terminated their dispute of nearly a quarter of a century was reported today to be as follows:

The orchestra has agreed to go into the union on the condition of retaining control of its musical forces.

The union has agreed to this provision, though it means a marked change in union policy. Like various other unions, the musicians' organization frequently has sought to influence hirings and firings in the interest of its members.

The result will be to set up within the musicians' union a separate group composed of the 15 major symphony orchestras of the country, insofar as they are governed by bylaws especially applicable to their distinctive musical standards.

Quality of Music Protected

The quality of symphony music thus should be protected and symphony orchestras should benefit.

Obviously a compromise has been worked out. As it brings into the American Federation of Musicians the most important nonunion orchestra left in the United States, the union has gained a notable victory.

On the other hand, in obtaining an outstanding concession to musical standards of nation-wide import, the Boston orchestra has won an unusual success, while adapting itself to the trend of the times.

James C. Petrillo, President of the American Federation of Musicians, is credited with constructive leadership on the union side in working out the Boston impasse, which ran 22 years.

The revision of union practices will be effected by adoption of new union bylaws applying to symphony orchestras.

It is anticipated [illegible]

MEN
IN

The Boston Symphony Orchestra has had to put on the Petrillo yoke and become unionized; but it won from the boss the right to hire musicians wherever found, a wonderful concession. At any rate, the public may be glad of one thing; it will now be possible to hear this first orchestra of the Country on the air from which it has been debarred. In short it has won one "freedom" by giving up another.

NEW YORK, N.Y.
WORLD-TELEGRAM
DEC 3 - 1942

Boston Symphony Signs with Union

The Boston Symphony Orchestra and its conductor, Serge Koussevitsky, today became members of the American Federation of Musicians, James C. Petrillo, president of the AFM, announced here.

A three-year agreement was signed in Boston after negotiations lasting six months, Mr. Petrillo said. The agreement covering the 105 members of the orchestra represented a concession by the union which amended its bylaws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

The agreement brought into the federation the only nonunion major symphony orchestra in the country.

[124]

DETROIT, MICH.
FREE PRESS

INDIANAPOLIS, IND.
STAR

TOLEDO, OHIO
TIMES

CHICAGO, ILL.
JOURNAL OF COMMERCE

NEW HAVEN, CONN.
JOURNAL-COURIER

CLEVELAND, OHIO
PLAIN DEALER

BUFFALO, N. Y.
COURIER-EXPRESS

FORT WORTH, TEX.
EVENING STAR TELEGRAM

SPRINGFIELD, MASS.
NEWS

SPRINGFIELD, MO.
LEADER AND PRESS

GRAND FORKS, N. D.
EVENING HERALD

ST. LOUIS, MO.
STAR-TIMES

TULSA, OKLA.
WORLD

OMAHA, NEB.
EVENING WORLD-HERALD

MIAMI, FLA.
NEWS

ST. LOUIS, MO.
GLOBE-DEMOCRAT

OTTAWA, CANADA
CITIZEN

OAKLAND, CALIF.
POST-INQUIRER

ST. LOUIS, MO.
POST DISPATCH

DENVER, COLO.
ROCKY MT. NEWS

CHICAGO, ILL.
TRIBUNE

DEC 4 1942

PETRILLO SIGNS LAST SYMPHONY IN AFL UNION

New York, Dec. 3 (AP).—James C Petrillo, president of the American Federation of Musicians, AFL, today announced the signing of a three year agreement with the Boston Symphony orchestra, bringing into the federation the only major nonunion symphony orchestra in the United States.

Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its bylaws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabot, trustee of the Boston organization, and a committee of five men from the orchestra.

BIRMINGHAM, ALA.
NEWS

SEATTLE, WASH.
TIMES

KNOXVILLE, TENN.
NEW SENTINEL

SPRINGFIELD, MASS.
EVENING UNION

NEW YORK, N.Y.
POST

DODGE CITY, KAN.
GLOBE

MINNEAPOLIS, MINN.
STAR-JOURNAL

SANTA MONICA, CALIF.
OUTLOOK

BUFFALO, N.Y.
NEWS

WILMINGTON, DEL.
JOURNAL EVERY EVENING

MEMPHIS, TENN.
PRESS-SCIMITAR

SPRINGFIELD, MASS.
MORNING UNION

NEW YORK, N.Y.
JOURNAL AMERICAN

WORCESTER, MASS.
GAZETTE

DEC 3 - 1942

Boston Symphony Signs Agreement With Union

NEW YORK, Dec. 3 (AP)—James C. Petrillo, president of the American Federation of Musicians, A. F. L., today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major non-union symphony orchestra in the United States.

Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiations lasted six months and were conducted by Petrillo for the union; Henry Cabot, trustee of the Boston organization, and a committee of five men from the orchestra.

DES MOINES, IA.
REGISTER

ATLANTA, GA.
JOURNAL

NEW YORK, N. Y.
TELEGRAPH

NEW YORK, N.Y.
TIMES

NEW YORK, N.Y.
JOURNAL AMERICAN

MILWAUKEE, WIS.
JOURNAL

NEW YORK, N.Y.
MIRROR

CHARLESTON, S. C.
NEWS-COURIER

WILMINGTON, DEL.
JOURNAL EVERY EVENING

MILWAUKEE, WIS.
SENTINEL

OMAHA, NEB.
MORNING WORLD-HERALD

FARGO, N. D.
EVENING FORUM

ALBANY, N.Y.
KNICKERBOCKER NEWS

PHILADELPHIA, PA.
RECORD

SYRACUSE, N. Y.
POST-STANDARD

BALTIMORE, MD.
NEWS-POST

PHILADELPHIA, PA.
INQUIRER

HARTFORD, CONN.
COURANT

DEC 4 - 1942

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Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabot, trustee of the Boston organization, and a committee of five men from the orchestra.

DEMOCRAT-CHRONICLE

DEC 5 - 1942

Symphony Joins Union

Signs Three-Year Contract with AFM

The Boston Symphony orchestra yesterday signed a three-year agreement with the American Federation of Musicians which took the 105 Symphony players and their conductor, Dr. Serge Koussevitsky, into the American Federation of Labor as members.

The agreement with the Boston Symphony, last of the major orchestras in the United States to become unionized, was signed in Boston but formally announced by James C. Petrillo, president of the AFM, in New York last night.

Petrillo disclosed that the Boston Symphony agreed to sign only after the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

This will permit the Symphony to import musicians or conductors from other places to Boston without obtaining permission from the union's local. Petrillo said the Symphony trustees had told him at the outset of negotiations that they had sooner break up the orchestra than lower its standards by submitting to such a requirement.

The negotiations, which lasted six months, were conducted by Petrillo for the union, Henry Cabot, Boston Symphony trustee, and a committee of five men from the orchestra.

The Petrillo Appeal

The importance of the case well justifies Federal District Judge Barnes of Chicago in granting the government permission to carry his decision in the Petrillo case to the United States Supreme Court. Several questions involved deserve further consideration. The labor position is that, although relatively few musicians are engaged in the making of records and transcriptions for recording companies and radio stations, many are thereby deprived of employment. The union declared in an advertisement that "justice demands that the musician should not be compelled to make 'canned music' for commercial industries which grow rich—while he walks the streets without a job."

There are, however, great public interests to be conserved. May a union use its power to compel an employer to maintain obsolete and inefficient methods and to abandon progressive mechanical improvements in order to force the hiring of unneeded labor? What of the small industries which depend on juke boxes, instead of orchestras, for the entertainment of their patrons, and what of the concerns that manufacture records and transcriptions? Shall a labor union be permitted to enforce the "right" to bar from the air such voluntary non-commercial performances as those of high school orchestras? In presenting these and other matters the government has said that "there is no decision of the Supreme Court which directly deals with these questions."

Judge Barnes ruled last October against the Department of Justice, seeing the case as a dispute between two labor unions, the musicians and the makers of mechanical devices, which did not come within the purview of the anti-trust laws. Elmer Davis holds that such a ban may end the existence of many small radio stations and hamper his work as director of OWI, and the chairman of FCC has demanded legislative action to end Petrillo's control. Congress will probably wait for the court decision.

Sensible Compromise

The agreement reached between the Boston Symphony Orchestra and the Musicians' Union is an example of the sort of compromise that can be worked out when both sides earnestly desire a settlement. It will bring widespread satisfaction to the musical public and particularly to Rochester, where the settlement will mean return of the famous orchestra for a concert, probably this month, in the Eastman Theater. The concert was omitted from the regular season series this year, owing to the fear of union reprisals if the non-union orchestra were to appear here.

By the agreement, the orchestra retains control over personnel, including "hirings and firings." Not only that but similar rights will be accorded fifteen other major symphony orchestras of the country, which are thus placed in a special group within the national union. James C. Petrillo, president of the union, is said to have consented to a limitation on his own powers as president so as to guarantee no interference with the new plan. The effect, presumably, will be to give these leading orchestras full authority to pick their own players, to discharge members and replace them with others, and to use their own judgment in keeping performances up to standard.

So long as the new arrangement safeguards the rights of the players in respect to pay and working conditions, it ought to leave everybody satisfied. It represents concession on both sides. And finally it protects the public, whose interest is solely to hear the best music performed with the best possible technical excellence. Where there is a real will for compromise there is usually a way.

DETROIT, MICH.
FREE PRESS

INDIANAPOLIS, IND.
STAR

TOLEDO, OHIO
TIMES

CHICAGO, ILL.
JOURNAL OF COMMERCE

NEW HAVEN, CONN.
JOURNAL-COURIER

CLEVELAND, OHIO
PLAIN DEALER

BUFFALO, N. Y.
COURIER-EXPRESS

FORT WORTH, TEX.
EVENING STAR TELEGRAM

SPRINGFIELD, MASS.
NEWS

SPRINGFIELD, MO.
LEADER AND PRESS

GRAND FORKS, N. D.
EVENING HERALD

ST. LOUIS, MO.
STAR-TIMES

TULSA, OKLA.

Petrillo Signs Up Boston Symphony

NEW YORK, Dec. 3.—(AP)—James C. Petrillo, president of the American Federation of Musicians, AFL, today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major non-union symphony orchestra in the United States.

Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiations lasted six months.

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NEWS

SEATTLE, WASH.
TIMES

KNOXVILLE, TENN.
NEW SENTINEL

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EVENING UNION

NEW YORK, N.Y.
POST

Signs Up Symphony

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Petrillo said the agreement covering the 105 members of the orchestra represented a concession by the Federation because the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

The Petrillo Appeal

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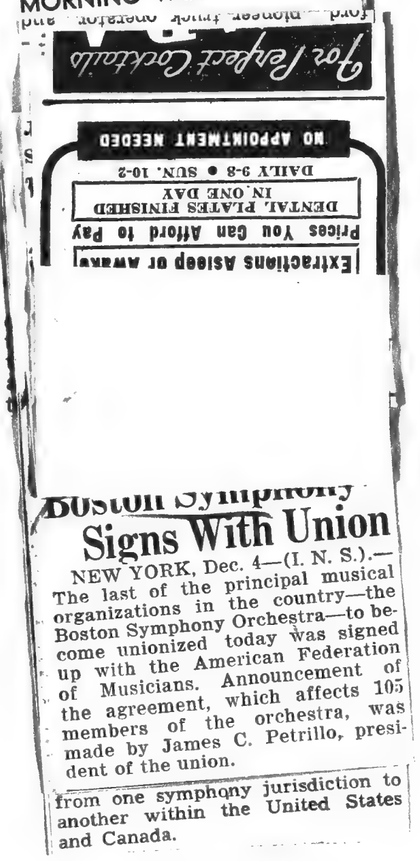
MORNING WORLD-HERALD



Boston Symphony Signs With Union

NEW YORK, Dec. 4—(I. N. S.).—The last of the principal musical organizations in the country—the Boston Symphony Orchestra—to become unionized today was signed up with the American Federation of Musicians. Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

from one symphony jurisdiction to another within the United States and Canada.

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

DEC 5 - 1942

Sensible Compromise

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REGISTER

ATLANTA, GA.
JOURNAL

NEW YORK, N. Y.
TELEGRAPH

NEW YORK, N.Y.
TIMES

NEW YORK, N.Y.
JOURNAL AMERICAN

MILWAUKEE, WIS.
JOURNAL

NEW YORK, N.Y.
MIRROR

CHARLESTON, S. C.
NEWS-COURIER

WILMINGTON, DEL.
JOURNAL EVERY EVENING

Speed Versus Power—W

Speed vs. A... In Regis-A...

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"It's my business where she ...and what she's doing," he declar...
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Boston Sy...ph... Comes Here Feb. 9

The Boston Symphony Orchestra is scheduled to play in the Auditorium for the Community Concerts Feb. 9. This date was reserved weeks ago, but because auditorium dates for 1943 are not confirmed until the first of the year, there is always a possibility of a change, but it is believed that the date will stand and the orchestra will be here Feb. 9.

Now that the Boston players are joining the musicians' union, any fear that they might not be able to play here has vanished. The orchestra was, by all odds, the favorite in the Community Concert patrons' poll and officials are delighted that the request of the patrons can be satisfied.

for Perfect Comfort

NO APPOINTMENT NEEDED
DAILY 9-8 • SUN. 10-2
IN ONE DAY
LOUNGE CHAIR
with Steel Springs
$10.98

Joins Federation

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ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

DEC 5 - 1942

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STAR

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JOURNAL OF COMMERCE

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JOURNAL-COURIER

CLEVELAND, OHIO
PLAIN DEALER

BUFFALO, N. Y.
COURIER-EXPRESS

FORT WORTH, TEX.
EVENING STAR TELEGRAM

SPRINGFIELD, MASS.
NEWS

SPRINGFIELD, MO.
LEADER PRESS

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BIRMINGHAM, ALA.

...Methodist Church, a fair tempo-
...rarily had to dim its bright lights.
...Boy Scouts, equipped with official
...arm bands, were noticeable as early as
...7 p. m., but their ardor cooled in the
...face of the biting wind and they took
...cover until officially ordered out.
...At the Springfield report center,
...Chief Air Raid Warden William P.
...Forrest said the operation of the
...nerve system of civilian defense was
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By Associated Press

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NEW YORK, N.Y.
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NEW YORK, N.Y.
JOURNAL AMERICAN

MILWAUKEE, WIS.
JOURNAL

...ford ...pioneer ...truck operator ...

For Leyte Gateway

...during yesterday's widespread and

In Summer Uniforms

More than 3,100 Germans fell ...
...neight on the left bank of the ...
Don river west of that city in ...
a hand-to-hand fight, and ...
smashed another hole in the ...
enemy's lines west of Rzhev on ...
the snow-choked central front, ...
the Soviets announced early ...
today.

BOSTON SYMPHONY SIGNS UNION ACCORD

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The agreement was announced by James C. Petrillo, president of the AFM, who said his organization amended its by-laws as an inflexible condition by the Boston Symphony. All of the 105 members of the symphony, including Dr. Serge Koussevitzsky, its world-famous conductor, become members of the union.

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Orchestra.

faith and loyalty; I
demonstrative. I couldn't be. But
with him I was. I lost myself in
loving him. That was almost the
most wonderful part of it—forget-
ting myself for someone else."

Paula said, "Maybe I won't move
and maybe these crazy pictures
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for Parfet Cotton

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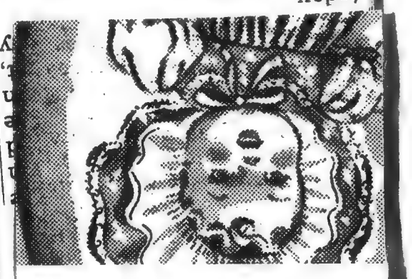
In Summer Uniforms



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with ration stamp . . . 5½c

17 French river.
24 She —— s in motion pictures.
25 Morass.
28 Drug.
29 Native of Lapland.
30 Headdress.
31 Genus of hinchids.

D	R	M		E	V	I	L		S	I	C			
A	D	O		S	E	A		H	A	T				
E	L		H	A	T		M	E	L	S				
E	N	A	M	E	L	S								
L	A	S	T	E	R		E	N	D	U	E			
L	I	S		T	O			S	L	Y				
Y	E		F	O	G		N	E						
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ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

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[125]

DETROIT, MICH.
FREE PRESS

Speed vs. In Regis-A

Speed versus power—

"It's my business where she
and what she's doing,
The star New York Yankee or
fielder and Miss Arnold, a form

DEC. 22 TO JAN. 21 (Capri-

NOV. 23 TO DEC. 22 (Sagit-
tarius) — Finances generally,
meeting payments, investments
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can succeed as you try.

Balance of day excellent for
headway.
Very matters, scheming unfairly.

Boston Symphony and Union Sign Contract

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pounds of bran flakes, which
a point value of 11, you would have
to give the storekeeper blue stamps
totaling 22 points (two 8-point
stamps, a 5-point stamp and a 1-
point stamp).

17 French river.
24 She ——s in
motion
pictures.
25 Morass.
28 Drug.
29 Native of
Lapland.
30 Headdress.
31 Genus of
hiawathas.

I'll go out and get a new beau or
maybe I'll just have you to dinner.
Forrest said the operation of the
nerve system of civilian defense was
carried out with speed and efficiency

Boston Symphony in Musicians Union

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for Expert Cocktails

In Summer Uniforms

More than 3,100 Germans fell
during yesterday's widespread and

SAL
BUT

Seven crew men were during crash-
ed into a [illegible]

Joins Petrillo Union

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Petrillo disclosed that the Boston Symphony agreed to sign only after the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

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The negotiations, which lasted six months, were conducted by Petrillo for the union, Henry Cabot, Boston Symphony trustee, and a committee of five men from the orchestra.

The Petrillo Appeal

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Aided by Czaras

Wilmington Entry Deals Mosconi First Defeat; Ponzi Adds Two Wins

In Summer Uniforms

More than 3,100 Germans fell

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"It's my business where she
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DEC 22 TO JAN 31 (Gentl

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Petrillo said that Dr. Serge Koussevitsky, conductor of the symphony, did not enter personaly into the negotiations, but under terms of the agreement Dr. Koussevitsky became a member of the union immediately.

Announced by Petrillo

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Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its bylaws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabot, trustee of the Boston organization, and a committee of five men from the orchestra.

Joins Petrillo Union

NEW YORK, Dec. 4.—(I. N. S.)—The last of the principal musical organizations in the country — the Boston Symphony Orchestra—to become unionized, today was signed up with the American Federation of Musicians.

Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor.

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

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Petrillo disclosed that the Boston Symphony agreed to sign only after the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

This will permit the Symphony to import musicians or conductors from other places to Boston without obtaining permission from the union's local. Petrillo said the Symphony trustees had told him at the outset of negotiations that they had sooner break up the orchestra than lower its standards by submitting to such a requirement.

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Orchestra in Petrillo Fold

James C. Petrillo, head of the American Federation of Musicians, AFL, announced yesterday the signing of a three-year agreement with the Boston Symphony Orchestra, thus bringing into the union fold the only major non-union orchestra in the country.

Petrillo said the contract covers 105 members and contains a concession by the union, amending its by-laws to permit symphony musicians to move from one symphony jurisdiction to another here and in Canada.

He said Dr. Serge Koussevitsky, conductor of the Boston orchestra, did not enter into the negotiations, but under the terms of the agreement becomes a member of the union immediately.

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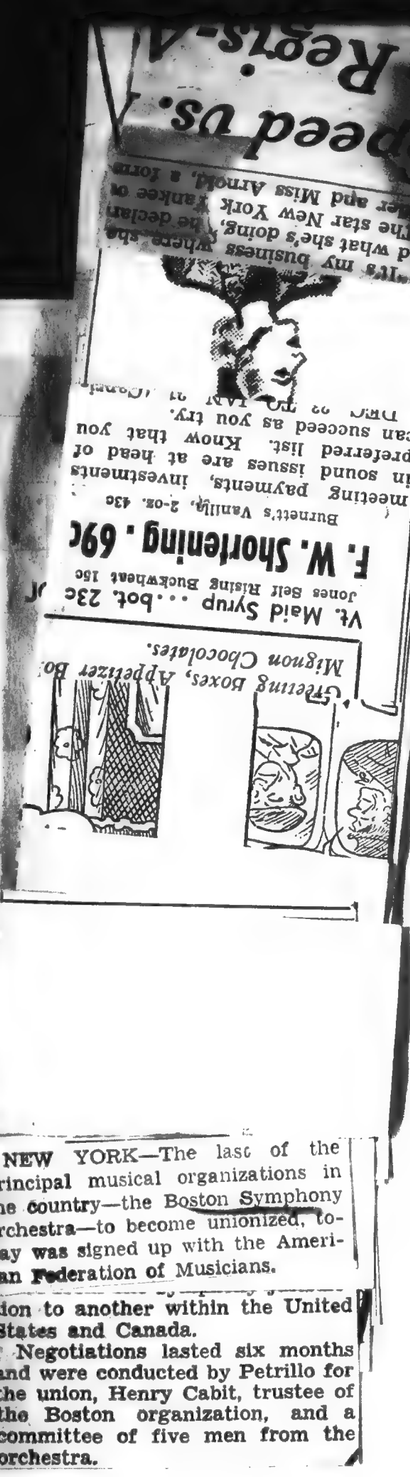

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Auto Death Ends Record in Webster

WEBSTER, Dec. 2 (AP)—Webster, in Dec. 10, would have marked an even four years without a death resulting from an automobile accident, but today that record was broken when Clarence Ormsby 70 of Web-

Boston Symphony Members Enter Union

New York, N. Y. – (U.P.) – The 105 members of the Boston symphony orchestra, including Sergei Koussevitzky, director, became members of the American Federation of Musicians (AFL) Thursday with the signing of a contract between the orchestra management and the AFM.

Speed us. ... In Regis-...

...IT'S my business where...she and what she's doing," he declar... the star New York Yankee ou... member and Miss Arnold, a form...

F. W. Shortening . 69c

Burnett's Vanilla, 2-oz. 43c

...meeting payments, investments in sound issues are at head of preferred list. Know that you can succeed as you try.

DEC 02 '42 TO IAN 21 ...Grant...

Vi. Maid Syrup ...bot. 23c

Jones Self Rising Buckwheat 15c

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Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabit, trustee of the Boston organization, and a committee of five men from the orchestra.

Boston Signs With Petrillo

NEW YORK, Dec. 3.—(AP)—James C. Petrillo, president of the American Federation of Musicians of the American Federation of Labor, today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major non-union symphony orchestra in the United States.

Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Enters Petrillo Union

The last of the principal musical organizations in the country—the Boston Symphony Orchestra—to become unionized, was signed up today with the American Federation of Musicians.

Announcement of the agreement, which affects 105 members of the orchestra, was made by James C. Petrillo, president of the union.

Symphony Joins Union

Signs Three-Year Contract with AFM

The Boston Symphony orchestra yesterday signed a three-year agreement with the American Federation of Musicians which took the 105 Symphony players and their conductor, Dr. Serge Koussevitsky, into the American Federation of Labor as members.

The agreement with the Boston Symphony, last of the major orchestras in the United States to become unionized, was signed in Boston but formally announced by James C. Petrillo, president of the AFM, in New York last night.

Petrillo disclosed that the Boston Symphony agreed to sign only after the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

This will permit the Symphony to import musicians or conductors from other places to Boston without obtaining permission from the union's local. Petrillo said the Symphony trustees had told him at the outset of negotiations that they had sooner break up the orchestra than lower its standards by submitting to such a requirement.

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The Petrillo Appeal

The importance of the case well justifies Federal District Judge Barnes of Chicago in granting the government permission to carry his decision in the Petrillo case to the United States Supreme Court. Several questions involved deserve further consideration. The labor position is that, although relatively few musicians are engaged in the making of records and transcriptions for recording companies and radio stations, many are thereby deprived of employment. The union declared in an advertisement that "justice demands that the musician should not be compelled to make 'canned music' for commercial industries which grow rich—while he walks the streets without a job."

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Judge Barnes ruled last October against the Department of Justice, seeing the case as a dispute between two labor unions, the musicians and the makers of mechanical devices, which did not come within the purview of the anti-trust laws. Elmer Davis holds that such a ban may end the existence of many small radio stations and hamper his work as director of OWI, and the chairman of FCC has demanded legislative action to end Petrillo's control. Congress will probably wait for the court decision.

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

DEC 5 - 1942

Sensible Compromise

The agreement reached between the Boston Symphony Orchestra and the Musicians' Union is an example of the sort of compromise that can be worked out when both sides earnestly desire a settlement. It will bring widespread satisfaction to the musical public and particularly to Rochester, where the settlement will mean return of the famous orchestra for a concert, probably this month, in the Eastman Theater. The concert was omitted from the regular season series this year, owing to the fear of union reprisals if the non-union orchestra were to appear here.

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Greeting Boxes, Appetizer Bo...
Mignon Chocolates.
Vt. Maid Syrup ...bot. 23c
Jones Self Rising Buckwheat 10c
F. W. Shortening . 69c
Burnett's Vanilla, 2-oz. 43c
...meeting payments, investments
in sound issues are at head of
preferred list. Know that you
can succeed as you try.
DEC. 22 TO JAN. 31 (Contd.

Members In Union

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...Despite her would-be mama-in-law's announcements, Janet Blair says she will not marry Private Lou Bush until the war ends... Kate Smith joins the list of stage, radio and screen stars who will highlight the movie, "This Is the Army."

Penny Singleton advised Columbia bosses, screaming for her return to the "Blondie"

...ton Symphony Orchestra and the American Federation of Musicians, which was made public Nov. 26, will run for three years, it was announced yesterday by James C. Petrillo, the union's president. The 105 members of the orchestra and their leader, Dr. Serge Koussevitzky, have all joined the union, he said. It had been the only major non-union orchestra in the country.

Symphony for joining the ...mbe... ...de by ...of the States and Canada.

Symphony Joins Union

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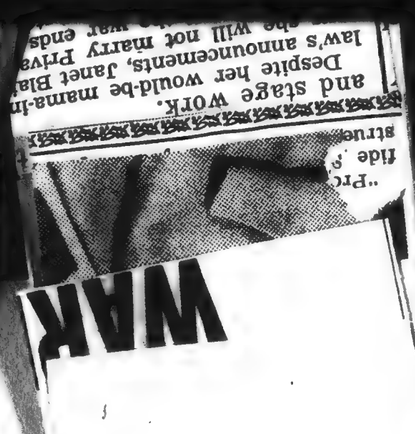

HubSymphonyEnds AFM Row, Signs

The Boston Symphony Orchestra, the last remaining non-union organization of its kind in the United States, signed an agreement today with the American Federation of Musicians after six months of negotiations.

The agreement was announced by James C. Petrillo, president of the AFM, who said his organization had amended its by-laws as an inflexible condition by the Boston Symphony for joining the union.

States and Canada.

Symphony Joins Union

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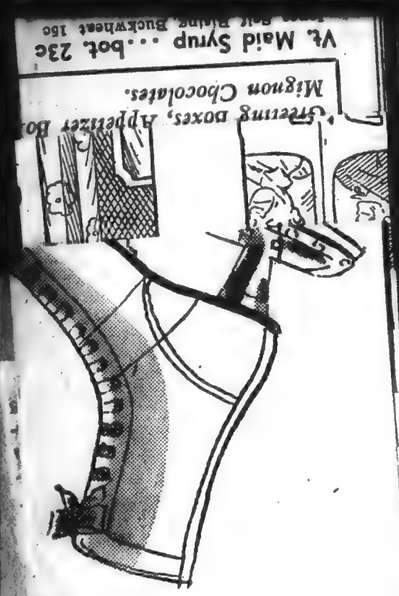

Vt. Maid Syrup ...bot. 23c
Buckwheat 18c
Stirring Boxes, Appetizer Bo
Mignon Chocolates.

WINS BOSTON ORCHESTRA

Petrillo Signs With Last Major Non-Union Symphony

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...Soldier as A...

...out came when it was disclosed that many of the 138 still hospitalized were suffering lung ailments.

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Also covered by the contract, although he did not enter into negotiations, was Dr. Serge Koussevitzky, conductor of the well-known orchestra.

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[125]

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Newhalls, Yanks Play Marathon

Backs—Russ Craft, Alabama; Jim Reynolds, Auburn; Walter Slater, Tennessee.

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Petrillo disclosed that the Boston Symphony agreed to sign only after the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

This will permit the Symphony to import musicians or conductors from other places to Boston without obtaining permission from the union's local. Petrillo said the Symphony trustees had told him at the outset of negotiations that they had sooner break up the orchestra than lower its standards by submitting to such a requirement.

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The Petrillo Appeal

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ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

DEC 5 - 1942

Sensible Compromise

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...the request of 14 shippers, suspend... ...ed this proposed change in consoli... ...dated freight classification rules for... ...investigation. The proposal was to... ...go into effect Dec. 1.

Both rules concern less than car... ...load freight, rule No. 15 providing... ...that aggregate charges for such... ...freight may not exceed charges for... ...minimum carloads of the same... ...freight at carload rates. The rail... ...Tennessee.

Backs—Russ Craft, Alabama; Jim... ...Reynolds, Auburn; Walter Slater,... ...built.

Taken Into Union

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...ter and Miss Margaret Clark.

Mrs. Vogel will preside at the ...t meeting of the forum, which ...ll be held Friday, Dec. 18, at 10 ...m. at the Garden Center.

Mrs. Frank Weber has been ap...inted chairman of the Christmas ...eaths cheer committee for the ...spitals. Further plans for the ...ork of this committee will be an...nced later.

Union, Petrillo Says

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[125]

Petrillo Happy at Signing Boston Symphony to Contract

Will Do Everything Possible to Benefit Orchestra, He Says

Dec 4

NEW YORK, Dec. 3—James Caesar Petrillo, president of the American Federation of Musicians and guardian of matters musical, today announced a three-year union agreement with the Boston Symphony had been signed, bringing into the Federation the only major nonunion symphony orchestra in the United States. There were, he said, 60 symphony orchestras in the country, "and all union, now that Boston is in."

Obviously in good humor, the union leader said that the agreement "will permit the Boston Symphony to make records—when the record dispute is over—go on the radio and do the things that other orchestras are able to do as members of the Federation.". Mr. Petrillo had the Boston Syhphony barred from radio and recording fields on Aug. 13, 1940, by threatening to pull out all union players from any groups that did business with the Boston Symphony. He stopped all other union orchestras, symphony and popular, from making records last Aug. 1 in a move to create more employment of live musicians.

Made Some Concessions

Of the Boston Symphony, he said: "A very happy situation—a great orchestra—a great conductor. Anything we can do for the benefit of this orchestra we will do. The contract went into effect as of today, he explained, when Dr. Serge Koussevitzky, conductor of the orchestra and his 105 musicians, became members of the Federation's Boston local, No. 9.

Mr. Petrillo said the Federation made some concessions to enroll the Boston Symphony. The most important one permits a symphony orchestra to hire a musician from any local in the country and Canada without any restrictions being imposed by the local boards. The Boston Symphony had demanded that it be allowed to go outside the Boston area for men it wanted. Hiring of foreign musicians was worked out individually.

Eighteen locals, Mr. Petrillo said, agreed that he use his emergency powers to change the by-laws in this respect. 'Personally," he said, "I think it is a very good law."

Negotiations, which lasted six months, were handled by Mr. Petrillo for the Federation, Henry Cabot, trustee of the Boston Orchestral Association, and a committee of five men from the orchestra itself. Mr. Petrillo said the details of the symphony's membership in Boston local was something between the local and the orchestra and that an agreement was signed in Boston today.

The record situation was all that clouded the Petrillo brow today. Asked if there were anything new on this story, he said that since the case was in the courts, and he expected a Senate investigation of the record ban Jan. 1, he felt there was nothing to say except that the "Federation is an open book" and that "if there is to be an investigation, I think it's only fair that the industry we're dealing with should also be investigated. I think some of them don't want to be."

During the last four months the union leader has been collecting cartoons lambasting him for his stand on the recording ban. Forty-one of these cartoons are framed and on the walls of his office. They were, he said, instigated by "Mr. National Association of Broadcasters."

He and his lieutenants appeared to enjoy the cartoons immensely. "If Mr. National Association of Broadcasters would throw that money they spent on this stuff in trying to give musicians more work we would soon come to a settlement." One of the captions showed Petrillo fiddling "while Thurman Arnold burns."

NEW YORK, N.Y.
HERALD TRIBUNE

DEC 4 - 1942

Boston Symphony and Petrillo Sign 3-Year Union Agreement

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Then getting back to the Boston Symphony he said: "A very happy situation—a great orchestra—a great conductor. Anything we can do for the benefit of this orchestra we will do."

The contract went into effect as of yesterday, he explained, when Dr. Serge Koussevitzky, conductor of the orchestra and his 105 musicians became members of the federation's Boston local, No. 9.

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CHICAGO, ILL.
NEWS

DEC 5 1942

CONFIRM DEAL BY SYMPHONY AND PETRILLO

Boston, Dec. 5.—(AP)—Trustees of the Boston Symphony Orchestra confirmed today the announcement by James C. Petrillo, president of the American Federation of Musicians, that the orchestra had entered into a contract with the union.

Petrillo announced in New York that the union and the orchestra, the only nonunion group among major symphonies in the nation, had signed a three-year agreement after the federation amended its bylaws.

The trustees' statement said, in part:

"The most important change in the bylaws of the American Federation of Musicians is that which recognizes symphony orchestras, in effect, as a special category, in according them the right to call players from other parts of the country outside the jurisdiction of the local union."

The statement said that a clause of the contract between the trustees and the local union "provides that the desires of a majority of the members of the orchestra shall determine any demand on the part of the union respecting their working conditions."

WORCESTER, MASS.
TELEGRAM

DEC 4 - 1942

Boston Symphony Signs With Petrillo

NEW YORK, Dec. 3 (AP)—James C. Petrillo, president of the American Federation of Musicians, A. F. L., today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major non-union symphony orchestra in the United States.

Petrillo said the agreement, covering 105 members of the orchestra, represented a concession on the part of the federation, in that the union amended its by-laws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiate Six Months

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabot, trustee of the Boston organization, and a committee of five men from the orchestra.

Petrillo said Dr. Serge Koussevitsky, conductor of the symphony, did not enter personally into the negotiations, but that under the terms of the agreement he became a member of the union immediately. He said the agreement between the Boston Symphony and Local 90, A. F. of M., was signed today in Boston.

Took Stand at Outset

Petrillo said the trustees of the Boston Symphony had informed him at the outset that they had sooner break up the orchestra than to lower its standards by submitting to a requirement which forced them to obtain permission from the union's local before a musician or conductor could be imported to Boston from other places.

"When I assured the management that I would change that law," Petrillo said, "they began to talk business."

PROVIDENCE, R. I.
JOURNAL

DEC 7 - 1942

BOSTON SYMPHONY SIGNED

New York, Dec. 6.—(UP)—The Blue Network announced today that it had signed a contract with the Boston Symphony Orchestra for a series of concerts starting Saturday, Dec. 26. The arrangement, made possible by the recent action of the Boston orchestra in signing a contract with the American Federation of Musicians (AFL) will bring the Boston orchestra under Dr. Serge Koussevitzky back to the air after an absence of five years, during which it was banned as a non-union organization by James Caesar Petrillo, head of the Musicians' Union.

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CHICAGO, ILL.
SUN

DEC 4 1942

Petrillo, Boston Symphony Sign Union Contract

A.F.M. Revises Its By-Laws to End Six-Month Dispute

New York, Dec. 3.—(UP)—The 105 members of the Boston Symphony Orchestra, including Dr. Sergei Koussevitzky, its famous maestro, became members of the American Federation of Musicians (A.F. of L.) today with the signing of a contract between the orchestra management and the A.F.M.

James C. Petrillo, president of A.F.M., announced that the contract was signed after his organization had amended its bylaws on a point demanded by the Boston Symphony regarding importation of talent.

Petrillo said every one of the 60 symphony orchestras in the United States and Canada is now a member of his organization. The authority to change the bylaws in conformity with the request of the Boston organization was given to Petrillo at an extraordinary meeting of the 18 locals of A.F.M.

"The big item that the A.F.M. had to give way on," Petrillo said, "was the question of importing symphony players. For instance, a man playing in New York who wanted employment in Chicago could not go there unless he had the approval of that local board.

"The Boston Symphony said to me, 'We engage a conductor and pay him well—in this instance, Dr. Koussevitzky. When he says to us as trustees that there is a good man in Chicago, Philadelphia or Pittsburgh, I'd like to employ that man, but the Boston local says we can't bring him in because there is a man in Boston who plays as well.'"

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

DEC 6 - 1942

Boston Symphony Joins Up

Inasmuch as the Boston Symphony orchestra has joined the union, the issue over the rental of the Springfield Auditorium for a Boston Symphony concert fades away. The city property committee's attitude, however, was perfectly sound; the hall could be blacklisted by Mr Petrillo but it would not be denied to a nonunion orchestra. The hall is owned by the city and is operated by the city for the people, not for the benefit of any class, sect, party or group.

The "unionized Symphony," as the Boston Herald refers to it, came through rather well, after all. Mr Petrillo yielded some ground and his concession, which required a change in the by-laws of his Federation of Musicians, permits the Boston Symphony to engage musicians from any part of the world. Conductor Koussevitsky thus defended successfully, in the interests of art in the best sense, his right to seek and engage artists of superior merit wherever they could be found.

The union rule that musicians must be hired from a local area was wisely modified by the union leaders. For, aside from the best possible development of music and the taste of the public, the concession should prove conciliatory in its effect on public sentiment. Other high class symphony orchestras should be beneficiaries of this union concession.

The nonunion Beacon street view of the settlement, as voiced by the Herald, is one of resignation mixed with relief—relief because the beloved Symphony will not go under, and the treasury deficits will be more manageable. The screws which Mr Petrillo had been steadily and ruthlessly turning had plainly brought the situation to a crisis with no end to the increasing deficits in sight. As the Herald states the case:—

> Many outstanding Bostonians, to whom unionism may be repugnant, have felt for a long time that unionization in this instance was inevitable. The nonunionized Boston Symphony orchestra has done no broadcasting and made no records for two years, and the revenue thereby cut off has been large. Petrillo enforced his ban by threats of strikes of his federated musicians against broadcasting stations or recording companies which used Boston Symphony music. He blacklisted halls where nonunion orchestras appeared. He forbade instrumental soloists to participate in concerts of non-union organizations. At times he prevented the Symphony from utilizing famous guest conductors.

That the late Col Higginson, the founder of the Boston Symphony and its chief support for many years, would "turn in his grave" over this development if he could know about it, must be a matter of opinion. In view of the fact that the quality of the music is to be maintained at the highest pre-union standards, our guess is that the colonel would accept the compromise.

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Then getting back to the Boston Symphony he said: "A very happy situation—a great orchestra—a great conductor. Anything we can do for the benefit of this orchestra we will do."

The contract went into effect as of Thursday, he explained, when Dr. Serge Koussevitzky, conductor of the orchestra and his 105 musicians became members of the federation's Boston local, No. 9.

Mr. Petrillo said the federation made some concessions to enroll the Boston Symphony. The most important one permits a symphony orchestra to hire a musician from any local in the country and Canada without any restrictions being imposed by the local boards. The Boston Symphony had demanded that it be allowed to go outside the Boston area for men it wanted in order to maintain its high standard. Hiring of foreign musicians is given individual consideration in the federation.

Eighteen locals, Mr. Petrillo said, agreed that he use his emergency powers to change the by-laws in this respect. "Personally," he said, of the change, "I think it is a very good law."

Negotiations, which lasted six months, were handled by Mr. Petrillo for the federation, Henry Cabot, trustee of the Boston Orchestral Association, and a committee of five men from the orchestra itself. Mr. Petrillo said the details of the symphony's membership in the Boston local was something between the local and the orchestra and that an agreement between the two parties was signed in Boston Thursday.

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Boston Symphony Signs Three-Year Union Pact

Petrillo Announces Agreement Covering 105 Members of Orchestra

NEW YORK, Dec. 3 (AP)—James C. Petrillo, president of the American Federation of Musicians, AFL, today announced the signing of a three-year agreement with the Boston Symphony Orchestra, bringing into the federation the only major nonunion symphony orchestra in the United States.

Concession by Federation

Petrillo said the agreement, covering 105 members of the orchestra represented a concession on the part of the federation, in that the union amended its bylaws to permit symphony musicians to move from one symphony jurisdiction to another within the United States and Canada.

Negotiations lasted six months and were conducted by Petrillo for the union, Henry Cabit, trustee of the Boston organization, and a committee of five men from the orchestra.

"We are very happy to have the Boston Symphony in our federation," Petrillo said. "On both sides there was nothing but fairness and honesty, whatever we agree to we live up to."

Petrillo said that Dr. Serge Koussevitsky, conductor of the symphony, did not enter personally into the negotiations, but that under the terms of the agreement he became a member of the union immediately. He said that the agreement between the Boston Symphony and Local 90, AF of M, was signed today in Boston.

The decision to amend the bylaws, Petrillo said, was reached Sept. 29 at a meeting in Petrillo's New York office of 18 locals throughout the country where symphony orchestras operate.

"I gave my story to them," Petrillo said, "and they voted unanimously that the president (Petrillo) use his emergency powers to amend the laws to permit symphony musicians to obtain employment in various jurisdictions, provided they are members of the AFM."

Petrillo said that the trustees of the Boston Symphony had informed him at the outset that they had sooner break up the orchestra than to lower its standards by submitting to a requirement which forced them to obtain permission from the union's local before a musician or conductor could be imported to Boston from other places.

"When I assured the management that I would change that law," Petrillo said, "they began to talk business."

The AFM president said the agreement would permit the Boston Symphony to make recordings and perform on the radio "after the dispute over recordings is ended." (He referred to the current ban on recordings which the AFM ordered Aug. 1 as a means of providing employment for more musicians.)

Petrillo said there were 60 symphony orchestras, of various grades, in the United States and Canada and that all now were in the federation.

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